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Editorial...

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

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01

AMITAV GHOSH'S *THE HUNGRY TIDE*: A STUDY THROUGH THE LENS OF GREEN POST COLONIALISM

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Abstract:

In the present world-order system there is a growing need to bring together 'postcolonial' and 'ecological' issues to challenge imperialist modes of social and environmental subjugation. Though the agreement between postcolonial and environmental studies is not simple, 'green post colonialism' as an emerging field is vying to provide alternatives to western ideologies of development. The environmental historian Richard Grove has rightly pointed out that in colonised areas of the world European naturalists, scientists and administrators first realised the need for conservation measure and then started to implement strategies of preservation. Amitav Ghosh in 'The Hungry Tides', however, shows very successfully how the petty self-interest of the colonial power is directed towards the demolition of the humans in the name of preservation of wildlife. This study will show how the shift of emphasis from anthropocentric to environment-based (ecocentric) philosophies and practices brings havoc to the settlers in 'The Hungry Tide'. In the name of conservation the imperialist society is destroying the basic rights of the inhabitants of that area. Finally the question comes who will be given priority-human or non-human?

Key-words: *Ecosystem, Ecocriticism, Human rights, Environmentalist.*

Amitav Ghosh's *The Hungry Tide* is the testimony of the fact that the juxtaposition of humanity and environmental issue could open up a new vista of discourse. This new dimension unveils Ghosh's poise between human and non-human. Ghosh is in favor of conservation of nature and animal but that is not at the cost of human lives and existence. Ghosh portrays a land which was made habitable for settlers by eliminating the wildlife by an English colonist. Conversely the land is again proposed to be made livable for the wildlife by expelling the settlers. Ghosh criticizes the environmental group who in the name of preserving the wildlife threatens the existence of the settlers. To Ghosh, there is no alternative to peaceful coexistence. He further believes that let the fate and fortune of the indigenous people or the settlers be decided by them and let nobody should intervene in their harmonious cohabitation with nature and animals. This article will explore how the so called neo-colonialists cause destruction in the lives of the human and nonhuman and thus create havoc in the biosphere for the petty self-interest.

One of the major functions of the green post-colonialism or postcolonial ecocriticism is to counter western ideologies of development. So as an emergent field postcolonial ecocriticism is trying to provide sustainable alternatives to western ideologies of development. Many radical Third-World critiques have a tendency to look at this development as little more than a disguised form of neo-colonialism, a massive instrument to satisfy the economic and political interests of the west (Huggan and Tiffin 2015: 29). After analyzing several critiques Huggan and Tiffin infer that development is a myth promulgated by the west. Under the pretext of supported modernization they are actually enhancing the gap (social, political, economic) between First and Third Worlds.

'Green postcolonialism' and 'postcolonial ecocriticism' are often used interchangeably. 'Green postcolonialism' is a term used by Graham Huggan and Helen Tiffin in their paper called *Green Postcolonialism*. In its editorial Huggan and Tiffin regard the environment as "The incursion of European into other areas of the world from the fifteenth century onwards catastrophically resulted in genocide or the dispossession and marginalization of indigenous people across the globe. It also caused drastic changes in

extra-European temperature as well as tropical environments. Huggan and Tiffin further showed that under this European colonial rule 'the invaded, conquered and settled territories' faced severe environmental disaster causing a widespread damage to the ecosystem. They exploited the land of these areas for their own benefit and imperial profit. Soil lost fertility and the worst case was Shahara, which turned into a desert. The natives of these regions have soon become dispossessed facing poverty and starvation. So 'the original accommodated relations between environment, humans and animals were fractured, sometimes beyond repair' (Huggan and Tiffin).

Amitav Ghosh wrote his novel *The Hungry Tide* in the backdrop of beautiful sights and sounds of the Sunderbans in Southern Bangladesh "a terrain where the boundaries between land and water are always mutating, always unpredictable"(18). Here Ghosh portrays a vast landscape where the sea, the river, the land, humans and animals all coexist at a state of harmony and conflict. What is significant about Ghosh is that he applies perfect sensitivity and balance in bringing together history, myth, culture, politics in the same canvas. But his main focus is the environmental issue. Being a social anthropologist, Ghosh traces an acute conflict between conservation and human rights in this novel. Indicating this conflict between humanist and environmentalist, Petrie Meyer in his article "Selling Nature to Humanist and Humanity to Environmentalists: Existence and Coexistence in Amitav Ghosh's *The Hungry Tide*" shows "a battle line has come to be drawn between environmentally conscious groups fighting on the side of non-human nature, and human rights groups on the side of the poor, the dispossessed and underdeveloped people of the world". Referring to *The Hungry Tide* by Amitav Ghosh where the constant battle between evicted settlers and Ganges tiger is evident, Huggan and Tiffin quote Robert Cribb:

A separate conflict between conservation and human rights has become more acute. The conflict is based on the compelling argument that conservation measures inevitably focus on areas which have been relatively unaffected by development. These areas are often those parts of the globe where indigenous peoples are struggling to preserve their livelihoods and cultures against external encroachment (4).

Now the conflict is between pseudo conservation of ecosystem and the human need for simple survival. This battle is brewed up by two groups- environment conservation group and the human rights group who regulate their movements living in technologically advanced western world and who have barely anything to do with either environment or with humanity. Here comes the emergence of neo-colonialists who dominate over the lives of this ecosystem sending the human, animal and nature within this system to play the role of "other". So the "other" becomes powerless and voiceless. They do not have the power or the voice to determine their own future. They are marginalized and subjugated for the petty interests of the so-called environmental and human-rights group. The crux of the matter is the native indigenous people who in their desperate struggle for survival are alleged to destroy the non-replaceable ecosystems.

In *The Hungry Tide* Ghosh presents a vivid description of the multifaceted ecosystem of the tide country. Ghosh very dexterously handles all these highly complex issues together that it is better to reflect light on any facet of the entire ecology in isolation. Pramod Nayar, for instance, chooses to focus on human-rights aspect which is evident in the title of his paper "The Postcolonial Uncanny: The Politics of Dispossession in Amitav Ghosh's *The Hungry Tide*" where he shows that the dispossessed population belong to nowhere. These populations have been deprived of their habitat as a result of the colonial legacy. So these people are always on the move for a permanent settlement. By 'uncanny' Nayar connotes a "perception of a space where the perceiver finds himself simultaneously "at home" and "not at home", (the) experience of double perception of any space which is at once familiar and strange, safe and threatening, "mine" and "not mine"(89). Here comes the politics of the environmentalist group who are making decisions and policies staying far away from the actual place, who cannot have the true understanding of the 'at home' position. These people through the lens of the western knowledge set the

hypothesis that the indigenous people who are not in close contact with their natural environment are destroying the environment because of their lack of knowledge. So their over-exploitation of the nature causes environmental catastrophe. Conversely, Hoogan and Tiffin are in favour of “the sensible policy of no conservation without local consultation and participation” (5). Hoogan and Tiffin identify the European incursion as “both prime cause and continuing consequence of environmental change incurred through the post-1492 European diasporic intrusions” (1). Huggan and Tiffin further show that the growing concern in the developed countries for ever declining environment during the 19th and 20th centuries resulted in a “shift in emphasis from anthropocentric to environment-based (ecocentric) philosophies and practices” in order to “preserve non-human animal and plant species, and what 'pristine' environments remained” (3). Ironically this shift causes disaster for the native or voiceless population who are farther driven to the periphery, occupying a position much below animals and plants in the hierarchical ladder.

Amitav Ghosh's multi-layered novel *The Hungry Tide* is based upon a vital issue- contending human-animal priorities. This has become an increasingly popular debate among postcolonial and environmental critics. These critics are conscious of the dilemma of conserving the endangered ecosystems and animals and safeguarding the equally vulnerable local (subaltern) people. The situation becomes of grave concern when both human and environment demand prioritization. Even independence cannot protect the rights of the dispossessed population. On the other hand, there are plenty of incidents throughout the world where the subaltern people become the target of their own government who are in collaboration with international agencies evict these people from their land to materialize their petty self-interest. In *Postcolonial Ecocriticism Literature, Animals, Environment* Huggan and Tiffin show “Whether or not such collusion against one's own nationals occurs with the cooperation of International corporations, it is often precisely those animals and humans allegedly being protected who are the first to suffer from its destructive effects.” (203)

Ghosh's novel is developed against the historical background of an incident in 1979. The then West Bengal government launched a fierce action to drive away thousands of refugees from the island of Morichjhapi in the delta region of Sunderbans to get the favour of the WWF (World Wildlife Fund). That place was also “the last refuge of the Bengal Tiger, hunted to near extinction in other parts of India, especially during colonial times” (Huggan and Tiffin 203). So the WWF undertook a massive project of reserving a large section of region for the conservation of tiger. With that end in view, in the form of reward WWF put pressure on the incumbent Left Front government to protect the area from human infiltration. These Morichjhapi refugees were not the native of that area. They were banished first by the displacement during the Partition and “later, in the early 1970s, by the break-up of East and West Pakistan and the founding of Bangladesh” ((Huggan and Tiffin 203). These settlers facing inhuman subjugation and neglect became united against the government which resulted in economic blockade. Failing to evict the refugees from that area government engaged off-duty policemen and even criminal gangs to 'remove' the refugees. In some extreme cases during this expulsion program some refugees faced murder and rape though they were carried out unofficially.

The dilemma of human rights and conservation has been presented in a brilliant way in Ghosh's *The Hungry Tide*. What Ghosh tries to show that neither the Morichjhapi Massacre refugees nor their descendants (villagers of Ghosh's novel) are the indigenous people of that region. The prolonged history of displacement forced them to get settled in that area “which constantly shifting between a state of land and a state of water, provides an objective correlative for their own unstable past” ((Huggan and Tiffin 204). Despite this gruesome setting *The Hungry Tide* presents a brilliant blending of esoteric sights, sounds and smells of the delta region beyond Kolkata. The inhabitants of this place not only become acclimatize with the ever-shifting rhythms and moods of that area but also depend on it. And here the readers are introduced with the two protagonists from entirely two different backgrounds- Piya, an American citizen of Bengali descent and Kanai, a city-based translator and self-styled cosmopolitan living in Delhi. From the very

beginning they tended to show their irreconcilable attitudes towards environmental and social issues. Piya, being a highly-educated scientist falls in love with Fokir, a local illiterate fisherman. Fokir's clear concept about the region and his intuitive knowledge about the endangered river dolphin brought Piya close to Fokir. These dolphins are the one on which Piya came all the way from America to do her research project. Nevertheless, Piya is rescued by Fokir twice—first from the corrupt park warden and his partner, a local captain and second at the cost of his own life, he protects her from the tempest. Ghosh, though sympathetic towards Piya, is critical about both Piya and Kanai because of “their shared tendency to dismiss local social/ ecological knowledge.” (Huggan and Tiffin 204). Nilima, on the other hand, though not so much aware of dolphin or environment conservation, attunes her life to the happiness and sorrows of that region. Thus Piya is enraged at the traumatic scene of the tiger being killed defenseless by the villagers. On the other hand, she fails to take into consideration the innumerable lives of the villagers taken by these cruel animals.

In *The Hungry Tide* Ghosh seems to side with the displaced population. Huggan and Tiffin infer “People, Ghosh seems to assume, necessarily take precedence over animals” (204). Fokir's mother Kusum was the victim of the Morichjhapi massacre. Fokir's vigorous participation in the killing of the tiger is a symbolic vengeance of the villagers against the government. In the case of the villagers they sometimes encroach on the territories of the tigers and thus fall a prey to this man-eater. Ghosh's environment is, however, much stronger than humans or the animals. Fokir and Piya take shelter in a tree to protect themselves not from man-eater but from the tempest as does the tiger as fellow inhabitant of that hostile environment.

Sundarbans is portrayed by Ghosh not merely as a location but as an epitome of human and animal qualities, which has its root in myth. Thus it touches the elemental side of the human psyche and takes us beyond the rational understanding. The inanimate river and islands of Sundarbans are animated by the myth of goddess Ganga whose “descent from the heavens” was brought under control by Shiva. Ghosh portrays river not just as a living being but as a reverberation of the ebb and flow of the lives of people of this region.

This region was once untouched by the human influence until the arrival of the English visionary, Daniel Hamilton, the first settler who discovered that the whole region is full of predators. In the words of Mashima, “in the beginning (...) there was nothing but forest here. There were no people, no embankments, no fields. Just *kadaarbada*, mud and mangrove (...) And everywhere you looked there were predators—tigers, crocodiles, sharks, leopards” (HT107). At a time “when people were so desperate for land that they were willing to sell themselves in exchange for a *bigha* or two” (107), Hamilton ventured to establish a settlement where there “would be no Brahmins or Untouchables, no Bengalis and no Oriyas”, where “(e)veryone would have to live and work together” (109). This was a perfect model for human settlement where people “pouring in” from different parts. As a result, the conflict with the predators became imminent. This huge influx of people creates “a feast for them” with the animals killing “hundreds of people” (109). Hamilton declares rewards to “anyone who kills a tiger or crocodile”, which ends up with killing spree, with people killing animals “with their hands. With knives. With bamboo spears. (With) whatever they could find at hand” (109). This is the paradise created by Hamilton for humans which is void of animals.

But the myth of Bon Bibi unveils a new story of relationship between human settlers and the predators. The myth introduces us with Bon Bibi, the tiger goddess, who “rules over the jungle, that the tigers, crocodiles and other animals do her bidding” (210). Born from a “pious Muslim through the intervention of the archangel Gabriel”, Bon Bibi and her twin are assigned with the task by Gabriel to perform the “divine mission” of making “the country of eighteen tides (...) fit for human habitation” (213)—an area under the command of the demon king Dokkhin Rai. Bon Bibi defeats Dokkhin Rai in a battle, and divides the region into two parts—one for humans, and one for Dokkhin Rai “and his demon hordes”. From

then onward, Bon Bibi rules both the human world and the animal world safeguarding “the law of the forest, which was that the rich and greedy would be punished while the poor and the righteous were rewarded” (217).

Ghosh has not transported us into a romanticized pastoral world where man and beast coexist in a tranquil environment; rather he chooses realism to let his readers show empathy towards the fate of humans, animals and nature in a shared ecosystem. Huggan and Tiffin conclude their editorial by saying that as far as environmental problem is concerned “neither a practical nor a physical management of the problem is offered” (5) Ghosh, however, takes us at the heart of the conflict between environmentalist and humanist with an appeal to acknowledge and understand the plight of the poor by environmentalist and that of the animals and nature by human rights group. Ghosh gives us a vivid expression to the fact that these two groups in the guise of neo-colonialists exploiting the lives of the marginalized and the voiceless.

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POSTCOLONIAL ECOCRITICISM IN AMITAV GHOSH'S *SEA OF POPPIES*

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Abstract:

Sea of poppies (2008), the first volume in Amitav Ghosh's proposed 'Ibis Trilogy' narrates a period namely earlier nineteenth-century colonial history in Asia. The characters in Ghosh's novel have chosen to travel across the Indian Ocean to an unfamiliar island where they must reconstruct new identities. Ghosh portrays graphically the experiences of the Indians who suffered from the results of the socio-political, environmental, cultural and economic changes in colonial India. As a postcolonial ecocritical novel, Sea of Poppies has projected the appalling environmental degradation caused by cultivation of Poppy and opium trade, colonialism, displacement, migration, quest for identity, and the forgotten stories of India's indentured workers who take Ibis as their new home, thus projecting a postcolonial eco critical perceptions of place. The aim of this paper is to analyse these traits of postcolonial ecology on environment.

Keywords: Postcolonial ecocriticism, displacement, diasporic identity.

Introduction

Ecocriticism is a new perspective of literary criticism. It analyses in an interdisciplinary level how the depiction of nature, human culture and the political agenda that shape the literary texts can be moulded to find a relevant solution to the emerging environmental catastrophe. The term 'ecocriticism' was coined by William Ruekert in 1978 to address issues related to landscape and environment, which were seldom concerns of literary critics earlier. Greg Garrard, in his book 'Ecocriticism', quotes Cheryl Glotfelty's definition of this new idiom:

[It is] the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of the modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies." (Garrard, 2004: 13)

Ecocritic Donelle Dreese mentions a few issues that are part of the usual concerns of ecocriticism:

. . . how nature is presented, when it is represented, how the environmental crisis has influenced literature, and how the concepts of the environment have evolved through the centuries. (Dreese, 2002: 1)

Ecocriticism and Culture

The culture nature dichotomy and the interaction between the two are the two major concerns of ecocriticism. Greg Garrard quotes the views of Richard Kerridge from his book, *Writing the Environment*, which emphasizes the potential of ecocriticism to explore the cultural implications of any analysis of the literature about environment:

The ecocritic wants to track environmental ideas and representations wherever they appear to see more clearly a debate which seems to be taking place, often part concealed in a great

many cultural places. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as a response to environmental crisis” (Garrard, 2004: 4).

One of the most important functions of ecocriticism is to project literature as an ecological principle or an ecological energy within the larger system to cultural discourses (Zapf, 2006: 55). Hence ecocriticism has moved beyond biological deterministic views of nature culture relationships and forges towards acknowledging the aspect of difference and independent dynamics of cultural and intellectual phenomena (ibid, 2006: 51).

Postcolonialism

Post-colonial theories, because of their anthropocentric nature, study only human behaviors and their condition as a significant subject over non-human entities. Post-colonialism examines and responds to the cultural and ideological legacy of colonialism. It attacks the centuries of slavery and economic and physical exploitation of native people and their lands and resources. It dismantles the social hierarchical structure, which is based on western thought and epistemology and provides an agency to the colonized and the marginalized people to speak for themselves.

Postcolonialism is not unaware of environmental changes and recurring problems because of people's neglectful and oblivious attitude towards the environment. When any region is colonized, it means the whole environment is colonized. The environment begins to be manipulated by the dominant power. Besides, land provides an identity to people who belong to the place. Hence, any kind of intrusion in terms of power politics harms integrity of the culture and the environment. The environment is inseminated with history; every trait (land, animals, plants, animals, etc.)

IBISTRIOLOGY

Ecology gets relatively a strong voice in the *Ibis* trilogy of Amitav Ghosh. Ghosh's concern for environment can easily be traceable in almost all his literary works particularly in his last three novels popularly known as *Ibis* trilogy. These are *Sea of Poppies* (2008), *River of Smoke* (2011) and *Flood of Fire* (2015). Among several issues of ecocriticism, the key ones that become very prominent in these novels are Ecological Imperialism and Ecocide and others such as migration, border crossing, hybridity of culture, sense of place, sense of diasporic displacement and identity, subversion of colonial injustices, history of marginalized in and the contexts of nationalism, internationalism, violence and communalism etc. This article will read Amitav Ghosh's novel *Sea of Poppies* along the above themes and also as “histories from below” (Antoinette Burton, 2012) and position the writing of alternative histories of the colonial times within an ecocritical context. While such rewritings have always been a central preoccupation of postcolonial literature, the recent tendency has been to look at history from increasingly local, individualised perspectives.

Sea of Poppies

The first novel of the *Ibis* trilogy, *Sea of Poppies* suggests how on a large scale the poppy was cultivated during the British rule. The British forced the Indian peasants to grow opium in the vast arable land where the regular food grains were usually produced. Ghosh captures a magnificent image of the massive farming of opium at the last leg of winter 'in a year when the poppies were strangely slow to shed their petals' Ganga then took a different look as if it was 'flowing between twin glaciers' because the two banks of this holy river were shrouded with white poppies in such a manner that they looked like 'the snows of high Himalayas descended on the plains' ushering the advent of the colourful month spring (Ghosh 3). But the splendour of this imagery contains within it the bleak side of the aftereffect. The cultivation of opium brings havoc to the production of food crops which are major lifelines for the people of that locality.

From a socio-environmental perspective the novel is a telling narrative of a man-made disaster that disrupted the economic, domestic and cultural stability of life in northern India in the 19th century. Against this background, 'Sea of Poppies' paints a poignant picture of the human devastation caused by

imperialism. A large cast of characters assembles in Calcutta. The *Ibis*, a former slave ship, is being refitted to take a large group of indentured coolies to Mauritius. As to the people on board they are a motley array of sailors and stowaways, coolies and convicts, thrown together by fate. From a bankrupt Raja to a widowed village-woman, from a mulatto American freedman to a free-spirited European orphan the *Ibis* had a truly diverse cast of Indians and Westerners. As they sail down the Hooghly and into the sea, their old family ties are washed away, and they view themselves as jahaj-bhais, or ship-brothers, who will build whole new lives for themselves in the remote islands where they are being taken.

Environmental degradation as depicted in the Novel

At the intra-textual level the point of relevance in this novel, from the environment aspect, is the sense of place. Boel has observed that 'the concept of place has always been of central interest to literature-environment studies'. (Buell, 2011:420) The interconnectedness between human life/history and physical environments have been common in literature. There are passages in the novel which show the remarkable sense of attachment to place and the intense and inextricable mix of a human element in a symbiotic and sublime coexistence with nature.

It happened at the end of winter, in a year when the poppies were strangely slow to shed their petals: for mile after mile, from Benares onwards, the Ganga seemed to be flowing between twin glaciers, both its banks being blanketed by thick drifts of white petalled flowers. It was as if the snows of the high Himalayas had descended on the plains to await the arrival of Holi and its springtime profusion of colour. (Ghosh, 2008: 3)

The degrading effect of the cultivation of opium is that it has ceased the cultivation of edible food crops as Deeti remembers how edible crops were grown earlier and they not only gave them food but material for making roof. It was a perfect life but due to the cultivation of opium they have to die from hunger or migrate to Mauritius. As she says:

In the old days, the fields would be heavy with wheat in the winter, and after the spring harvest, the straw would be used to repair the damage of the year before. But now, with the sahibs forcing everyone to grow poppy, no one had thatch to spare- it had to be bought at the market, from people lived in faraway villages, and the expense was such that people put off their repairs as long as they possibly could (Ghosh, 2008, 29).

In the novel Deeti compares the change in their lives brought due to the change in the cropping pattern. The diversity of the crops is lost due to the cultivation of opium and whoever denies growing opium is compelled and finally it results in debt and migration. It is not only human beings who become an addict to opium but all living beings in the environment are also affected by it. The insects that suck the nectar of the poppy flower also become drunk and behave unusually in the novel as Ghosh says that sweet odour of the poppy pod attracts the insects like bees, grasshoppers and wasps and in a few days, they get struck in the liquid flowing out of the pod. The effect of opium on the behavior of the monkeys living near the Sundur Opium Factory is that like other monkeys they never chattered, fought among themselves, stolen things or food from anyone or came down, they came down only to eat and climbed again. As Ghosh says:

When they came down from the trees it was to lap at the sewers that drained the factory's effluents; after having sated their cravings, they would climb back into the branches to resume their scrutiny of the Ganga and its currents (Ghosh 2008, 91).

The serene sense of place prevalent earlier is ruptured when dislocation takes place. The social, economic and political compulsions that snap the intimate bond between man and place results in an irreparable discord that leaves a subtle trauma behind. The many stories recounted by the characters in the

novel in the memories of this sense of place and dislocation. For Amitav Ghosh and other postcolonial writers, the theme of colonial domination and ecological degradation is getting priority in fiction too because it is through storytelling that a successful and emotive communication is better facilitated than through nonfiction.

Writing of alternative histories

Alexandru (2017) views Amitav Ghosh's *Sea of Poppies* as an account of “world histories from below” (Antoinette Burton, 2012) and positions the writing of alternative histories of the colonial times within an ecocritical context. While such rewritings have always been a central preoccupation of postcolonial literature, the trend today is to look at history from increasingly local, individualised perspectives. Ghosh uses nature as a background, but also as a partner in the dialogue through which history is written. He thus rewrites history “from the bottom” rather than from the centre of power, choosing the perspective of disadvantaged individuals, and so performs a similar gesture of celebrating life across artificially set boundaries.

In *Sea of Poppies* Ghosh retells the official history of colonial India from the perspective of a diverse group of marginalised characters, while various binding, culturally constructed categories, such as caste, marriage and gender, are deconstructed. The ecocritic Antoinette Burton, also concurs with this concept of world histories from below the writing of the grand narrative of history by bringing together a diversity of local personal narratives and considers them as characteristic of Ghosh's writing. Ghosh thus shifts the emphasis onto the local dimension of history and the ways in which we can follow its traces to this day. According to Alexandru (2017), in this process of localised, detail-sensitive history rewriting, the acute presence of the environment and of ecology plays a very important part, as they change the whole perspective in which inter-human relations are situated and thus seriously challenges the status quo in both Indian society and the British colonial rule of the time.

In *Sea of Poppies* a group of protagonists are brought together by chance. They share stories of traumatic displacement that are in some ways similar. They leave behind their current positions and migrate down the Ganges, and further across the Indian Ocean towards Mauritius. Most of them have contracts as indentured labourers, others are mere adventurers, but all of them share a desire to change location to escape some form of oppression, or are simply in search of a better life. Under the pressure of extreme circumstances, they are united by their understanding of the fact that in extreme situations all prejudice becomes futile and spontaneous, unconditional human bonds are all that matter. In this aspect, they think ahead of their time, like contemporary-minded characters, whom Ghosh uses to dismantle the world of rigid conventionalism in which his novel is set. The novel uses individual cases constructed as extraordinary instances of revolt against the social status quo to challenge, in the spirit of a genuine postcolonial literary ecology, not only the rigid constrictions of society, but also certain assumptions about how history is written. By exploring the individual psychologies of his rule challenging characters, Ghosh also proposes a variety of history that does justice to those who are on the margin, but who actually represent the force of change. From this perspective, he challenges virtually immutable social categories. On board the schooner *Ibis*, people come together who would never have been able to in terms of the conventions governing society on land. Untouchability no longer matters. Marriage, described as an equally rigid arranged institution in both Hindu society and the British one, relaxes its constrictions when counterpoised to the individual force of feelings, entirely neglected by both traditions, but which Ghosh boldly upholds. Gender assumptions are also questioned as male and female characters equally claim their right to living free and happy lives.

Ghosh portrays characters from all strata of society and all parts of the world and so is the language used by them. Such homogenous amalgamation and confluence of the elite and the subaltern, the centre and margin, the occidental and the oriental, the master and the slave influence the readers of all persuasions. The author focuses on almost every character belonging to different levels of society. They

are as various persons of marginalised subjection mainly physical, economic, political, religious, judicial, and social. Ghosh's choice of characters is almost pointedly allegorised or symbolic. Deepti a victims of sexual, economic, and social marginalisation, driven to attempt sati; Neel, the pleasure loving native raja; Burnham and Doughtly the British with a streak for power and profit and so are the others characters. They appear as prototypes of the victimised natives. They each individually show a tremendous sense of individuality, resource, subversion, resilience in the face of personal adversity and overcome the dangers of stereotype. Thus migration, dislocation of deterritorialization of culture and diaspora are also major issues of postcolonialism. Ghosh employs deliberately, effectively and meaningfully the postcolonial narrative devices such as magic-realism, meta-fiction, mixed genres, subversion, chutnifiction, deconstruction and story within the story as modes of resisting Western hegemony, thereby rebuilding and reinstating non-west.

Quest for Identity

In this novel, it is discernible to note an inquisitive concern for identity. The identity relates to the various arenas of an individual in the form of race, culture, class, gender or origin. Ghosh has projected his characters who are searching for their identity. Their concern for identity is allied to diasporic identity, cultural identity, national identity and subaltern identity, alienation, struggle for existence, dilemma of dual identity, sense of belonging and nostalgia are several constraints that have been exemplified through the well-defined characters of his novels (Pooja Narain 2016).

Diasporic identity

Diasporic identity is mutable and adapting depending upon the circumstances and the situation an individual is facing while displaced from his native land. The main theme of Ghosh's novels are concerned with the displacement, be it diaspora, migration or exile. The different issues and problems associated with the displacement also occupy the center stage. Ghosh focuses on the diasporic experiences of alien land where they are coping with the new circumstance and involve in a sincere quest for identity (*Ibid*, 2016).

Cultural identity

Cultural identity is dynamic, receptive, questioned and arbitrated as it is expressed and enunciated in relation to power, through regular practices and involvements. Thus perceived, cultural identity is not something that already exists, transcending place, history and culture but the concept which is taking shape as per the time and place. For Ghosh, whose life has been marked by multiple movements across geographic, linguistic, national and cultural boundaries, diaspora offers a valuable 'transnational' perspective from cultural boundaries; diaspora offers a valuable 'transnational' perspective from which to destabilize homogeneous conceptions of culture and identity.

Subaltern identity:

The other form of identity that is related with subaltern also has a prominent place in this novel. Ghosh strongly believes that the grand canvass of any incident most of the time overlook individualistic experience during the colossal sweeps of historical, social or political turmoil. Therefore Ghosh in his novels deals with the characters taken from lower strata of society forming subaltern fit them into the historical events and express their sufferings and fight for the survival in respect to that event. Ghosh projects the concept that the subaltern can speak, if given a proper opportunity and with an opposite engagement of the discourse. He purposefully brings subaltern characters into stories and focuses on personal histories of these individuals. The marginalized characters help us perceive life, events and issues from their point of view.

To sum up, his portrayal of the notion subaltern generates following points: the enquiry of and conception of foundation, to trace their societies and identities to their innate position, an engrossing conformation of center and margins, involving of cultural identities, intricacy of the nucleus shift, a belief of the fact that the subaltern can speak for themselves or their position can be illustrated either through making them speak their stories or by creating stories on and around them in his writings (Alexandru,

2017).

Displacement

The representation of place in literature is the main concern of ecocritics. Cheryll Glotfelty defines Ecocriticism as “the study of the relationship between literature and physical environment” (Glotfelty and Fromm, xviii). Glotfelty states that [ecocriticism] has one foot in literature and the other on land” (Glotfelty and Fromm, xix). The notion of place functions as a critical study area in addition to race, class, and gender. As well as being a physical entity, like gender, race, and class, it is a social difference and subject to the hegemonic power systems as it is socially constructed so it has multiple meanings and perceptions. It takes its meaning accordingly to the narratives of different study areas.

While ecocriticism stressing the importance of local place, postcolonial ecocriticism goes beyond developing personal identification, fixity, rootedness, and attachment to a local place within a national border. “From a postcolonial perspective, a bioregional ethic poses certain problems, for the concentric rings of the bioregionalists more often out into transdandalism than into transnationalism” (Nixon, 238). Before colonization, the place was the integral part of the personal, communal, and national identities in the colonies, that's why the loss of place or displacement due to imperialism was an assault on place-based identities of the colonized people. These aspects of postcolonial ecocriticism provide a useful exploration of *Sea of Poppies* which has not been bound by the conceptions of fixity to local or national place, which portrays the bound of social and environmental issues that “there is no social justice without ecological justice” (Huggan and Tiffin, 35).

Ghosh unearths the spatial amnesia how the nineteenth century British global capitalist expansion has threatened people and places in particular places of the world with violence, exploitation, and displacement. Postcolonial ecocriticism favours postcolonial preoccupation with the histories of the experiences of displacements. Ghosh recreates the experience of detachment from the place that was shaped by the process of global colonial expansion of British Empire. Instead of being part of a specific place, origins, community and nation, the characters negotiated several degrees of places, locations, cultures, regions, nations, and continents by crossing across the Black Water. They lost their boundaries and construct their new identities in their new place. The postcolonial ecocritical aspect deals with the movement from local belonging that was a form of colonialist essentialism to international areas to focus on the global social and environmental concerns and in/justices. It engages with postcolonial border crossing, hybridization, replacement in connection with the idea of the place. Rob Nixon (2011) compares postcolonial concern and ecocritical concerns related to the notion of place.

After exploring the economic and social realities of migration, Ghosh collects his heterogeneous characters upon a ship as indentured labourers whose migration created South Asian diaspora. Diaspora has a displacement factor in its roots, “diaspora as dislocation” (Mullaney, 2010, 9). In addition, Diaspora recalls the meeting of the diverse people, hybridity, replacement, and recovering a sense of place attachment. It is closely related to the redevelopment of individual, communal, and national forms of identities. Place functions as a significant element in understanding these identities. “[I]t was the uprooting of slavery and transportation and the insertion into the plantation economy (as well as the symbolic economy) of the Western world that 'unified' these peoples across their differences, in the same moment as it cut them off from direct access to their past”(Hall, 227). In the midst of trial and trauma of displacement, the characters in the novel never lose hope, but breathe an air of optimism.

Conclusion

The Sea of Poppies embodies significant themes of postcolonialism and environment. The novel deftly delineates the colonial period- migration, multiculturalism, displacement, diasporic and subaltern identity. The characters narrate and create an alternate mode of history-history from below. The novel is densely populated with a variety of characters drawn from different parts of the world. They are like tellers narrating their tales, wanderers on a perpetual journey in search of meaning and self-actualisation with the

longing for home to return. In this process, they take another journey and establish the wisdom of the east on the hegemony of the West. The novel bears the print of master craftsman to quote Ghosh “an arabesque in the pattern of a carpet”.

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03

UNVEILING THE RESISTANCE: A RE-READING OF CAROLINE LEE HENTZ'S *THE PLANTER'S NORTHERN BRIDE*

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Abstract:

*Southern society functioned on certain ideologies. A hierarchical social structure existed in the society, which was based on the religious ideology wherein it was believed that God has assigned different roles for different people. This ideology gave men the power to dominate and control the other classes. Myth of cult of true womanhood too drew a distinction between the private home and the public space. As historian Barbara Welter mentions in her article, *The Cult of True Womanhood* : “The attribute of True Womanhood by which a woman judged herself and was judged by her husband, her neighbors and society would be divided into four cardinal virtues-piety, purity, submissiveness and domesticity” (152). This led to the development of separate spheres where men belonged to the public sphere and women were confined to the private sphere. Unlike their Northern sisters, curiously enough, Southern women were content with their positioning in the social structure. White Upper class women of southern society favored this prevailing hierarchy and embraced domesticity. Women writers of antebellum south also promoted southern ideology of separate spheres in their writings. If we trace the history of women's writing, we could find that the early writings of women always celebrated the ideal southern womanhood. With the advent of black women writings like Harriet Beecher Stowe's *Uncle Tom's Cabin*, which depicts the evils of slavery, there emerged a number of novels as a response to this particular novel. These writings, known as domestic fiction were an attempt to highlight the slavery system as favorable to African Americans. The five best selling domestic novelists during the antebellum period were Caroline Lee Hentz, Caroline Howard Gilman, Maria McIntosh, Mary Virginia Terhune and Augusta Jane Evans. Their works reached a wider audience. How did domestic novels gain such a momentum in the south? How did women novelists attain such popularity? Why Caroline Hentz, a northern by birth, would support these ideologies? This paper is an attempt to analyze Caroline Lee Hentz's novel, *The Planter's Northern Bride* in the light of the above questions.*

Keywords: *Domestic Fiction, southern household, slavery, southern womanhood, resistance.*

Southern domestic fiction chartered the transformation of weak, self-centered girls into morally and intellectually autonomous, physically energetic women capable of defending the domestic realm against pernicious northern influences -Elizabeth Moss

The above quote is from Elizabeth Moss's book, *Domestic Novelists in the Old South: Defenders of Southern Culture*. When I got my hands on this book, what struck my attention was its title. Here I am trying to look into two parts of the title. Domestic novel is a genre that was very popular during the antebellum era. Caroline Lee Hentz, Caroline Gilman, Maria McIntosh, Mary Virginia Terhune and Augusta Jane Evans were the five best selling domestic novelists during that period. Their works reached a wider audience. How did domestic novels gain such a momentum in the south? How did women novelists attain such popularity?

This forces one to look into what a domestic novel is? Domestic novel is considered as a “popular narrative literature written by, for, and about women that flourished during the mid-nineteenth century”.

Elizabeth Moss in this particular book, *Domestic Novelists in the Old South: Defenders of Southern Culture* has studied the five domestic novelists within the cultural context of antebellum southern society. Moss's reading underscores the importance of these women writers in upholding the southern ideologies in their works.

All these writers lived and wrote during early nineteenth century to the mid nineteenth century. Moss has highlighted how these women contributed to the maintenance of southern societal structure. No doubt, their writings were different from their northern counterparts. Their lives and experiences were also different from their northern sisters as they lived in a slave society which was based on a hierarchical structure. This structure was based on the religious ideology that God has assigned different roles for different people. According to this ideology men belonged to the public sphere and women were confined to the private sphere. As historian Elizabeth Fox-Genovese has pointed out that "the ideology of separate spheres insisted women's primary identity as wives and mothers under the protection and domination of their husbands" (83). But unlike their Northern sisters, curiously enough, Southern women were content with their positioning in the social structure. White Upper class women of southern society favored this prevailing hierarchy and embraced domesticity. Women writers of antebellum south also promoted southern ideology of separate spheres in their writings. Southern women were content with their positioning in the societal structure. They favored this prevailing hierarchy. At first reading one can find that these domestic novelists also promoted the southern ideology of separate spheres in their writings.

As mentioned earlier, while reading Moss's book what crossed my mind was the title. I wondered were these women writers really defenders? If so, what made them defend a culture that prescribed a limited role for women? Why were these women supporting the ideology that circumscribed them to the domestic realm? More interesting was the promotion of southern ideology by Caroline Lee Hentz, one of the important women writers who popularized domestic fiction. I pondered, why Caroline a northern by birth, would support these ideologies? Why did she defend 'the southern way of life'? Was there any agenda behind her writing? Was she actually promoting the southern ideology or was she critical of the same?

Caroline Lee Hentz, born in Massachusetts, travelled to South with her husband in the year 1827 and continued her stay in the south for thirty years. After her marriage to Nicholas Marcellus Hentz, she moved to the south. Her first short story *The Sacrifice* was published in the year 1832. Her writing career began as a playwright. She published a five act tragedy, *De Lara, or, The Moorish Bride* in 1843. Her two collections of short stories are *Aunt Patty's Scrap Bag* (1848) and *The Mob Cap appeared* (1849). Her prominent novels are: *Linda; or, The Young Pilot of the Belle Creole* (1850), *Rena; or The Snow Bird* (1851) *Eoline; or, Magnolia Vale* (1852) and *The Planter's Northern Bride* (1854). She was known for her novel *The Planter's Northern Bride*. Hentz kept moving from one city to other during her stay in southern America and her Biography states that she was immersed in rural southern life during her stay in Florence. Jamie Stanesa points out in her article, *Caroline Lee Whiting Hentz (1800-1856)* that:

Caroline Hentz's immersion in rural Southern life during this period also deepened her intellectual and emotional attachment to her adopted region and irrevocably shaped her fictional style and authorial perspective. As her first extended exposure to Southern plantation society and culture, Hentz's residence in Florence provided the background as well as the intellectual fodder for her later domestic novel (132).

Keeping all the above questions in my mind I started re-reading Caroline Hentz's *The Planter's Northern Bride*. *The Planter's Northern Bride* begins with a preface, where Caroline Lee Hentz glorifies the slavery system and states how cheerful and content are the slaves of the plantation. The plot revolves around Moreland, a plantation master. It is through this male character the defense of the institution of slavery is carried out. As the title suggests Moreland's bride is from North and it is her shift from her northern home to southern plantation household that is used to point out the differences between the two regions. Southern household were distinct as they were tinged with the aspect of slaves and huge households. With the

presence of slaves to carry out the domestic chores the life of Southern women differed from Northern women. Moreland's household included many slave women who carried out all the domestic activities:

The washerwomen who had nothing to do but wash and iron and scrub floors; Aunt Kizzie, the nurse and plain seamstress- that is she cut and made the other negroes clothes, hemmed tea-towels, sheets, & Netty, the chambermaid and fine seamstress, the maker of her master's shirts and Effie's wardrobe... (Hentz, 231)

The novel brings in the whole idea of southern household; the authoritative master, submissive wife and obedient slaves. Eulalia's journey to south changes her preconceived notion about the south and its people. Plantation household is seen as ordered and slaves are seen as happy and content. Taking this as a marker, the author highlights the stability of southern society. Throughout the novel Hentz nurtures the idea of southern womanhood, the structural hierarchy of the society, and the slavery system as an important element for the perseverance of the southern culture. Moreland, the plantation master is depicted as the protector of the slaves and other members of the household. He controlled the household and the plantation. His position is clearly drawn in the novel. In one of the scenes, when Moreland becomes aware of the raising insurrection in his plantation, he returns to the plantation, summons the Negroes and reminds them of their role and position in the society. When all the blacks were ready to kneel and ask for his forgiveness, one of them refuses. Moreland then makes a clear statement, which in fact was a warning to all who disobey him. He exclaimed "There is but one master here. Submit to his authority, or tremble for the consequences!" (Hentz, 506) His authoritarian power as a master is clearly brought out here. Southern societal structure is based on this submission and protection principles. Men are the protector and the duty of women and slaves is obedience and subjection. Any kind of denial disturbs the hierarchy on which the society is built.

On the other hand, Eulalia is described as an 'angel' throughout the novel. She is portrayed as possessing all the qualities of an ideal southern womanhood. "There was about her a pure, sweet, fresh womanliness, a virgin delicacy, a strong but guarded sensibility, a deep, genuine, but unobtrusive piety" (Hentz, 101). Purity, piety, sweetness were the yardsticks against which true womanhood was measured during nineteenth century. Throughout the novel these qualities of Eulalia has been stressed. Words like purity, guilelessness, truth, simplicity were used to describe Eulalia.

Distinction between northern laborer and southern slave also is drawn too often in the novel to foreground the stability of the southern societal structure. Moreland's meeting with Nancy is an example of this. The condition of laborers in the north is brought out through the words of Nancy, a northern laborer. "I can't work anymore; I ain't strong enough to do a single chore now; and Mr. Grimby says he hadn't got any room for me to lay by in. My wages stopped three weeks ago. He says there's no use in my hanging on any longer, for I'll never be good for anything anymore" (Hentz, 24).

Here, Moreland is seen recalling how Negroes are taken care of by their masters when they fall sick. Time and again, an instance as this is brought out in the novel. Kizzie's mother, Old Dicey is portrayed as having given a kind treatment by Moreland. She is given a nice cabin and Eulalia wonders: "if anyone could find any poor, old, infirm woman at the North, happier than Dicey, more kindly treated, more amply provided for, and living in a more nicely furnished cabin and more comfortably clothed..." (Hentz, 233). Many illustrations such as this can be seen in the novel. The image of kind masters and mistresses also pop up quite often in the novel. The southern ideology that all men are not equal is stressed at many occasions in the novel. During one of the conversations between Eulalia and Moreland, he boasts on how well he regards the Negroes and also exhibits his unconditional love and care for them but he also asserts that he can never look upon the Negro as his equal, he says:

God has not made all men equal, though men wiser than God would have it so. Inequality is one of Nature's laws. The mountains and the valleys proclaim it. It is written on the firmament of heaven. It is felt in the social system, and always will be felt, in spite of the

dreams of the enthusiast or the efforts of the reformer (Hentz, 305).

It is on this ideology the whole structure of southern society is built. This contrasting statement can be seen as a deliberate attempt by the author to criticize the South's rigid conservatism and slavery practices. Eulalia, daughter of an abolitionist heard her father say that the Negroes are equal in mind, body and soul, except the color. But at the plantation, when Eulalia looked at her husband standing amidst the Negroes, she felt that "freedom, in its broadest latitude, education, with its most exalted privileges, could never make them equal to him" (Hentz, 333).

Trained from childhood to embrace domesticity, southern women were relegated to the private sphere of home. Women's aim "is to love the male, to marry him, and to bear and nurture his children" (Kelley, 40). Given a separate education, they were forced to believe that they were inferior to men, intellectually and physically, thus they must be involved only in domestic chores. From the beginning, young women were earmarked as passive and subservient. They knew that their future would be confined to domesticity.

Hentz brings out all these in *The Planter's Northern Bride*. On her journey to southern home, her husband Moreland tells Eulalia to illuminate his home by her love. "Let us talk about the home that is to be gladdened by your presence and illumined by your love." Eulalia upon reaching the southern home is also asked to train Effie, Moreland's daughter who was considered as cultureless like her mother. Eulalia takes up the duty and succeeds in her attempt. But as Effie was taken away by her mother, Claudia, Moreland's first wife for a while she forgets all the values taught by Eulalia. After Claudia's death when Effie was brought back Eulalia realizes that "she had to begin anew her labours of love. New tares were to be uprooted, new thorns extracted, and choking stones removed, before the lately neglected plant could receive, in blessing, the sunshine and the dew of culture" (Hentz, 479).

This statement highlights the duty of women of the nineteenth century. This was the only duty women were asked to do - to love and transfuse culture to the hearts of others. Education of mind was never regarded as a necessity for women, because women were conditioned for domestic duties. During Eulalia's stay in the inn, in the middle of her journey to Moreland's plantation, they met a farmer who reveals the importance of education female. "Dedication is a beautiful thing in a woman; it don't matter so much in a man, 'cause he's got more maternal smartness; but it does set a woman off mightily" (Hentz, 326). The tone, however, is an indirect attack on the gender based education system that prevailed during the time period which barred women from gaining intellectual education.

Eulalia can also be seen as Hentz herself who was transplanted from north to south and was forced to adopt southern culture and ideologies. Hentz's was an attempt to give voice to the concerns of all southern women. By clearly portraying the positioning of women in the antebellum south, was she criticizing the ideology? The juxtaposing of Claudia, Moreland's first wife, against Eulalia does carry an underlying tone. Claudia is depicted as an evil character in the novel. Claudia's words during her encounter with Eulalia can be seen as an indirect message to her women readers about the tyrannical nature of men in the south. "I thought I married a lover! He turned into my master, my tyrant! He wanted me to cringe to his will, like the slaves in the kitchen, and I spurned his authority! I defied his power! He expected me to obey him...he refused me the liberty of choosing my own friends" (Hentz, 366).

Thus Hentz, through the character of Claudia, tried to tell her female readers to rebel against the male authority which denies them freedom. As Mary Kelley has pointed out in her book, *Private Women, Public Stage: Literary Domesticity in the Nineteenth Century America*, "my subjects traversed the familial boundaries separating the private and the public in their lives and their fiction" (Kelley, 7) I too agree that these writers have crossed the demarcation and have set the stage for their readers to transcend the limits of domesticity. In her earlier works, *Eoline* and *Linda*, too we can see such defiance from the heroines. Though the novel ends in marriage, there is a resistance in the initial stage. Hentz, like other domestic novelists, always maintained a balance between opposition and acceptance. The plot takes a different turn

when a man named Brainard visits Moreland. A preacher from North, who wins the heart of Moreland and others through his excellent preaching gradually rises an insurrection. Moreland gets the news and puts an end to it.

Like her other novels peace and stability is restored at the end of this novel too ensuring everyone especially Eulalia's father that slavery protects slaves and if every masters exhibited kindness, wisdom and regulations 'the spirit of abolitionism would die away'. Hentz closes the novel by stating that southerners has been misrepresented so far and expresses her love to both North and South and states that the "The North and South are branches of the same parent tree, and the lightning bolt that shivers the one, must scorch and wither the other"(Hentz,579).

Hence, being totally aware of her destiny as a woman writer, Hentz's writings promoted cultural and moral values. The presence of moral values in the writings increased the popularity of her works. Without any deviation from the cultural norms of the century, she wrote. Yet the sufferings, the limitations, the yearnings, the ambitions of her lot found a voice in all her works. All the domestic novelists including Hentz have experienced the crisis of domesticity. Their works spoke for them. In it they built their dream homes, an ideal home with an ideal man where women were projected as powerful. Their fiction attempted to provide a place for women that had been denied to them in actuality. The domestic crisis of their own life were given expression in the pages of their works, but was veiled with the moral messages and domestic blissfulness. Through the exaltation of the home in their works they were in fact registering their opposition against the confined realm.

All these manifest that Hentz in the light of defending the ideology was undoubtedly assaulting the societal structure of the south. Then what is it that makes Hentz conceal her attack? Was it the fear to speak against the conservative society on which she laid a foundation of her literary career? Was she scared of losing the wide popularity and material gains? Or was it as Mary Kelley pointed out in her work *Private Women, Public Stage: Literary Domesticity in the Nineteenth Century America*, "anxiety about the transgression of cultural norms".

Evidences gathered from different sources such as letters and journals suggest that Hentz wrote to support her family. During 1849 her husband's health deteriorated and Hentz was forced to write seriously. "Hentz wanted and needed to sell books- and lots of them- to support her family" (Stanesa, 133). She was widely acclaimed as a writer and had a large audience at her disposal. She was well aware that if she makes any statement against the region, her literary career would be at stake.

Thus if we look into any of the works of domestic novelists Caroline Howard Gilman's *Recollections of a Southern Matron*; Augusta Evans Wilson's *Beulah*, E.D.E.N Southworth's *The Hidden Hand*, Maria McIntosh's *Women in America*, Mary Virginia Terhune's *Eve's Daughters* etc. we can find that their works do engage with the elements of resistance. They chose their domestic sphere itself as the site for resistance. Without moving out of their destined sphere they revealed how women were ensnared by web of domesticity. They were domestic women conditioned to fit into the structural hierarchy of the south. However, they spoke, yet feared of being heard. This fear made them conceal their opposition in the words of promotion. But they accomplished more than what were expected of them. They crossed the boundaries of female sphere through their literary outputs which led to the blooming of domestic novels in the nineteenth century. Through their writings they entered the political realm which was considered as men's sphere. Entering into the realm of public sphere through their works, in the pretext of promoting sectional conciliation, they tried to reach their female readers. Thus the close analysis of *The Planter's Northern Bride* reveals that while upholding the ideologies of south this novel was in fact trying to correct the south.

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FEMINIST CONSCIOUSNESS IN URMILA PAWAR'S *THE WEAVE OF MY LIFE*

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Abstract:

*The Dalit women testimonials do talk about the Dalit patriarchy and violence generated by caste and gender dynamics in Dalit families. The expression of Dalit women experiences of family violence is important in the context of Dalit movement being patriarchal and blind to the patriarchal violence within Dalit castes. Dalit women are perceived to be enjoying more freedom in the society. At one level, Dalit women suffer the untouchability and sexual exploitation by upper-caste men. At another level, Dalit women are treated inferior by the community and the family. Urmila Pawar's (1945-) *The Weave of my Life* (2008) appeared in Marathi language as 'Aaydan', which was published in the year 2003, was translated by Dr. Maya Pandit as *The Weave of my life: A Dalit woman's Memoir*. 'Aaydan' means weaving of cane baskets. It was the main economic activity of the Mahar community. There is another meaning to the word Aaydan; it is utensils used by them. The Mahar community was staying in the central location of the village, as they could be useful to the upper caste people for their sanitation related works as well as to protect themselves from the attacks from outsiders. Even Mahar people were busy in weaving of basket before plastic entered in their life.*

Key words: Dalit, Women, Oppression, Caste, Gender, Discrimination

Introduction:

Pawar's autobiography talks about how the Dalits in the villages and town are treated with contempt by upper-castes. On the one hand, the humiliation that she faced in the society in various contexts in the school, neighbourhood made her become aware of the caste system and untouchability that prevails in the society. On the other hand it left her deeply humiliated at every step of her life. Pawar writes, "My mother used to weave *Aaydan* and I was writing this book, both were activities of creation of thought and practical reality of life" (1).

Unlike many Dalit autobiographies that only proclaim the significance of Dalit education in the context of Ambedkarite philosophy and Dalit movement, she deals with the difficulties experienced in the educational system that has been Brahmanical for centuries. She writes about her experiences of inferiority associated with her caste position. Her autobiography also critically engages in describing Dalit patriarchy. Sharmila Rege writes:

Thus as a self-consciously Dalit feminist testimonial positioned against the brahminical and neo-liberal practices of the state, *The Weave of My Life* violates both bourgeois individualism and communitarian notions of the singular Dalit community, thus becoming a milestone in the archive of resources for practicing Dalit studies as critical and inclusive social science (Rege 2006: 325).

Pawar's autobiography has detailed saga of her life from childhood memories to the recent personal tragedies. Set up in Ratnagiri of Konkan region of Maharashtra, her childhood starts in the middle of the beautiful nature, mangoes, jackfruits and sea food the only affordable food item for cooking. She begins the narration with her innocent childhood memories and girlhood fancies, friends, school, schoolmates and teachers who discriminate her on the basis of caste. She had hardly any awareness at this stage about

caste and untouchability. Her childhood details can never be considered as personal because though they sound personal in tone they are very much part of caste experiences of a Dalit girl. The image of Pawar's mother weaving the bamboo baskets (to earn a living), throughout her life in her youth, old age, though pain, suffering and personal loss sets the background to the narration. The title *The Weave of My Life* reminds the reader of this same image throughout the writing.

Pawar is the youngest child in a Dalit family. Her father is an educated and workaholic man who believes in the importance of education for Dalits. He aims to see all his children educated including the girl children. He has a very good understanding and awareness of caste and caste discrimination in the society of his time. Once after moving to the town Ratnagiri, he always does as much help as he can do to all those Dalits who come from the village. Since water is not offered to Dalits from caste Hindu houses, he got a well dug in front of his house and kept a bucket and rope outside for the Dalit women vendors to drink water who come from villages around to the town. He wanted all his nephews to get education. Pawar's mother takes up the same duty of educating her children after he dies. Pawar describes how Dalits children are treated in schools and how they are also excluded by the schoolmates in various instances. Nonetheless, she becomes very active in studies and extra-curricular activities soon after passing the fourth standard. Her sister is also educated and gets a job in mental hospital. Through her marriage, Pawar understands the patriarchal violence in Dalit women's lives.

Though Pawar's father has good awareness of caste, he never supports the idea of married women taking shelter at natal houses due to violence in in-laws families. Pawar tries to understand this dichotomy. She introduces us to various men who torture their wives at the slightest pretext including her brother-in-law (elder sister's husband). A few men among them are working in the Dalit movement. She also describes her education, marriage, motherhood. She describes her life tragedies such as she lost her father, brother, her son and she also lost her husband.

Pawar describes many instances of brutal physical violence that Dalit women endure in families. Cousin Susheela is married to a drunkard man, her mother-in-law and her husband beat her up at the slightest pretext. She comes back to her natal houses in the nights completely bruised and bleeding. Pawar's father never supported her against such inhuman treatment. He firmly believes that women should live in their in-laws house at any cost. Though he is an educated man who believes in Dalit education, he has no gender sensitivity in case of Dalit women. Another such Dalit woman appears in her autobiography is Bhikiakka. Bhikiakka is married to a man and begot two children. He got married again and brought her co-wife home. She begot five or six children. All the children, both the wives and husband were living a small house in a chawl in Bombay. He also tortures Bhikiakka for small reasons almost every day. At the slightest pretext, the husband showered blows and kicks on her. Sometimes he even whipped her. The other wife abused her with dirty words.

Several other women in maharwada run around the houses when the torture by their husbands crosses limits. Her elder sister is an educated Dalit woman married off to an educated Dalit man. He passed B.A. But he used to torture his wife every day. He used to kick her in her stomach even when she was carrying. Pawar writes, "Dalit men fight for humanity, but what is humanity, even they do not know because they do not have humanity towards their wives" (13).

II

Pawar in her childhood lived in a small village and then her family moved to Ratnagiri, a town in the Konkan region of Maharashtra and then to Mumbai. When she gets married she goes to live in Mumbai with her husband. Since the autobiography is set against the backdrop of the Phule and Ambedkarite movements, we read about a few Dalits who would feel utterly humiliated when the priest does not solemnize the Dalit marriage but still comes and stands far away in order to escape from being polluted. "Then the priest would climb down, sprinkle holy water from his *panchpatra*-- a vessel with five compartments -- with a *pali*, a small ritual spoon, on the coins kept as his *dakshina* to wash away the

pollution and make them clean, and push it into his waistband. He would also make it a point to take away all the offerings: rice, coconuts, and so on, as part his *dakshina*. He never carried these himself, of course! He had his servant for that task" (13).

In this time, education was given importance in Dalit families due to the influence of Ambedkarite and post Ambedkarite Dalit movement. Pawar's sisters and brothers had gone to school. But the Dalit children in the school were made to sit outside the class room. Teachers used to treat them with contempt and they always examine their slates from a distance and severe punishments like hitting them with stones (so that they don't have to touch the Dalit children) used to be meted out to Dalit children in the school. This made many of Pawar's cousins leave the school. Thus they were deprived of the benefits of education (17). In the situation where Dalit education and their entry into schools was not so easy with the teachers carrying caste prejudice, Dalit girl education was an even more difficult task. Many schools would not enroll Dalit girls.

Apart from this, Dalits were kept away from the wells and water tanks to prevent the water getting polluted. Pawar's father is an educated Ambedkarite Dalit. He got a well dug in front of his house for the use of Dalit women who come to the town to sell fruits or vegetables (23). These women could not get drinking water from any other place. Pawar got to know more about the women who come to drink water who would chat with Pawar's mother sitting in the shade after completing their work in the town. In her girlhood unaware of the situation of Dalits used to feel embarrassed to acknowledge them as friends and relatives because of their poor condition.

Pawar recalls the memories of poor conditions of her community and family in her childhood. Poverty in Dalit families is very common due to the lack of access to property, wages and education. Since the family lived near the sea, they had some access to seafood. The amount of rice or rotis they got to eat was very little (45). Apart from poverty, Dalits' lives are entwined with so many superstitions and rituals which marginalize them further. On the day of Holi, Marathas, Bhandaris and Kulwadis would start the worship by setting trees on fire. They pray to gods to divert the calamities onto the Dalit community. Young Dalit boys would consume liquor and get intoxicated. This gives them a bit of relief from everyday pain of labour, poverty and starvation. The upper-caste men would carry the palanquin of the God, whereas Dalit boys were not even allowed to touch it or to come close to it. If any Dalit boy would go to hold the palanquin, there would be quarrels between upper-castes and Mahars (48). On the day of festival upper-caste women would make sweet chapatis, lentil and other food items, whereas Dalit women would go to the upper-castes' doorsteps to beg festival food. It depends upon luck of the Dalit women whether they will be offered food by upper-caste women or not. A few might be offered food and a few might be denied entirely. Kulwadi women pour out all the food items like vegetable, kheer, rice everything mixed up into the baskets of Dalit women. The Dalit families survive on these leftovers for at least two days. In some houses the meat of dead animals would be eaten. Pawar's father, being an Ambedkarite would not allow this in their house. He was also against Dalit women begging food from upper-caste houses (50).

Pawar's family found itself destitute after the death her father who was a school teacher, of severe pain in the abdomen (74). Her eldest brother Achyut also passed away due to typhoid when he was twelve years old. Though these disasters seem to be her personal tragedies, there is a suggestion that there is lack of health care for Dalits.

Dalits buy things from the shopkeeper standing away from the thresholds of their houses. They are not supposed to touch anything in their courtyards. But Pawar was ready to defile and subvert the concept of ritual purity. Pawar describes this with a satiric tone. When Pawar goes to buy pickle from the 'Pandit' family, she shouts into the house for a small amount of pickle to be sold to her. The woman from inside comes in a few minutes because she never touches the pickle without taking bath and changing into a special sari meant for doing such things like taking out the pickles. Pawar's brother always used to tell her to pollute the pickle by touching the jar before she comes, so that she would give away whole jar of pickle

to her.

Pawar describes the incident of Marathas of the village trying to provoke Dalits. They muddied the water by washing their buffalos in the part of the river when Dalits fetch drinking water. Though Dalits were very upset about it, they were helpless to fight against this injustice (85). Once, Pawar visited her elder sister's house after her sister got married. Her sister and brother-in-law used to help the poor people from Dalit community. A man and his wife come from a neighboring village takes shelter in their verandah for shade. They find out that the man was a victim of a violent ritual followed in their village:

The husband had wrapped a loincloth around his waist. ... The Mahar symbolizes the animal sacrificed! I tell you, get convened then this will automatically stop (86).

Pawar's mother gave one of the rooms in their house on rent to a Muslim couple, who become very close to the family. Mohammad and Haseena lived in the house on rent, later, two girls Baby and Saida came to join them and became friends with Pawar. But this did not last long. Once, Pawar was invited by Baby to go with them to her aunt's house. They also made some food ready for that aunt. Pawar carried the parcel of food all through the way. When they got to their aunt's house, Pawar was introduced as the landlady's daughter. Their aunt gets annoyed at them and tells them clearly how shameful it is to live in a Mahar house. She did not allow inside the house. She asked her to sit outside the house and wait for Baby and her sister to come out. Pawar feels deeply humiliated. Embarrassed to be friends with Pawar, Baby and her sister stopped talking to her completely. They also did not touch the food container which had been carried by Pawar and polluted. The family vacated the house soon. "At the time of going back to Mumbai at the end of their holidays, they just said 'Bye' and left. How this hurt me! I wept bitterly" (105).

The only reason that Dalits are allowed to take part in temple rituals is the belief of the caste Hindus that if an animal is sacrificed, gods will be pacified. Dalit men and women are symbolic of the animal that is sacrificed in the ritual. Potrajas and Joginis are also tortured like animals in these rituals. Even an older form of ritual described by Pawar was torturing a Dalit man and making a wound on his back as part of the ritual. Caste Hindus believe by doing such sacrificing rituals to gods, they would have good future and will have no threats from natural calamities and epidemics. Pawar's brother showing the solution and escape from the torture to the couple (man who was wounded) was to convert. Conversion as suggested by Ambedkar has political significance in the context of Dalits. Ignorance makes Dalits blindly accept the superiority of the upper-caste. So conversion to Buddhism would make them reject the ignorance. Pawar and Meenakshi Moon point out in *We also Made History: Women in the Ambedkarite Movement* that Ambedkar believed that such ignorance would only disappear with conversion. By converting to Buddhism, Dalits would be able to give up superstitious beliefs, so they also become knowledgeable and aware of caste (101).

The incident of upper-castes washing their cattle in the part of the river where Dalits fetch drinking water was meant as provocation. Such acts are also meant to remind Dalits of their inferior status especially when they seem to have been progressing beyond their "limits". If there was any resistance from Dalits in case of muddying their drinking water, the symbolic ways of humiliating Dalits would have turned into atrocities on Dalits as in case of Karamchedu. In this village in Prakasam District of Andhra Pradesh, the upper-caste Kamma landlords similarly washed their cattle in the pond where Dalits fetch drinking water. The resistance of Dalits against the act led to mass killings (Mohanty Manoranjan 2007).

Pawar's recollection of the school teachers and the humiliation that Dalit children face has its political significance. Schools were open to Dalits. But the school and curriculum and teachers are still Brahminical. On the one hand Dalit children due to the poor conditions of family, find it hard to get enrolled in the schools. On the other hand they are not privileged in the school like other upper-caste children. Caste prejudice in schools is deterrent for Dalit education. Kancha Ilaiah in *Why I am not A Hindu?* describes how the upper-caste teachers used to discriminate against Dalit bahun students in the

schools. Teachers used to even say that due to their misfortune they got to teach Dalit bahun students: "If he was a Brahmin he hated us and told us to our faces that it was because of the evil time-because of Kaliyuga, that he was being forced to teach 'Sudras' like us" (12).

Pawar's autobiography *The Weave of My Life* describes various instances of symbolic caste violence that Dalits are subjected to. Pawar's autobiography covers a wider Dalit feminist perspective of various instances of caste violence. Her autobiography brings out the experiences of Dalits and Dalit women collectively facing untouchability and humiliation which prevents them from being part of human civilization and progress.

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05

POST STRUCTURALIST FEATURES IN AFRICAN FICTION - A STUDY OF ACHEBE'S *NO LONGER AT EASE*

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Abstract:

*Any reading of Chinua Achebe's fiction shows how Nigerian fiction tries to recontextualize the plots and stories of Africans in European fiction, highlighting the choices which they were forced to take in the light of the sequence of events which took control of their lives. Rather than the character becoming destiny as is usually believed of African characters, it is certainly the context which decides the destiny of Nigerian fictional characters. A deconstructive reading along the historical perspective becomes dominant in the novels of Chinua Achebe leaving metaphysical concerns of western individualism along the sidelines. I have tried to read Chinua Achebe's *No Longer At Ease* along these lines, upsetting the universalism advocated by the European structuralist approach leading to 'othering' in their novels on African culture*

Keywords: *Poststructuralism, metaphysics, deconstruction, différance, identity, carnivalesque.*

There have always been two traditions in philosophy. One asserts that there are truths that are universal and eternal. They stand outside history and the physical world. Therefore they are transcendental or ideal in nature. The other school claims that the world is physical and historical and that any truth we arrive at about it is equally historical and equally located within the physical universe. Our knowledge is limited and fallible. The world is not founded on absolutes that exist outside time and space. The first tradition provides a strong claim of authority for those interested in using philosophy to anchor ideas of social order. The second is closer to science than to religion and it promotes the ideal of progressive change. Disputes between these two positions were finally settled by Derrida in 1967 when he strongly reasserted the claims of the second position in three books-*Writing and Difference*, *Of Grammatology* and *Speech and Phenomenon* all published in 1967. According to Derrida, difference generates identity while metaphysics claims that difference arises from identity. One thing one might do with deconstruction therefore is to figure out how texts committed to metaphysical values work by suppressing difference and making it appear as a derivative of identity.

Metaphysics endorses authority and authoritarian political forms. Truth rules unquestioningly. To it women and children are traditionally subordinated. If metaphysics is true, then certainly it deserves to possess social authority. When Shakespeare wrote, the aristocracy laid claim to a logocentric structure in society. More recently, the wealthy have claimed to be more deserving than others, more naturally talented at being magnets for money. To deconstruct is therefore to question the basis of authority and hierarchy in society.

To take a wider vision of the attitude taken by the French school of philosophers headed by Derrida, the play of infinite differences should be given importance. Achebe's fiction *No Longer at Ease* also triggers a play of infinite differences which is obviously visible in the kind of the carnivalesque language which differentiates his novel from the other Eurocentric novels. It is not wrong to say that Achebe's language is the palm-oil with which words are eaten (Berth Lindfors 48-49). For instance while talking about the power of the written word he prefers to say that the printed word is more like the "uli" that never fades (Chinua Achebe 5). A reading of Achebe is more like a remaking of the African mythology, the

folklores and the proverbs into English.

The novel also creates an awareness of the arbitrariness of the sign and of literature as an autotelic statement and the entire question of meaning can be bracketed thus freeing the critical discourse from the burden of paraphrase. This is the most important post structuralist feature in Achebe.

From chapter 1 onwards, the novel permits a free play of signs. Obi Okonkwo is only one among the innumerable signs in the play. If we take into account the concept that a sign is not a combination of the signifier and a signified but rather a sign only, then the difference created by its relationships with other signs in the novel creates a plurality of meanings and cannot be churned down to a single meaning. Obi Okonkwo then comes down to the level of a sign whose existence is justified by its difference from and relationships to the other characters and the ambience in the novel. Obi's identity or meaning is created not only by his relationship to his own community which according to Achebe, who believes that "a kinsman in trouble had to be saved, not blamed / anger against a brother was felt in the flesh, not in the bone" (Chinua Achebe 7). It is this belief which creates and moulds Obi into what he is i.e. a senior official in the African administration, which means, a coveted European post by the simple and innocent people of Umuofia. Their carnivalesque language betrays the pristine innocence and the depth of their spirituality. For them the best part of the Christian service is "as it was in the beginning, it will be in the end." It strikes a concord with their belief in the masked men who continue the rule of their fore-fathers so that righteousness will be never be hindered from the face of the earth. In fact this righteousness was wiped off with the arrival of the civilizing mission which brought in its course, the evils of bribery and corruption which was till then unknown in their lands. And that is another way of putting it when the President of the Progressive Union of Umuofia says "The fox must be chased away first, after that the hen might be warned against wandering into the bush" (Chinua Achebe 12). The proverbs which keep embellishing the language also prove the mighty source of wisdom and poetry which emanates through the African thinking.

Ironically Obi's full name is Obiajulu which means "the mind at last is at rest" since Obi was the fifth child after four daughters in a row. And Obi was the first son of Umuofia to get into a coveted European post in the Civil Service. The new generation takes the best of the two cultures they have gained education from the universities abroad. But they long for the wisdom and innocence of their forefathers. The metaphoric language which keeps the novel alive and colorful is the relishing factor in the novel. For instance when Obi's father tells him about securing a job:

A job is the first thing. A person who has not secured a place on the floor should not begin to look for a mat (Chinua Achebe 68).

And again when it rains off season that day, Obi's imagination becomes almost mythical:

Actually such rain was unusual. It was as though the deity, presiding over the waters in the sky found on checking his stock and counting off the months on his fingers, that there was too much rain left and that he had to do something drastic about it before the impending dry season (Chinua Achebe 72).

But when Obi is faced with the difficult situation of tiding over the crisis of getting others agree to his marrying an Osu girl, he for the first time expresses a disbelief in his own community's beliefs and tells his father that they are Christians and not heathen. This ideological crisis where everyone around him including his own mother, whom he trusted would change the situation for his good turned against him, Obi decides to buy the engagement ring for his wedding. Clara who feels that she is internally marginalized, for being an Osu tries to move away from Obi for fear of ruining his life. For Obi, "It was scandalous that in the middle of the twentieth century a man could be barred from marrying a girl simply because her great great great great-grandfather had been dedicated to serve a god, thereby setting himself apart and turning his descendants into a forbidden caste to the end of Time. Quite unbelievable."

Here Obi expresses solidarity with the white way of thinking and becomes more objective in his attitude to the customs of his tribe and refuses to feel, with his people rather he thinks with the European. It

is at this point that Obi's life takes a tragic turn where His black self is split by double consciousness where he is now forced to think and act more like the Europeans.

The fact that black culture is fresh, innovative and always in process is attested by the fact that the Umuofia Progressive Union adapts itself to the changing mindset created by the arrival of the Europeans, accepting, what is best in them and trying to conform to changes which will benefit them. Sending their sons to England by sponsoring them with loans which they raise by mercilessly struggling for it is just one instance of the corporate life and fellowship which they upheld at all costs.

Obi's troubles begin when he is put in charge of scholarships to England in the position of secretary of The Scholarship Commission. Obi, like his boss Mr. Green vehemently opposes corruption, bribery and lethargy. As we all know Derrida's most interesting intellectual move was to suggest that difference characterized not only in language but also in all realities. In reviewing Western philosophic tradition, Derrida found many instances where thinkers suppressed difference in order to lay claim to absolute truth. Achebe here deconstructs Mr. Green's statement about Africans especially of Obi that "The African is corrupt through and through".

The whole novel *No Longer at Ease* is an effort at deconstructing this first statement of Mr. Green who is seen in intervals throughout the novel, expressing a partisan attitude that Africans are a mixture of all negative traits. Achebe gives us, a deconstruction of Obi and the other Nigerians not through the eyes of Mr. Green and their likes but through the perspective of the cultural ambience of Africa particularly Nigeria. This is the main spring behind 'No Longer of Ease'. As the title itself suggests, the European education and the European post has done more harm than good to Obi. His European 'post' has begun to attract many people in search of greener pastures towards his flat at IK to bribe him in order to get a lucrative position in life through a British Scholarship. Here we are reminded of Obi's answer at the interview for his job in the civil service that "Conventional tragedy is too easy. The hero dies and we feel a purging of the emotions. A real tragedy takes place in a corner, in an untidy spot"(Chinua Achebe 79).

And the novel *No longer at Ease* only clearly proves that it is a deconstruction of the hierarchical relations between the West and Africa. *No longer at Ease* as a micro narrative here gives a convincing and accurate account of the truth of its own particular discourse. Obi's first battle against one Mr. Mark became almost a one-sided victory with Obi blindly refusing to accept the bribe without further explanations. But as Obi suspected Mr. Mark took Obi's reticence to talk as a sign of submission and sent his sister who had applied for the foreign scholarship to his flat. Obi sends her back with the assurance that with her Grade one she will surely get a scholarship.

Obi was going through terrible financial difficulties since he had his own family at home, his brother John's fees to be paid, repayment of the loan to the Umuofia Progressive Union and other unanticipated expenditures like forty pounds for paying the insurance for the car etc. Obi decides to approach the President with whom Obi had a dispute when he tried to advise him not marry an Osu girl for giving him a breathing space in repaying the loan. Obi is sure that the president would have forgotten about his bout of anger against him since they believed that "anger against a kinsman was felt in the flesh not in the marrow"(Chinua Achebe 112).

But Obi's rethinking of situation once more proves that not only Obi but the other Africans are not corrupt though as Mr. Green would state periodically. For all the sacrifices rendered to Obi, the Umofians were only too ready to take even a heavier share of the burden when suddenly Obi reaches his own point of self-realization. They had taxed themselves mercilessly to raise eight hundred pounds to send him to England. Some of them earned no more than five pounds a month whereas he earned fifty pounds and Obi decides not to tax them.

During a conversation with his friend Christopher about bribery, Obi asserts and educates Christopher not to use one's authority for personal gains. Though Obi has not inherited any of the corrupting influences which come along with authority and power, he is cornered by a series of tragedies in

life his mother's illness, the breaking off of his engagement with Clara, his own financial difficulties etc. But Obi in the midst of all these difficulties, finds comfort in the *Song of the Heart* a nontheistic thinking which keeps the Africans together and wards off their difficulties through what Freud would call a substitution technique. The last line of the song goes like this:

Is everyone here?
Are you all here?
The letter said
That money cannot buy a kinsman
That he who has brothers
Has more than riches can buy”
That night he prayed “God bless our noble country men
and women everywhere(Chinua Achebe 172).

The first instance when Obi was thrust upon with fifty pounds as bribe money for recommending a European scholarship, Obi felt terrible agony on being cheated on his personal principles and convictions. The only words he uttered were “this is terrible! Terrible.” Cornered by such helpless situations, Obi finally allows himself to be caught by the anti-corruption cell. The novel ends with an open ended statement “everybody wondered why. The learned judge, as we have seen, could not comprehend how an educated young man and so on and so forth”(Chinua Achebe 194).

Mr. Green who had been repeating throughout the novel, that the Africans are corrupt through and through now abandons his one sided conviction regarding Obi. Certainly he has come to accept the changed cultural context of Africa which has sacrificed Obi in their new found greed for European careers and scholarships to make their lives easier and comfortable. Achebe successfully deconstructs the negative trait bestowed on Obi by the European Mr. Green. It is this difference in thinking which makes the African community different. Thus *No Longer to Ease* is a hybrid text which borrows the Western fictional form but embellishes it with an African presence embedded with African variants like corporate life, a dynamic philosophy and a language which carries the huge cultural load of Africa. All the novels of Achebe strain themselves to articulate this and also deconstruct the Western attitude towards the African context.

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06

MOMENTS LOST FOREVER - A STUDY OF TRAUMATIC PAST OF CHILDREN IN SELECT NOVELS OF KHALED HOSSEINI AND NADIA HASHMI

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Abstract:

The paper aims to capture the effect of trauma in the lives of children as seen in the novels of Khaled Hosseini and Nadia Hashmi. Both the novelists deal with the lives of people in war torn Afghanistan, under both Soviet and the Taliban extremists. Trauma has a debilitating effect on most of the citizens caught in the cross fire of opposite forces, not to speak of the agony of the children. "Psychological trauma is generally the direct personal experience of an event that may cause or lead to death or serious injury, or other threats to the physical integrity" says Malizia N explaining the psychological effects of trauma. (Malizia. N. 2017) The loss that children suffer range from loss of normal childhood, parents, sometimes body parts and being distanced from all that is familiar. The plight of the girls is still worse and leaves a lot to be desired. The aim of the paper is to analyse how children suffer when caught in war zones and how the traumatic past comes to haunt them throughout their life.

Key Words: *Psychological trauma, physical integrity, normal childhood.*

Each child born on earth is entitled to a happy and safe childhood. But not every child seems to enjoy one. Any child's wellbeing depends on various issues like nurturing parents, peaceful surroundings and many others. It is almost like a chain- one interconnected with many other links, very important for its existence and survival. Children are the ones who are badly affected, sometimes irrevocably, even if there is a minor break anywhere. There are certain areas that get affected by trauma of happenings in one's childhood. "There is a prevailing hypothesis that the narrow and partial cognitive processes of memory, attention and dysfunctional problem-solving skills are the main problems of exposure to trauma." (Fenny, Foa 2004)

Afghanistan, a land locked country, has constantly been under the control of militants be it Russian Army or Talibans. The presence of foreign army or Islamic militants has a life changing impact on the lives of the people in the country. From the characters, one understands that life in Afghanistan was very much different from the one before the invasion of militants and Russian army. Afghanistan was an ancient seat of culture, education, art & crafts. People were educated and women occupied great positions in different walks of life. The huge statues of Bahima stand proof to the kind of tolerant culture that prevailed in the past.

With the advent of Talibans, life changed upside down for the Afghans. With all the religious restrictions imposed by the Taliban regime, man wasn't affected much whereas women could feel the heat as it not only affected the way they dressed, but every sphere of their life. A woman was no longer allowed to move freely outside the house. She was no longer allowed to own a job. Many women who held respectable positions were reduced to begging on the streets to save themselves and children. With men having gone to the war, women were left to fend for themselves. Women were also not allowed to walk alone on the streets without being accompanied by a male family member. When Fereiba in 'When the Moon is Low', is forced to go in search of a hospital, being in advanced stage of pregnancy, she is threatened by the Taliban forces to get back home as they feel that she has "no need for the hospital." (109) Life becomes miserable with none to look up to and no means of support and sustenance. With so many

unpleasant happenings happening around them, children can't have a normal life.

With normal life gone for a toss, it is more of a fight for survival than anything else. Girls are forced to drop out of schools and spend their lives waiting to be married. Sometimes the much looked for to marriage doesn't bring solace. It makes things worse and for many women, life becomes a down ward spiral into a certain disaster. Life after marriage more or less depends on the character and nature of the man involved. If she fails to bear a child, she would be forced to live the life of a chief servant for the rest of her life as that would give her husband an excuse to marry.

With a boy, life is suddenly thrown out of gear, as the eventualities leave him high and dry. He is left with no choice other than taking up the additional responsibility of providing food and shelter to the entire family. He is forced to become a young man thanks to the circumstances which are very harsh. With no proper education and financial background, the boy suffers to make both the ends meet. He takes up odd jobs and struggles to provide for the family.

The plight of boys who go to strange lands in search of opportunities to live a better and fearless life is still worse. In Nadia Hashmi's 'When the Moon is Low' Saleem all of a sudden finds himself to be the bread winner of his family of four. His father's death at the hands of terrorists forces responsibility on his young shoulders. Future seems uncertain as their own homeland becomes unsafe. He is in a dilemma not knowing what to expect. He wanted to know "what to expect of tomorrow and what tomorrow would expect of him" (112). Saleem's only aim was to get to England, where his aunt lived so that they could breathe free air. Like any other child, he too wanted "to go to school with his sister. He wanted to take Aziz to a doctor. He wanted to see his mother working as a teacher again." (201) But the long journey from Afghanistan was arduous, uncertain and fraught with dangers of all sorts.

Saleem travels through different lands and cultures on his way to England, where the language and people are equally strange. He is left with no other option other than stealing. And he doesn't do that without a twinge of the conscience. His heart goes back to a time when father taught them all good manners and good behavior. He doesn't divulge the manner of obtaining food to his mother. He lies about paying an unreasonable amount for the food and "it made him angry that his mother doesn't question it." (184). Fereiba, foolishly believes that her son had earned their food the right way. The trauma of taking things which don't belong to one, expecting to hear whistle blow at any time, with legs ready to take flight anytime is heart wrenching to say the least. The novel takes one through the traumatic experiences faced by the people, the so called refugees, who belong nowhere, in their journey to a safe land.

Mariam, a child born out of wedlock, in Khaled Hosseini's *A Thousand Splendid Suns*, doesn't understand the pain of her mother for a long time. Only when her mother utters the word 'harami' in particular way, does it affect her. The reader understands that, "It was the way Nana uttered it that made Mariam feels the full sting of it." (4). Mariam is more of a girl bride when she gets packed off to a distant land in the name of marriage, far away from all that all knew and understood. And that includes language as she has to struggle with a relatively new dialect. Her only fault was that she believed that her father's affection was real and much more true than her mother's care. The result was that she finds herself in no-man's land, with her father firmly refusing to own her up and a mother who gives up on her by committing suicide. It is then that she understands how her mother had been right all the way. She also realizes how her mother had tried hard to teach her from her own experiences. Nana would say, "Like a compass needle that points north, a man's accusing finger always points to a woman." (7). The trauma caused by those twin blows stays with her throughout her life that when she ends up barren she feels that it is due to her mother's curse.

The feeling of neglect, the pain of non-acceptance which Mariam feels stranded in front of her father's house brings her face to face with reality. She begins to feel the futility of "how she had fretted over what dress to wear, over the mismatching *hijab*, walking all the way here, refusing to leave, sleeping on the street like a stray dog." (35). The trauma of being disowned by the father gets transformed into anger that

she refuses to say good bye when she leaves home after marriage. Even when Mariam's father comes to distant Kabul to talk to her, what seems one last time, she refuses to open the door. The trauma of being made to wait at the doorstep throughout the night haunts Mariam. Even though the guards try to console saying that her father is out of house, Mariam understands that he is very much inside and doesn't have the courage to own her and take her inside in front of his family. That hurts her no end. The difference in treatment and facilities offered to her sisters is so glaring that she begins to understand that what her mother had kept saying was true indeed.

Laila's condition is also noteworthy. She experiences the trauma of losing her two brothers to the war in Afghanistan through the self-imposed suffering and withdrawn nature of her mother. Laila's mother locks herself in a room and lets Laila and her father shoulder all responsibilities. Laila finds it very difficult when she cannot expect her mother to come to her aid when she is in trouble in the street, on the way from the school. In spite of having being brought up by freedom loving parents, Laila ends up in a life where she has little choice. Laila doesn't rue much but tries to adapt to her new life as a wife to a man who is more than double her age, in the hope that things would take a better turn.

The traumatic past comes to haunt children in different unimaginable ways, that an ordinary, happy and carefree childhood becomes an illusion. It changes the very character of children and makes them move in hitherto unthought-of ways. The children are at the receiving end of actions and thoughts of elders and suffer for no fault of theirs. As a result, the children suffer and plough on with their life, sometimes looking up in hope but many a time in despair-not knowing what the next turn would spring to them.

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07

TOLERANCE AND RESISTANCE AGAINST SOCIETAL FRAME IN JAISHREE MISRA'S *ANCIENT PROMISES*

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Abstract:

The writings of Jaishree Misra stand different in comparing with her contemporary writers in the way she portrays the conditions of women in the light of present society as well as in the Indian cultural context. She is a modern Indo-English Writer who was born in 1961 to a Malayali family in New Delhi. Jaishree Misra strongly states that woman can play any role in the society. Women are underestimated by her softness. But, by nature, she is both meek and bold, active and passive, tolerance and sufferance, and exploited and exploded. The Protagonist, woman that Misra penned is the conglomeration of all these qualities. Her women are naturally permissive attitude towards domestic life. By testing of her feminine qualities she is coerced to explode the social frame constructed mainly by male counter folks. Misra shows through her characters that woman also like other beings. She too has feelings, pains, commitments and sentiments. By highlighting their sufferings, she exposed the intolerable pains of women in the familial life. She states clearly that women are not exposed to the freedom which one needs in life for peaceful life. To gain the momentum in life, Misra's characters break the shackles of cultural and societal set up for women. She opines that women too have rights to take decision independently. She cannot be caged for cooking, domestic chores, care taker of mother-in-law and father-in-law. She is beyond of all these. She needs to be exposed in the society to prove her 'self'.

Key words: *Domination, women's suppression, stereotype, emancipation, recognition, equality.*

And thy desire shall be to thy husband and he shall rule over you- Genesis 3:16

Woman is a castrated man - Freud.

Women try to trace the self of her in walks of life. In familial life, professional life, and societal life women are conditioned by the certain frames within which they need to live. The efforts for breaking this barrier become challenge for women. As it is related with their psychology, they need to take decision meticulously. In *The Ancient Promises*, Misra sensitively portrays the conditions of Indian women. She captures their split consciousness through the characters of Janaki or Janu, who struggles to get her individuality.

Most women characters in Indo-Anglican fiction portrayed the emergence of women who stands against traditional stereotyped set ups for women. Women have to be recognized in the society as men get. Elaine Showalter said that, “.....When we free ourselves from the linear absolute of male history, stop trying to fit women between the lines of male tradition, and focus instead on the nearly visible world of female culture” (217).

Without one's 'self' surviving becomes a herculean task. Further, it leads to mental dilemma. The importance of self for women is analyzed in a great deal by Anita Desai in her fiction. The characters she established are evident for this. Maya in *Cry, the Peacock*, Nirode and Monisha in *Voices in the City*, Nanda Kaul in *Fire on the Mountain*, Sita in *Where Shall We Go This Summer?*, Sarah in *Bye-Bye Blackbird* and

Sarla and Deven in *Custody* are all suffered under the hands of men folk. Like Anita Desai, Misra, too, has taken the themes of male domination, women's sufferings but in a different manner.

Most men forget that women too have feelings, desires and emotions. The unexposed desires within them trigger to explode violently. Feminist theory suggests that Women's "...insistence on relationship reveals not a failed adulthood, but the desire for a different one" (Abel, 10). *Ancient Promises* is a story of battle between tolerance and resistance of traditional walls. It is also war between instinct and reason.

Historical resistance has some forms, according to Ferguson, they are:

- a) Women can choose or refuse marriage as she has rights for that.
- b) she even can choose a lesbian relationship
- c) women could marry yet resist child bearing
- d) women could favour one leg of the triangle (e.g., relation to child or relation to mate) at the expense of the other
- e) women could emphasize outside kin and friendship networks with peers as a way of withholding energy, either to male mates or to mother/child bond;
- f) if economically viable, women could engage in serial monogamy and several marriages, which would tend to diminish loyalty to the mate bond and expand loyalty to the mother/ childhood. (48)

It is from this point of view *The Ancient Promises* by Jaishree Misra can be seen as a story of resistance. Janaki, the protagonist of the novel, tormented in a Kerala upper-middle class family, resisted the social constructions of motherhood. She falls in love with Arjun while attending in school. When Janaki's parents know of her relationship with Arjun, they take away her from native place Kerala and seeks groom for her immediately. They arrange a marriage by forcing her to marry Suresh. Janaki's uncle Ramama also compels her to marry Suresh. Ramama politely says to her "What's wrong? Suresh looked very nice, didn't he? I believe he's a very decent chap" (61). All of her relatives forced her to marry Suresh.

Suddenly everyone was talking again. Be grateful for what you're getting ... we are just an ordinary service family... they could get their pick of any family in Kerala... they don't even want a dowry... it's nothing less than arrogance to say no to people like them She wants to see a grandchild of her married before I die, your poor Appupa went without knowing that joy, don't do the same to me..... (61-62).

Finally Janaki accepted to their wishes. Everyone in her family gets relief of by her decision. Her father, who first comes to know of her affair with Arjun, feels happy after arranging the marriage with Suresh. He feels that through this marriage he has achieved two things one is that her daughter would forget her past affair. Another thing is that he safeguards his family status intact. He never thinks about what is giving happy to her daughter.

Marriage is a patriarchal institution which helps to form the kinship networks. *The Ancient Promises* begins with Janaki's account of her husband's house. She expresses "my new family, my family's new family, the alliance they'd so wanted that now knitted us all together so indubitably (6-7)". Suresh, the spouse of Janaki, explains to her how her wife should be

- 1) She had to be pretty.
- 2) She had to be young so that she would 'adjust'.
- 3) She had to be able to speak English well, so that he could take her to Bombay in the hoped for expansion of his motel business.
- 4) Nothing else was too important. (96)

Suresh's uttering word 'adjust' indirectly means that women to tolerate the sufferings of men and domestic problems. His expectation for speaking English is clearly expressed that she is not only used for the role of wife but also as a business partner. He never mentions about love in his proposal which means that 'nothing else was too important' for him. This attitude of 'nothing else' shows his patriarchy nature.

The very next day of her marriage, Janaki encounters humiliation in her husband's home. She gets hurt

when her mother-in-law asked her whether she would like to have some tea. She replied “Yes Please” (80). Her mother-in-law advises her “look, you're not in Delhi anymore. Like it or not, you now live in Kerala, so I suggest you drop all these fashionable pleases and thank you. Here we don't believe in unnecessary style” (80). This statement comes with humor. Janaki feels hurt.

Deeply ashamed, I pushed my back as far as It would go into the wall behind me and watched her briskly make the tea. Was her displeasure because I'd spoken in English? I cast about frantically for the Malayalam to use when she gave me the tea she was making, remembering vaguely that there were no equivalent words for a casual Please and Thank You. (80)

Domestic arguments between Janaki and her mother-in-law rise every day. Though Suresh is well aware of those arguments, he never tries to rescue Janaki from the clusters of his mother. Janaki is upset over her husband's uncaring attitude on her. On realizing the fact that if her husband does not love her, nobody in the house will not love and respect her. Janaki says that she could not remember his face. This discloses his strange behavior. Though he is ten years elder to her, he never shows any concerns for her. He never protects and loves her. She is frustrated of his behavior.

As Janaki is educated, she is able to tackle the problems of the family. She adjusts her life for her existence in the family. She fulfills her husband needs. At the same time, she needs to negotiate her needs for surviving and none of the family members cares about her needs also. Most of the women bear the exploitation patiently for the family well-being. This inequality treatment fractures the psyche of the women.

Women can bear anything if her spouse shows the complete love on her. She finds Suresh spends more time on business tours rather than spending time with her. He behaves indifferent when she is humiliated by her relatives. Even though she never fails in her duty to fulfill the familial needs. She gives birth to his child. Again she is cursed for giving birth to a girl child. Moreover it is a mentally retarded child. Suresh never cares about affection mother and mentally retarded child.

....he had never been there when, as a younger bride, I had needed his friendship and guidance. He had also absented himself when Riya needed him and when we needed to face her problems together... He had never helped me create a life myself, he had never explained to me what his business was all about, he had never looked across a crowded room at me to signal that a certain partnership existed between us. As far as I could see he preferred the company of a large scotch on the rocks to me! (248)

According to Janaki, their marriage is sham “an empty shell. A marriage that had never been” (248). She breaks the shackles and seeks what she wants. She consoles herself by caring daughter. Janaki takes her resistance to next level by upbringing her child. As a woman, Misra, has recorded her angry protest throughout the novel. She cannot tolerate the sufferings of women. Her vision incorporates the whole history of woman's role and edifies the emergence of a new woman who is true to her own self.

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**RELEVANCE OF POST- APOCALYPTIC FICTION IN THE PRESENT CENTURY
WITH SPECIAL REFERENCE TO MARGARET ATWOOD'S *ORYX AND CRAKE*
AND ALEX SCARROW'S *AFTERLIGHT***

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Abstract:

The present century has witnessed a spate in the post- apocalyptic and speculative writings and movies. None of the previous centuries have witnessed such strong a cultural fixation on the post-apocalyptic calamity as the twenty first century has. From literature and comic books to movies, television shows, and video games, the end of the world is an omnipresent topic. These novels portray the worst catastrophes forcing the readers to face urgent socio-political questions like, fragility of human civilization, threats posed by globalization, effects of neo liberal capitalist supremacy, ecological disasters and so on. Post-apocalyptic stories are mostly set in a time after the final cataclysm, in a non-technological world- a world where only scattered elements of society and technology remain; religion and God have gone extinct; and civilization has totally perished. The time framework may be either immediately after the cataclysm, centering on the psychology of survivors and their sufferings, or quite later, portraying a primitive world inhabited by the survivors of the pre-catastrophe civilization craving for the lost comforts and luxuries that seem to be mythologized and living a difficult life. Post- Apocalyptic fiction portrays a ruined world in which humanity is dying and human beings are turning into cannibals. The reason of the cataclysm may be disease, flood, zombie menace, nuclear war, technology failure, global warming, or even the excessive advancements in medical or technological fields going haywire. In this situation, people know that life will soon come to an end but can't stop living, nor can they avert the catastrophe. This leads to not only the physical and material crises but also critical existential crisis which reaches the peak in Post-Apocalyptic fiction. It is notable that this kind of literature gained extensive popularity after the Second World War probably because the idea of global extermination owing to the nuclear weapons started getting into public consciousness. People started worrying about the aftermaths of a nuclear war, which might lead to the end of the world. Later on, with the advancement in technology, increasing use of computers, and dependence on gadgets and motor vehicles made society and civilization even more vulnerable to collapse. The Post-Apocalyptic Prepper fiction quite clearly represents the 21st century situational anxiety and apprehensiveness of people all over the world, about the impending danger of an apocalypse event. The Post-Apocalyptic fiction has been written in almost all parts of the world: USA, Canada, Britain, Germany, Russia etc., as the fear and anxiety instilled by the present threatening conditions are ubiquitous.

Key Words: *Post- apocalyptic, ecological disasters, catastrophe.*

Some powerful Post-Apocalyptic novels deserve to be glanced at. Margaret Atwood's *Oryx and Crake* (2003) is about the ill effects of globalization and capitalism. *The Year of Flood* (2009) carries forward the story of the survivors of the previous novel. Stephen King's *The Stand* is about total collapse of the society after the accidental release of influenza which was actually meant for a biological warfare,

causing a pandemic, killing majority of the human population. Similarly, in A G Riddle's *The Atlantis Plague* (2015) a pandemic sweeps away the world, killing billions of people. Those who are not dead have been transformed at the genetic level. Some clever entrepreneurs develop a drug which just postpones the problem but never cures it. Finally a war is waged by the competing capitalists. Maggie Gee's *The Ice People* (1998) is set in the period of new ice age, caused by excessive global warming, with infertility and homosexuality on the rise. Though J G Ballard's *The Drowned World* (1962) and Stephen Baxter's *Flood* (2008) have been written with a time lapse of around half a century, both depict the ill effect of global warming leading to heavy floods, forcing people to abandon their habitats. Cormac McCarthy's *The Road* (2006) is probably the most brilliant and multiple- award- winning American novel, set in the world after the unnamed disaster struck, killing most of the population. The journey of the unnamed father and son towards south is the most touching post-apocalyptic story. The plot of John Christopher's *The Death of Grass* (1956) concerns a virus that kills all the forms of grass, including wheat and barley; leading to a worldwide famine.

Hugh Howley's *Wool* (2004) and Russian novelist Dmitry Glukhovsky's *Metro 2033*, both present an underground claustrophobic world, where the survivors of the nuclear holocaust take refuge. In *Wool*, they are living in a multistory silo while in *Metro 2033*, they are living in Moscow metro trains. Both these habitats are complicated and mysterious and reveal many secrets as the stories unfold. Alex Scarrow's *Afterlight* (2010) is about a small civilization surviving on organic ways of life after the world is shattered by a worldwide oil crisis. Matthew Mather's *Cyber Storm* (2013) is a brilliant cyberpunk portraying a world which comes to a standstill after the logistic systems of shipping companies, cell phone services and power are shut down and people start to panic. James Herbert's *48* (1996) comes under the alternative history subgenre. It is the story of a stranded American pilot stuck in London after Hitler uses a biological weapon, wiping out most of the human race. He lives for three years among the debris and the dead bodies, hunted by a group of Fascists. Frank Tayell's *Surviving the Evacuation, Book 1: London* (2013) is one of the seven volumes of the journal series describing the zombies taking over London and the mysterious evacuation process going on. Brian Aldiss's *Greybeard* (1964) is about impotency and infertility, leading to decay of human species.

Collapse of the civilization and government and the extinction of human population are doubtlessly the most fertile topics for writers and filmmakers to speculate on. An earth which has been wiped off of its history and people; where all rules, relationships, manners, society and even faith have to be made from a scratch, seems terribly frightening. Jenny Sutherland's society at the North Sea Complex has its own rules and manners, to suit the requirements of the 400 people who have made these rigs their home, struggling to lead a normal life. The lines from Alex Scarrow's *Afterlight* impressively sum up the negative role of religion in dividing people in present times, leading to mass killings by the fanatics and hence Jenny's decision to do away with it completely.

'There's a very good reason why I don't allow prayers over meals, why I'd rather we don't have organized prayer meeting on any of the platforms.' ...

'We've got ... shit, I don't know how many different faiths on these rigs. Catholics, Protestants, Jews, Muslims... at least half a dozen Hindus that I'm aware of....

'There'll be people here petitioning me for segregating mealtimes for different faiths, for periods of fasting, for calls to prayer at all times of the day. This community won't work that way. It'll fall apart.' (237- 238)

Quite close to this is an example from *Oryx and Crake* by Margaret Atwood, where the new human beings- the humanoids or Crakers have been designed to suit the new world. The new world, where not only old human species but almost everything from the old world has been obliterated, has its own new humans also. The properties of these customized humans are succinctly worded by Crake:

In fact, as there will never be anything for these people to inherit, there would be no family

trees, no marriages, and no divorces. They were perfectly adjusted to their habitat, so they would never have to create houses or tools or weapons, or for that matter, clothing. They would have no need to invent any harmful symbolisms, such as kingdoms, icons, gods, or money. Best of all, they recycled their own excrement. By means of a brilliant splice, incorporating genetic material from... (359)

Now, these sets of lines echo each other and also convey the real purpose of this kind of fiction. The kind of life human beings are leading in the today's world is very prone to fall prey to any of these reasons of ruin. The highly advanced capitalist society of *Oryx and Crake* with its excessive bioengineering and guarded compounds for those working for the corporation- Organ Inc. Farms where Jimmy's father was the top geographer, can find a real life parallel in almost every part of the world. The increasing capitalism and commercialization of fundamental facilities of life, like education and health, as it is being done in most countries of the world, including India, may lead to a similar catastrophe not very far off from now. Most of the post-apocalyptic fiction can be called as speculative fiction as the writers of such novels speculate on the fate of the people, after the technologically advanced, democratic civilization in which they are living, falls apart. When looked at deeply, it is found that with the fall of the civilization, the worst human traits are exposed, i.e. greed, cruelty and hunger for power. Such human traits as killing fellow men to meet the scarcity of food; and eating them to satisfy the hunger- with nothing else left to be eaten, are quite vividly delineated in Cormac McCarthy's *The Road* and also in Maggie Gee's *The Ice People*. The survivors show their true colours- their animal instincts, hidden behind a decent exterior when everything is easy and smooth in the world. The post-apocalyptic fiction works for the readers like an acceptance of the warning being continuously given by various factors which may lead to an apocalypse in near future. *Oryx and Crake* warns of the debacle which will be a sure result of the increasing privatization of medical goods and facilities. Similarly, *Afterlight* is a warning of the easy fall of the most developed, fast moving and highly advanced societies of the world due to something as simple as the unavailability of oil. The dependence of the human life on fuel for each and everything they do is something that seems harmless and natural till the time its effortless supply stops, as it happens abruptly one day, shattering Britain as portrayed in the novel. So, post-apocalyptic fiction helps the readers come out of their comfort zones and give up the cultural need to deny the underlying problems of the glowing and sparkling civilizations.

The actual danger does not lie in the external factors; rather it comes from the people themselves. The Rig society of Jenny is not shattered by some animal or natural disaster, rather by human beings- the cruel, aroused, wild human beings. The first assault is by the men who are too young to be even called men. Jenny's thoughts in the morning after she sees the same nightmare are "It was worse than the other memories perhaps because the boys had been so young, just babies really- drunk, dangerous babies." The second one is by the Belgian man who seems to be a faith preacher but turns out to be a pedophile and molests and kills two baby girls, Hannah and Natasha. Similarly, Snowman is not afraid of the three humans he sees towards the end of the book. Though he is happy to see the ones of his own kind, still he is afraid of being killed or eaten by them and decides to refrain from meeting them. This shows that the unfulfilled needs like hunger and sex make human beings the deadliest creatures among all because survival at any cost is the motto of all the survivors. The post-apocalyptic fiction helps the readers to empathize with the characters and understand these problems which may affect them some day. This does not mean that these novels would work like survival guides for them rather they give them an alertness to keep a check on the existing problems, on the role of the government and the entrepreneurs, the power structures and the economic equations of their country which can help in averting these cataclysms.

The deepening interest in post-apocalyptic fiction in the present century is significant for every society, as it has a cathartic function for general anxiety, functioning both as a lesson and a warning. The speculative novels work as a warning of a current crisis, such as climate change, or even rising impotency that could become apocalyptic in nature if proper precautions are not taken. The escalating popularity and

complexity of this subgenre comes from the fact that certain traumas are communicated through highly unsettling scenarios, so that they may in due course be processed and prevented. The world of Brian Aldiss's *Greybeard* presents one such scenario, which is highly disturbing and ought to be prevented:

Childhood itself lay in the rotting drawers of the world, a memory that could not stand permanently against time. Since that awful- accident, crime, disaster, in the last century, there had been no more babies born. There were no more children, no more boys like this. Nor, by now, were there any more adolescents, or young men, or young women with their proud style; not even the middle aged were left now. Of the seven ages of man, little but the last remained...

The old had inherited the earth. (38)

The post-apocalyptic novels tend to give the readers the feel of the traditional living, without any use of technology, in short living with the basics. In *Afterlight*, Leona and Jacob remember how the electrical gadgets, lights, music and video games had been an inseparable part of their life and they could not do without them, like most of the youngsters in today's world feel. Leona can't stop herself from telling the kids about the amazing things they had in the old world, who have only "...campfires, candles, oil lamps and only recently, the miracle of flickering strings of light- bulbs. The only music they heard were nursery rhymes and Bob Dylan songs..." Jenny tells her to restrain herself:

It's not good for them, Leona. You can't fill their heads with the things as they were. They're never going to see any of those things. This is all they have....

You have to let go. That world's really not coming back any time soon...

We've witnessed enough to know that... (35)

These novels may motivate and help the readers to imagine taking a break from these wonderful things but the quick, easy and necessary use of these gifts of modern world make them indispensable as long as the availability is there. Similarly, the high tech gadgets and comforts which Jimmy enjoyed were like extended organs and so much taken for granted. *Oryx and Crake* is a warning about the potentially destructive capacity of a highly techno scientific culture. Jimmy's life was enriched with these blessings of technology which he misses as Snowman in the post-apocalyptic world. He misses the food, the lifestyle and the ambiance of the disease free, sophisticated compounds of the totalitarian pharmaceutical companies.

The sense of time is lost in the post-apocalyptic world, which is the most disturbing and scary thing for the characters. This concept is taken up in all the post-apocalyptic novels, but Snowman's feelings are quite clearly expressed by Atwood:

Out of habit he looks at his watch stainless- steel case, burnished aluminum band, still shiny although it no longer works. He wears it now only as a talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, absence of official time. Nobody nowhere knows what time is. (3)

The loss of time and the deterioration of language are the worst culprits behind the existential crises that are being faced by the survivors. Loss of words is partially due to their disuse due to the destruction of most of the objects, ideas, activities and situations. In short, the loss of language indicates the total decay of a civilization. The post-apocalyptic world lacks the need and availability of books. This also contributes to make language extinct. The life shown in these novels takes the reader back to the primitive times, when there was no language, no time, no society, no civilization and no rules. Indeed, the horror generated by these books is mighty enough to disturb the readers' peace of mind, but the good thing is that they warn them of the impending dangers for humanity. Most of these novels end at a hopeful note, indicating a fresh start for the establishment of a new society and budding of a civilization.

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CHARLES DICKENS'S *HARD TIMES*

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Abstract:

*Charles Dickens was one of the most important Victorian novelists who shed light on social problems and evils prevalent in England. He wrote novels on child labor, social and economic condition of England. His suggestions were accepted by the then government of England to bring improvement in society and government. Besides novels he attempted hands at writing short stories, essays, articles and other miscellaneous works. His contribution to British novels lies in his genuine depiction of Victorian society. He attacked follies in society and interested in bringing reformation in the society. The present article attempts to study his novel *Hard Times*.*

Key Words: *Social Problems, child labor, social and economic condition.*

Charles Dickens, our beloved writer of 'David Copperfield,' is one of the best novelists of the world. He is the greatest English novelist. He lived in Victorian England. He represented England of his times, including its dark aspects very faithfully. Charles Dickens was born on 7th Feb 1812, as one of the eight children of his father, a derailed clerk, often in debt and prison. His formal education was scanty, and he listened to oral literature abundantly. Dickens's reading included works by Daniel Defoe, Samuel Richardson, Henry Fielding, Oliver Goldsmith, and Tobias Smollett all outstanding English novelists. Too young Dickens frequently attended and enjoyed the theater with his uncle.

The young boy Charles had poor background. His father John Dickens was often in debt. Because of that the family suffered heavily. Because of that Charles could not get proper education. Then he began working in a blackening warehouse. The job was drudgery. The Dickens lived in Marshal Sea. At times, the family's life in prison was degrading.

Charles Dickens did work for an attorney later. He studied shorthand and became a court reporter. Later he began to work for the *Morning Chronicle*. His *Sketches by Boz* (1834-36), which appeared in the *Chronicle*, brought him fame. From this beginning he wrote many books, all of which utilized as characters his own family and people he met. He used for his themes and plots both the working conditions and the social conditions of his time. His Christmas stories, of which *A Christmas Carol* (1843) is most famous, were the only ones which did not describe the plight of his contemporaries. In 1867 he achieved the standard of living which he had set out to attain: he received one hundred thousand dollars for a lecture tour in America. After his return to England in 1870, he died suddenly at the dinner table. Medical men attributed his death to overexertion. Leaving behind a family of four children and a wife to mourn him, Charles Dickens blackening house apprentice and poor lower middle-class boy was buried in Westminster Abbey beside other great figures of English literature.

Dickens has written dozens of much enduring novels, and they are *Oliver Twist* (1839), *The Old Curiosity shop* (1841), *Martin Chuzzlewit* (1844), *Dombey and Son* (1848), *David Copperfield* (1850), *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), *Great Expectations* (1861), and several books of short stories, dramatic scenes and pieces of non-fictional prose. Josephine Curton observes:

In all of his novels those that appeared as serials in newspapers or magazines and those that were first printed as whole books Dickens reveals his keen observation, his great understanding of human nature, and his varied techniques of style. True, his characters are sometimes exaggerated; however, the very exaggeration adds vitality and humor to the stories. As a novelist and a social critic, Dickens was a giant of his era; later generations have turned to his works for both amusement and instruction (Curton 7).

Historians have called Charles Dickens the greatest of the Victorian novelists. His creative genius was surpassed only by that of Shakespeare. Many later novelists were to feel the influence of this writer, whose voice became the trumpet of protest against economic conditions of the age. George Bernard Shaw once said that *Little Dorrit* was as seditious a book as *Das Kapital*. Thus, according to critics, Dickens' *Hard Times* is a relentless indictment of the callous greed of the Victorian industrial society and its misapplied utilitarian philosophy.

Dickens's friend Forster offers us this about Dickens's ideology in writing *Hard Times* as a critic of industrial England of Victorian times. So far as the purpose of *Hard Times* involves the direct raising of any question of political economy, we cannot understand it. In a story, full of incident and living interest, it is difficult to find room for a sufficiently full expression of opinion upon details, in the working of a given principle. The principle emphatically laid down by Dickens in the story is one to which every sound heart responds.

Lord Macaulay's comment is well-known: "One excessively touching, heart-breaking passage, and the rest sullen socialism. The evils which he attacks he caricatures grossly, and with little humor." The 'excessively touching' passage was doubtless concerned with Stephen and Rachel. The pathos centering on them was much admired, even by critics who came to react strongly against the little Nell aspect of Dickens. Dickens's fable traces the life of the warmhearted Sissy Jupe, a circus child deserted by her ailing father and adopted into the household of the fact-ridden retired hardware merchant Gradgrind, whose children Tom and Louisa are reared in ignorance of love and affection. The consequences of lovelessness are devastating for them all. Louisa is driven to a miserable marriage with the boastful and wealthy Bounderby and then almost to an affair with the dandified Harthouse. Tom descends to thieving, and is saved only through the circus folk. Of comparable significance is the story of Blackpool, the honest worker in Bounderby's mill, who is burdened with a drunken wife and loved by the factory hand Rachel. Ostracized by his fellow workmen, Stephen is driven out of the community and suspected in his absence of Tom Gradgrind's crime. He is exonerated only after death.

Dickens's *Hard Times* depends on the opposition between Fact, Dickens's name for the cold and loveless attitude to life he associated with Utilitarianism, and Fancy, which represents all the warmth of the imagination a contrast which gives it both tension and unity. *Hard Times* presents several memorable minor characters. They include the fact-crammed Bitzere, ideal product of M'Choakumchild's school; the snobbish Mrs. Sparsit, Bounderby's housekeeper; the windy trade union organizer Slackbridge; and the kindly members of Sleary's circus. Philip Hobsbaum adds:

Hard Times succeeded in its immediate task. Through the course of its serialization *Household Words* doubled. Trebled and even, towards the end, quadrupled its circulation. The novel was radical in a way intelligent enough to ruffle Macaulay and delight Ruskin who, long before Shaw and Leavis, proclaimed it as Dickens's greatest work. But the obvious influence in the book is Carlyle, to whom it is dedicated. (Hobsbaum 121)

Charles Dickens, required to write *Hard Times* in twenty sections to be published over a period of five months, filled the novel with his own philosophy and symbolism. Dickens expounds his philosophy in two ways: through straight third-person exposition and through the voices of his characters. His approach

to reality is allegorical in nature; his plot traces the effect of rational education on Gradgrind's two children. He presents two problems in the text of his novel; the most important one is that of the educational system and what divides the school of Facts and the circus school of Fancy. The conflicts of the two worlds of the schoolroom and the circus represent the adult attitudes toward life. While the schoolroom dehumanizes the little scholars, the circus, all fancy and love, restores humanity. The second problem deals with the economic relationships of labor and management. Here one sees that Dickens lets the educational system be dominated by, rather than serve, the economic system. His philosophy, expounded through his characters, is best summarized by Sleary, who says that men should make the best of life, not the worst of it.

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ROLE OF IDENTITY CRISIS IN V.S. NAIPAUL'S *HALF A LIFE*

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Abstract:

V.S. Naipaul's Half a Life defines the theme of Identity crisis which is faced by the protagonist of the novel, Willie Somerset Chandran. V.S. Naipaul puts in Identity crisis even at the beginning of the novel through the enquiry of Willie about his middle name, Somerset. The role of identity crisis lies in the novel two generations ago. It has started from great-grandfather of Willie. After knowing the past story through his father, Willie considers himself as half Brahmin and backward caste. He completely dislikes his identity in the society, embarrassing of his life which is at the bottom of the society in economic status. Willie wants to flee out of India. After leaving India, the author portrays Willie to face the problems of identity crisis in different situations. The protagonist, Willie travels around three different countries, England, Africa and Germany. However the character is switched around different domains but the role of identity crisis chases behind him till the end. V.S. Naipaul clearly exhibits even the cultural disaster when Willie faces the issue of identity crisis in the novel.

Keywords: Identity Crisis, Migrate, Economic and Role.

Identity crisis starts to play its predicament when any individual migrates to unfamiliar or different domain. Identity crisis is an indistinguishable part of postcolonial studies in literature. Identity may be given by birth or the existence but the way of defining the identity only by the role play. Identity is important to self-concept, social mores and national understanding.

Half a Life defines the theme of Identity crisis which is faced by the protagonist of the novel, Willie Somerset Chandran. In this novel, Willie migrates to various domains where he possesses different role of identity that creates issue of Identity crisis with different situations. At the beginning of the novel, Willie is very curious of knowing the middle name because his name is incorporated with Christian identity by this ancestral root is Brahmin. V.S. Naipaul puts in Identity crisis even at the beginning of the novel, when Willie enquires, "Why is my middle name Somerset? He says the boys that at the school have just, Made out and they are mocking at me" (HL, 1).

The mixing of different name brings new identity in family or society that Muthumala comments, "On the other hand his surname indicates his mixed ancestry. Here Willie feels that his name also increases his sense of identity crisis" (131). Willie's father explains that he has named him to reveal his gratefulness to famous writer, Somerset Maugham who has given him a new identity. The writer has made Willie's father become familiar through his virtuous description of the life of Willie's father, which helps him to free from the identity as mendicant. However it can be understood that V.S. Naipaul has initiated the identity crisis two generations ago.

Dooley comments about the narrative technique of this novel is different, "third person omniscient narration, fictional characters and reasonably straightforward plot" (9). The first part of the novel, Willie's father recollects the story of his past which was told by his grandfather. Nayak argues, "The novel has three parts with different settings cast in different eras. Each part is a narration of individual narrator. In the first part Willie Chandran's father tells his story which took about ten years" (254). They were the family of

priesthood. After the invasion of Mughals and British, Willie's great grandfather is become poor. His survival is become hard due to unemployment and population growth, so he has decided to visit Maharaja's Palace for help. While travelling, the people offer him alms and shelter as he belongs to priesthood. With the identification as Brahmin, he is appointed as a letter - writer by the officials of Maharaja's Palace. Thereafter, he is promoted and gained good reputation. This job is very helpful and secures the family. Willie's grandfather has also worked as secretary in the Maharaja Palace.

Willie's father is frustrated with his life because his family wants him to complete his BA degree and marry the daughter of the principal of the Maharaja's College where he studied. He has a rebellious thought and to lead a life as his wish. His father goes through a series of upheavals in the search of identity. In an effort to break his ancestry he is descended from Brahmin family marries a woman of low caste which leads him to bear the consequences. He disguises himself as mendicant in the temple to protect from the threat of his life caused by the principle of the Maharaja's College and Fire band leader, uncle of his wife and he has possessed an embarrassing life. After the visit of the writer, Somerset Maugham, he is recognized as the person who takes vow of silence which provides him a new identity. After knowing the story, Willie considers himself as half Brahmin and backward caste. He completely dislikes his identity in the society, embarrassing of his life which is at the bottom of the society in economic status, and it makes him feel ashamed of his fact. V.S. Naipaul portrays the condition of identity crisis from the schooldays of Willie and his sister, Sarojini. The dreadful experience of discrimination in drinking water happens just because of identity. The backward students use rusty old tin to drink water whereas Muslim or Christian children use aluminum and people of other caste use brass vessel. This situation makes Willie to adopt the principles of the mission school. He believes that he can grow popular in the school, if he keeps away distance from his parents and he feels disgust about his mixed identity.

He wishes to go abroad but his father refuses to send him. Willie's father is afraid of that his son may lose the cultural heritage, if he goes to foreign countries. Later on, Willie's father sends him abroad after confrontation with son. Willie migrates to London with full of dreams and he does not know about the place, people of London and destiny of his life.

Identity crisis starts to play its role again in London where Willie hopes to find his own identity while studying literature in a college. He has no knowledge of London lifestyle. However Willie rejoices his liberation, he gets entrapped in vicious circle. V.S. Naipaul brings out sense of alienation which is the root cause of identity crisis, Willie faces it. Willie tries to reconstruct his identity by contacting his father's friends. Accordingly, he writes a letter to the journalist and the great writer, Somerset Maugham. Willie's feels embarrassment after meeting the journalist. He feels ashamed by sarcastic attitude of the journalist towards him as being an Indian origin. Hence, he withdraw his decision of contacting friends of his father to avoid being shamefaced. But he makes use of their names to promote his identity or existence as friend of famous writer Somerset Maugham and the famous Beaver book journalist.

Consequently, he gains a new confidence and competence with the evolution of new role of identity. He has a friend named Percy Cato, a Jamaican of mixed identity. Likewise, Percy also falsely fabricates about his ancestry to hide his identity. Willie loses his cultural heritage by borrowing and practicing the lifestyle of Percy. He misleads to have illegal relationship with girlfriend of his friends who make him uninterested in neither his studies nor making effort to betterment of his life. This signifies the quest of Willie which Naipaul portrays its dissimilarities, socio-cultural history and its bond with modernity.

In a party, he meets a man who offers him a job possessing a different role of identity. He works in BBC paper and get chance to write scripts on commonwealth programmes. Then, he leads bohemian life by accommodating the life of Roger, Percy, Richard, Peter, etc. Richard and Peter is the friend of Roger. They both have completed their study in Oxford University. He writes a book and becomes anxious to find publisher to publish his book. With Roger's recommendations, Richard agrees to publish his work.

Through his writing career, he expects to have a new identity but the book could not receive favorable reviews after publication. As a result, he stops thinking of being a writer. Willie is incompetent which made his life be hatred. He fails to attain the good economic status and he does not want to return India so he gets confused of the survival in London.

Meanwhile, he receives a letter from Ana, an admirer of his book. She is a young girl from an African country but residing in London. She expresses her desire to meet him. When she meets him, she narrates some stories of her life. Willie listens and comprehends the way of life in Africa and also knows more about Ana. She narrates the story of her friend becomes a nun due to her economic status. She is afraid of life in Africa which is worse than her present condition.

When Ana comes to his college to meet him, Willie realizes that she is the only person who accepts him completely. He falls in love with her. He hopes that his experience with love might bring him sense of fulfillment which he desperately seeks. He gets exhausted with possibility of finding prosperity future in London and he seeks for new identity migrates toward Africa and gets married to Ana.

In Africa, Willie thinks to discover his own identity but he needs to go through arduous time. The couple makes their home in Africa for eighteen years, living among an eclectic population of people and manages them in English. His failure in attempt to learn language means failure to attain his identity in new land. He remains under the shadow of his wife. The same conflict resides within Willie's relationship with Ana and he is disloyal to his wife by having illegal affair with an African woman.

He doesn't want to be shadowed by his wife. Willie is incorporated with the life style of Portuguese Africa to include himself among them. He suffers from the same problem as he has faced in London. He makes people of London to recognize by his name Willie Chandran. But in Africa, people address him as "Ana's London Man". His life becomes the imitation of Ana's life. As the result, he feels that he has lost his identity and alienated more than in London. Once again, Willie finds himself in a predicament. He feels,

I don't know where I am. I don't think I can pick my way
back. I don't ever want this view to become familiar. I
must not unpack. I must never behave as though I am
staying. (HL 135)

Willie is now forty one which means he spends half span with the crisis of identity issue. When he wishes to escape from his confines, he becomes powerless and remains entangled. Finally, he expresses his desire to leave Africa to Ana. He mentions the reason for his migration as "I am forty-one. I am tired of living your life" (HL 227). Willie finally faces the reality telling Ana about his miserable life in Africa and needs to find his own. She becomes anxious and tries to console him. But she fails in her attempt to convince him to stay. Even Ana not lived her life with own identity.

Willie decides to move to Berlin, Germany and settle with his sister, Sarojini. After his dreams are shattered he wants stand an identity. When Willie goes to her house to begin a new life, he finds her with the identified role of modernized woman. She becomes bold and authoritative but her husband is not staying with her. She is courageous to face her life in alienated country without the support of patriarchy. Willie completely depends on his sister even for his basic needs. Willie has not attained a stable identity even at the end the novel and V.S. Naipaul admits Willie is yet to explore.

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MARK TWAIN'S *HUCKLEBERRY FINN* AS A CRITIQUE OF AMERICAN CIVILIZATION

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Samuel Langhorne Clemens, otherwise known as Mark Twain, is one of the most representative American writers. As a river boat pilot, Mark Twain wrote of his best and bitter experience, in his numerous novels especially *Adventures of Tom Sawyer* and its sequel *Adventures of Huckleberry Finn*. Even his non-fictional works speak of his greatness. Mark Twain once visited India. He was born in Florida, Missouri in 1835. His family then had moved there from Tennessee. Later the family moved to Hannibal, Missouri, near St. Louis. Mark Twain set many of his novels in this region. For example,

Hannibal was dusty and quiet with large forests nearby which Mark Twain knew as a child and which he uses in *Huck Finn* when Pap kidnaps Huck and hides out in the great forest. The steamboats which passed daily were the fascination of the town and became the subject matter of Twain's *Life on the Mississippi*. The town of Hannibal is immortalized as St. Petersburg in Mark Twain's *The Adventures of Tom Sawyer*. Mark Twain's father was a lawyer by profession. He was a stern disciplinarian. His mother was a witty, comedian. She loved lower life. The author had a happy childhood. Later Mark Twain became a printer in Hannibal. Once he thought of migrating to South America. Then he became a riverboat pilot. He became familiar with the towns on the river Mississippi.

When the Civil War broke, Mark Twain's allegiance tended to be somewhat southern due to his southern heritage, but his brother Orion Clemens convinced him to go West on an expedition, a trip which became the subject matter of a later work, *Roughing It*. Even though some of his letters and accounts of traveling had been published, Mark Twain actually launched his literary career with the short story "The Celebrated Jumping Frog of Calaveras County," published in 1865. This story brought him national attention, and he devoted the major portion of the rest of his life to literary endeavors. He died in 1910.

In the present novel, Huck (leberry) Finn decides to tell his own story since the reader has already heard about him through a novel called *The Adventures of Tom Sawyer*. As the son of the town drunkard, Huck has had difficulty living with the Widow Douglas and her sister, Miss Watson, since both want to civilize him. He prefers the easy and free manner of living wild. When his father discovers that Huck has some money, Huck is kidnapped and held prisoner in a shack across the river. His father beats him so brutally that Huck decides that he must escape or else his father will kill him some day. He creates a plan whereby it will appear that he has been murdered and then he goes to Jackson's Island to hide.

On the island he discovers Jim, Miss Watson's runaway slave, and Huck promises to keep Jim's secret. Huck discovers that some men are coming to the island to search for Jim, and the two escape by floating down the Mississippi River on a raft they had earlier discovered. They plan to go to the Ohio River and travel north into free states. On the river, they feel free and easy as they travel during the night and hide during the day. One night, in a storm, they float past Cairo and, since the raft can't go upstream, they search for a canoe. Before they find one, a steamship runs into the raft.

Huck climbs ashore and finds himself being challenged by the Grangerford men who are having a feud with the Shepherd-sons. Huck tells them that he is George Jackson and that he fell overboard off a steamboat. He stays with them until he witnesses the deaths of many people in an outbreak of the feud. In the meantime, Jim has been discovered and they return to the raft and escape from the feuding. Down the river, two scoundrels make their way to the raft and call themselves a duke and a king. At one town along

the river, the king and the duke put on a trumped-up show and gull the townspeople out of a large sum of money. Continuing down the river, the king and the duke discover that a Peter Wilks has just died and left a large sum of money to two brothers in England who are expected any day. The king and the duke imitate the brothers in order to rob the Wilks family of its inheritance. Huck, however, is sympathetic to one of the nieces and foils their plan. As they escape and head down the river, the king and the duke are desperate for money, so they sell Jim to Silas Phelps for ransom money.

Huck hides the raft and goes to the Phelps farm where he is immediately mistaken for Tom Sawyer, who is supposed to arrive the same day. Huck goes out to meet Tom and they decide that Huck will remain Tom, and Tom will pretend to be his brother Sid. After many fantastic and ridiculous plans are put into effect to free Jim, at the moment of escape Tom is shot in the leg and Jim has to give up his chance for freedom to help nurse Tom. After the episode, however, it is discovered that Jim was already freed by his owner, Miss Watson, just before she died. Huck decides to head out for new territory because he does not like civilized society.

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“IMPOSING FRONT”: EXPLORING THE FRONTISPIECE AUTHOR PORTRAITS IN THE EARLY EIGHTEENTH CENTURY NOVELS

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Abstract:

The eighteenth century novel integrated a number of visual devices in its material presentation. The inclusion of these visual paratexts made it feasible for this new genre to achieve socio-cultural legitimacy and caste status rapidly. The narrative text along with the visual co-text facilitated a dialogic platform for the literary and visual artists who worked together to provide the readers with multiple layers of meaning of the novel they encountered. Contemporary concerns like the issues of gender, truth, identity were addressed and problematized by this verbal-visual space of the novelistic production. This paper will try to look into these issues through the frontispiece author-portraits in select early eighteenth century novels.

Keywords: *Frontispiece author portrait, Early Novel, Visual text, Paratext, Veracity, Dialogism.*

The eighteenth century novelistic space was an interactive and dynamic space where both the literary and visual artists found a scope of experimentation and permutation on the formal and stylistic elements of the genre. The ideological inclination of the era for a natural and realistic representation corroborated certain visual strategies of representation within the physical body of the novel. Of all the visual features the frontispiece played the most pivotal part in the graphic stylization of the early novel, since it not only accelerated the popularization of the genre but helped to add a visual co-text to bring out the intended reading by providing sufficient interpretive clues. The authors like Defoe, Swift, and Haywood used this visual /non-verbal space as an alternative mode of representation in order to play with the complex issues of identity, veracity, gender and ideology that their novels dealt with. This paper will try to explore how the frontispieces of the early novels addressed these issues through the portrayal of the authors of the novels and thereby inserted a special interpretive dimension to the textual body of the novels, it accompanied.

The frontispiece is the illustration that fronts a work preceding even the title page. Attaching a frontispiece-portrait was a feature of the British book production from the seventeenth century. By the mid seventeenth century, the “frontispiece was the firmly enough established convention . . . to be played about with” (Barchas, *Prefiguring Genre* 261). For Annie Ravenhill-Johnson the frontispiece developed from the Medieval and Renaissance tradition of attaching 'emblems' to writings. She argues that the frontispiece grew

[as]... an emblematic title page comprising visual symbols that expressed the meaning of the whole book. These symbols are probably chosen by the author in order to provide him a second language in which to reinforce his message. A front or façade to a book, the frontispiece acts as a formal entrance to a work an elaborate allegorical and emblematical visual introduction to its contents. (27)

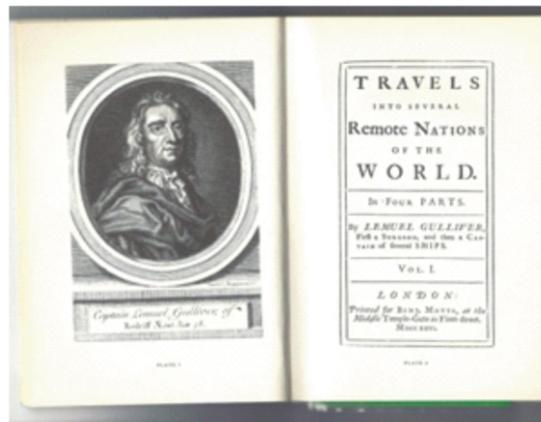
The frontispieces in the eighteenth century appeared with a variety of styles, subjects and shapes (Barchas 20). It depicted either the thematic elements of the work or the image of its author or narrator. The eighteenth century vogue of anonymity and pseudonymity prevented the authors to come out with his/her real identity through attaching a real author portrait (with a few notable exceptions which I will discuss

later in this paper). The frontispiece portraits assumed the form of an engraved portrait of the book's author within a masonry frame, often accompanied by a classical inscription. The engraving might be a derivative of a previous painting. In keeping with the demands of the narrative it accompanied, the frontispiece portraits were decorated with diverse designs in the frame of the portrait, the costume, posture or the look of the sitter, and the props, used in the scene as 'iconographic embellishments'. The seventeenth century frontispieces which usually faced the collections of the established authors and only occasionally, the high profile biographies, histories, or travel narratives (due to the high price issue of a copper plate engraving) was regarded a mark of reputation for the work it attended (Barchas 22). This was why the cheap publications of the age did not carry any frontispieces. But in the eighteenth century many cheap and popular publications based on sensational and experimental themes were observed to be carrying the frontispieces as a marketing device to attract the attention of the book-buying public; such as Hannah Snell's *The Female Soldier* (1750) which played on the gender indeterminacy by deploying two frontispiece portraits of its (female) author clad in a man's attire.

McKeon, in his work *The Origins of the English Novel 1600-1740*, analyzed the categorical instability to be traced in the eighteenth-century fiction due to the ideological transformation in the epistemological and socio-ethical spheres(4). The question of truth generating the epistemological crisis may be related parallel to the question of virtue engendering socio ethical crisis, both of which were reflected in the artistic representation of the period. McKeon pointed out that both the questions of truth and virtue posed problems of signification (McKeon "Generic Transformation" 266). The cultural agents were involved in defining the concept of truth and virtue that would get social acceptability and legitimacy (McKeon Generic Transformation 161). The tripartite formula of McKeon put where the aristocratic ideology was parodied and subverted by the progressive ideology, as the conservative ideology parodying the preceding two, indicates that parody and parodic stylization was an important mode of representation in the period. Parody, a self-reflexive literary form, signifies "a form of indirect as well as double-voiced discourse.... In transmuting or remodelling previous texts, it points to the differential but mutual dependence of parody and parodied texts. Its two voices neither merge nor cancel each other out; they work together, while remaining distinct in their defining difference" (Hutchinson xiv). The eighteenth century novel parodied both the fictional 'romances' and 'non-fictional histories and while rejecting the two it accommodated many of its thematic and stylistic features; such as the first person narrative strategy, psychological curiosity, empirical documentation etc. Several of the eighteenth century novelistic/fictional plots were based on the real life incidents (traced in the historical documents) but the novelists fictionalized the facts in their individual way in order to present a better view of life / reality. Defoe's novel *Robinson Crusoe* was based on the life of a sea-man Alexander Selkirk who lived for four years on the Pacific island, just as *Moll Flanders* was based on the life of the socially- aspirant Mary Clareton. A supporter of progressive ideology Defoe moulded the historical records in his own fashion both as a positive and negative commentary on the possessive ethics. Swift as a critique of progressive ideology and empiricist method of documentation parodied *Robinson Crusoe* and the tradition of writing similar adventure stories through his *Travels*. Later in the century Fielding parodied *Pamela* and Richardson's idea of virtue and respectability through his *Shamela and Joseph Andrews*. Thus, an oppositional pattern can be observed working behind all the important publications of the era. This dialectical patterning can be traced in the paratextual strategies too. The novelists in a self-critical way parodied the tradition of attaching the visual paratext in the novels by way of composing the graphic content of their own novels. Haywood's attaching a sexually titillating author- portrait as the frontispiece of the collection of her novellas, apart from being a marketing strategy, was a strong commentary on the objectification of female sexuality by the contemporary male authors. Swift's clever utilization of several author portraits fronting various editions of *Travels* helped him to play with and at the same time mock the genre of the author portrait itself.

The eighteenth century novel was intimately involved with the issues of identity and authority. In

the heyday of rationalism and empiricism, cultural products like the novel could not but work on developing some empirical strategies (both textual and paratextual) to grab contemporary reader's attention so that it could gain sustenance competing with the other more popular genres of the period. Jonathan Swift, one of the most celebrated novelists and satirists of the eighteenth century mocked this readerly expectation of authority and veracity of a printed product through the publication of his *Travels*. Swift's project was to build a new kind of readership which would find interest in both the text and paratext and interpret the work as a whole taking cues from both of these spaces. Swift's *Travels* appeared in 1726 with a miniature portrait of its fictional author Lemuel Gulliver with long locks and in a velvet cloak counterfeiting the authority and identity of the real author.



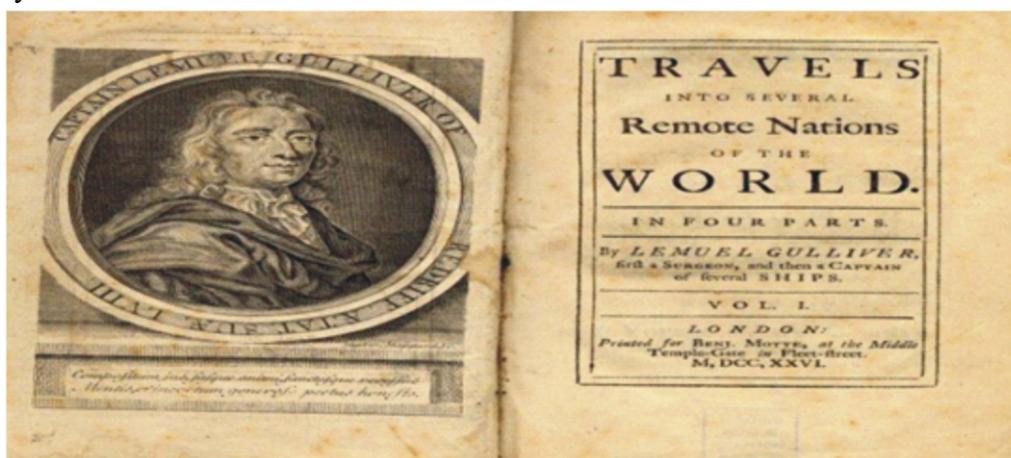
Frontispiece 1. First issue of the first edition of Swift's *Gulliver's Travels* (Motte 1726)

Considered as a microscopic satire¹ where the dwarfs of Lilliput and the giants of Brobdingnag appeared as the versions of optical expansion or contraction, Swift's *Gulliver's Travels* concerns with four voyages of Gulliver. Whereas the first three voyages dealt with Gulliver's exploration of a lack of balance or proportion in the culture of the visited lands, the fourth voyage into the land of Houyhnhnm made him aware of the imbalance and discrepancy residing in his own culture. In the land of Lilliput Gulliver was inflated (in size) only to be followed by deflation in the land of Brobdingnag. Thus, there is a constant inversion of perspective/gaze in the lands that he voyaged as there was a constant reversal of roles between Gulliver as a spectator/a viewing subject, and Gulliver a subject to be viewed and scrutinized.

On the whole *Gulliver's Travels* offered a satirical commentary on the enlightenment idea of 'progress' based on the scientific discovery, rational investigation and the commercial ideology that determined the culture of eighteenth century England. *Gulliver's Travels* broke away from the traditional travel narratives where the purpose was to entertain the readers intimating them with the queer (often fictional or imaginary) customs of the distant uncivilized lands, thereby heightening the reader's sense of sophistication as an inhabitant of a cultured and enlightened community. On the contrary, *Gulliver's Travels* exposed the cruelties, injustices and absurdities of the system at home, where both the writer and reader lived. As a self-directed satire, here the author placed himself and the genre he represented at the butt of ridicule just as Gulliver was mocked at as for being the representative of his civilization.

Perhaps, the most crucial aspect of *Gulliver's Travels* about which Swift succeeded to heighten the reader's curiosity and anxiety was regarding Gulliver's identity which raised questions on the narrative veracity and authenticity. As a negative commentary on Crusoe and his Utopian land, the ending of *Gulliver's Travels* was the most undesirable to the readers. Like Crusoe, Gulliver was also shipwrecked but unlike Crusoe who turned a whole uninhabited, barren island into a province of his own, Gulliver became an outsider to his own land/ country. If Gulliver was a paranoid, constructing all the stories in his mind, the novel becomes a form of fiction where the obsessive self-centered narrator narrates his story (Richetti 79, 80). Swift gives us enough hints to that. Despite the claim of veracity made by Gulliver's cousin Sympson

in the preface² (following the convention of travel writings), the mendacity of Gulliver was suggested paradoxically through his repeated claim of veracity throughout the narrative. Gulliver was awarded the post of a 'Nardac' in the land of the Lilliputians. If the sequence of the letters is changed it becomes 'carnad' which means a hoax or joke (Richetti 78-79). In keeping with the narrative elements the extra-narrative components were deployed for the same purpose to enhance the ambiguity of authorial voice. Unlike contemporary fictions Swift's *Travels* came up with separate frontispieces for separate editions and issues, which itself was a commentary on the fluidity, temporality and unreliability of the genre it stood for. The first issue of the first edition differed from the second issue in using the name of Gulliver in capital letter and his age in roman numeric. The Latin inscription an addition in the second issue was an excerpt from the concluding lines of Persius' Second Satire, *Satura* ii, a poem which laments the wants of a pure and genuine heart. The sense that the inscription connotes perfectly matches the objective of the author (as someone exhausted with the hypocrisy and corruption of the human race and culture) behind writing this 'imaginary' travelogue. The mature and sober scholarly look of the author in the frontispiece promoted the authority and reliability of the text and its author.

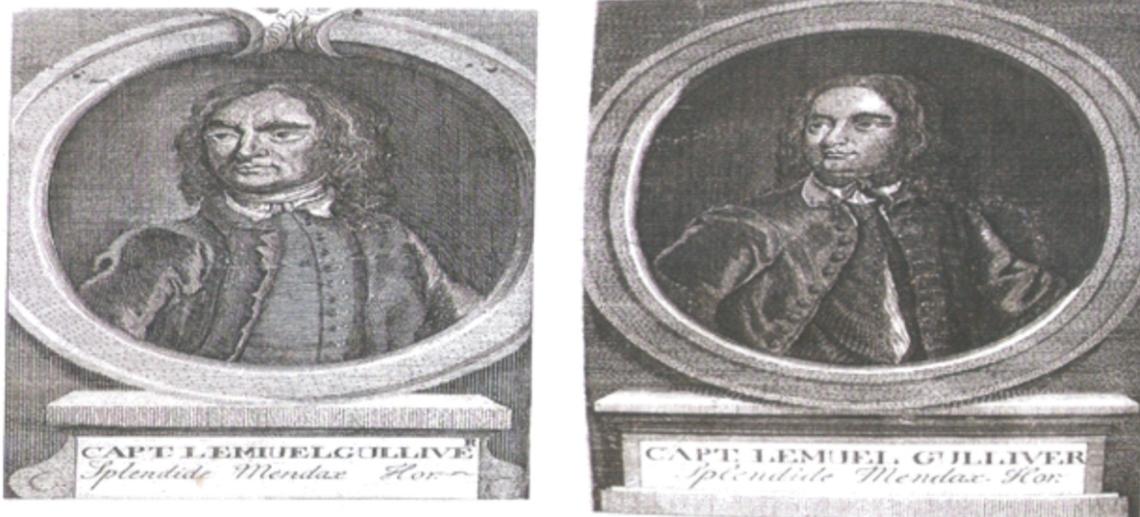


Frontispiece 2. A later issue of the First edition of *Gulliver's Travels* (Motte 1726)

The authoritative claim that the frontispiece (along with the epigraph) laid, eluded the general readers many of the discrepancies which in turn were evoked by it; such as the inconsistency in the age of Gulliver. When Gulliver started his voyage in 1699 he was 38 years old as per the information set in the novel. Thus in 1726 at the time of publication he should be around 65, not 58 that the frontispiece indicates (within the oval frame). But Swift, the real author of the narrative was 58 at the time of the publication of the first edition of *Travels*. Thus, there was a tendency on the part of the author and visual artist to overlap the identity of the book's real and fictional author. On a different note it might be taken as a clue that the anonymously published socio-political satire left for the readers to grasp the identity of the real author. Both the 1726 frontispieces captured the look of a scholarly middle-aged man with a strong claim on authority and status. But Gulliver who became a misanthrope in the end cannot be expected to get into this Yahoo culture with an ostensible look displayed in the frontispiece portrait (Barchas 30). Thus, this portrayal does not go with the demand of the narrative. Perhaps Swift intentionally maintained this discrepancy in order to project the unreliability of the genre and its strategies of representation.

Gerard Genette suggested that the enclosure of the stylistic features of a book was “always the conveyor of a commentary that is authorial or more or less legitimized by the author” (2). The eighteenth century frontispieces were not directly composed by the author but were 'more or less' sanctioned by him/her. In this space both the visual and literary artists worked together with their individual style and interpretation towards a singular aim to complete the packaging of a work. Thus often the frontispieces told a story of its

own, separate from the main narrative. In case of frontispiece-author portraits the reader were offered a prior idea of the work through looking at the portrayal of the author/ protagonist/ narrator. As Janine Barchas comments, "Every frontispiece portrait offered a miniature surrogate of the book's absent author, a small private fetish that the book buyer could take home along with the text"(22). The octavo and the duodecimo edition of *Travels* (better known as Faulkner edition) contained two different frontispiece portraits of Gulliver.



Frontispiece 3 & 4: Frontispieces of Duodecimo edition & Octavo edition of Swift's *Gulliver's Travels* (Faulkner 1735).

The Octavo portrait was of a youthful energetic Gulliver while the Duodecimo, of a weary, tattered man. Barchas argued:

Instead of projecting the authoritative images of Gulliver as a possible elder statesman or promising sea-bound surgeon, the duodecimo frontispiece confronts the reader with an untidy Yahoo who has just emerged from a sleepless night in the stables of the Houyhnhnms. (31)

Moreover the clouded eyes of the duodecimo portrait in place of the dark lush eyebrows of the octavo one carries certain moral overtones reflecting the end portrayal of Gulliver in the narrative-- almost insane, wild and disheveled. This type of projection of an author in the frontispiece might risk the narrative authority which an author intends to establish through the frontispiece portrait. The misspelling of "Capt. LEMIUEL Gulliver" also questions the print reliability. The Persius epigraph of the 1726 edition was replaced by a more easily decodable phrase *Splendid Mendax* (glittering liar). This phrase, an excerpt from a Horatian ode, implies that speaking 'the thing that is not' for a greater purpose is laudable. Swift's Gulliver might be lying but only to rectify the humans by showing their own absurdities, superficialities. Thus Swift left a possibility of justification for writing this imaginary fiction. The epigraph along with the frontispiece portrait leaves the readers with a dilemma, prior to the reading of the text, as to believe or not to believe what is presented to them. Critiquing the age's strong passion and obsession with narrative veracity and truth telling Swift perhaps intended to make the readers aware of the fact that the only way to represent reality through art is by way of imagination or through using a framework of imaginary, improbable incidents. Barchas says, "ironically then, the inclusion of an author portrait allows Swift to signal the generic authority of his text, while his particular execution of the frontispieces enables him to interrogate the authority" (33). The visual uncertainty created by the frontispieces deconstructed the frontispiece tradition and the air of reliability and authority it attributes the text with. Thus Swift elevated the status of the frontispiece from being merely a decorative constituent of a text to an integrated literary element,

which needs to be interpreted in order to get a comprehensive understanding of the whole work.

The eighteenth century frontispiece portraits were used in the age to assert the generic status, to guide interpretation and to make the readers understand the relationship between text and image. Since the inclusion of a frontispiece associates the possibility of a third-party inclusion, that of the visual artist, except the author and the publisher, the text moves through two levels of encoding before it reaches the potential readers to get decoded first, the author encodes the text and put it forward to the visual artist who decodes (understands and interprets) it from his own strategic position only to add his level of encoding into it. Finally when the reader holds the book and comprehends it she has to take into account all the problematizations that the multiple levels of encoding incorporate into it.

Mikhail Bakhtin viewed the novelistic space as a space of 'dialogic encounter', a site of struggle "between what a given system will admit as literature and those texts that are otherwise excluded from such a definition of literature" (xxx). The contestation of power and dominance can be observed in the double ideological strains prevailing in the eighteenth century novel writing. Contemporary cultural agents, both male and female supported and upheld the dominant patriarchal ideology where the socially legitimized concept of virtue was circulated through the representation of some formulaic stereotypical portraiture of male-female characters and relationship. But looking at it critically the existence of a subtext can be observed in many of the literary production of the milieu. The writings of several female authors of the period not only subverted the traditional moral and ethical standard but provided a counter tradition to the dominant mode of cultural production. The socio-political condition of England i.e., the lapse of licensing act, unprecedented development in print production, rise of female literacy made it feasible for the woman to participate in the literary- cultural ventures of the era professionally. They formed a subculture with the production of amatory novellas, socio-political satires, criminal-rogue biography etc. Their writings started enjoying immense popularity. Naturally they were considered a threat to the established order by the cultural elite. When Addison and Steele were striving to create a 'taste of polite writing', these women writers continuously upset and subverted their claims and agenda (*Spectator*, no 58, 7 may 1711). Thus, their periodicals condemned the "female politicians... free thinkers, and disputants and preferred 'the best housewife' as 'the most conspicuous woman' (*Tatler* no 42, 16 July 1709, *Spectator* no 57, 5 may 1711).

The women writers chose a writing mode which foregrounded sentimentalism, eroticism, fantasy in contrast to the moral, realistic and rational mode of the male tradition. Bacscheider and Richetti observed that if "social observation" and "psychological depth" are considered the markers of modern novel it was introduced in the prose fictions, long before Richardson and Fielding legitimized it, through the writings of the women amatory novelists such as Aphra Behn, Manley, Haywood, Aubin (x). Dr. Johnson's definition of novel as 'a small tale generally of love' is best suited to the amatory fictions which catered the public demand for fictions which would be 'shorter, less stylized, immediately appealing to a wider range of taste, more practical and affordable' (Bacscheiber xi). They introduced the formula of modern mass market fiction. Pointing out to the rivalry between the emerging male novelists and the established female fiction writers of the time, Warner commented:

By claiming to inaugurate an entirely "new" species of writing, Richardson and Fielding both seek to assert the fundamental difference of their own projects from these antagonists the notorious trio of Behn, Manley and Haywood who continue to circulate in the market as threatening rivals in a zero-sum struggle to control a common cultural space and activity. (Bacscheiber xiv)

Eliza Haywood, one of the most successful and prolific writers of the first half of the eighteenth century experimented and manipulated this genre to create an alternative discourse of female sexuality and empowerment through her writings. She addressed the issues like female sexuality, desire, their actual position in the patriarchal social structure and offered a form of resistance by questioning the social and moral codes prevailing in contemporary England. Her novel *Fantomina or love in a Maze* is a story of an

unidentified aristocratic young woman who adopted a series of disguises of a prostitute, a maid, a widow, and a masked incognito as a way, at first, to acquire sexual knowledge and then, as a strategy to retain the sexual attention of her inconstant lover. Throughout the novel, Beauplaisir was unaware of the fact, until and unless the young girl herself revealed that he repeatedly enjoyed the same woman who actually befooled him and enjoyed him physically as well. Through this novel Haywood provided a new definition of chastity and virtue in love and commitment which affirms that virtue does not consist in virginity or sexual ignorance but in constancy. In the whole novel Beauplaisir was relegated to the point of a weak, powerless object which could not but submit to the overwhelming passion of Fantomina. Haywood allowed him no agency at all and in the novel he was nothing more than a sexual toy for Fantomina. On a different note we can take this masquerading strategy of the woman as an act of choice over her own body and mind. In the end Fantomina was punished as she was sent to a monastery as a penalty she was meant to pay for her 'transgression'. Haywood was writing in a period when the society was operated with a strict moral code where women were not expected to enjoy moral and sexual freedom. And moreover these fictions were written for a targeted audience for the purpose of marketing and profit making so the writer had to be at least superficially conservative, promoting current ideology and prevailing values. Haywood, in spite of working under this restriction, was able to transcend it revising the traditional masculine construction of the feminine as a state associated with modesty, passivity, chastity, moral elevation and suffering in her fictional space. Her women are characters with self-possession, self-respect, intelligence, and courage. Barkschneider and Richetti viewed, "Eliza Haywood is a major contributor to the history of the early novel whose work is a sustained critique of her society, male female relationships and class politics and this should be recognized and integrated into the studies of the eroticism and wild fantasies typical of her texts" (xiii).

Haywood demonstrated defiance not only in the textual content of her novels but in the application of the paratextual strategies too. The sole extant authorial frontispiece of Haywood, by George Vertue fronting her *Works* (1723-24) and her *Secret Histories, Novels, and Poems* (1724-25) reflects a parallel tone of boldness, rebelliousness and self-empowerment. Eliza Haywood, a non-conformist as she was both in life and art, could show the courage of using a genuine author portrait to front her novels, only an emerging genre then. Unlike the other author portraiture of the period this particular authorial representation (frontispiece 4) with the flower tucked behind her hair, the brazen, direct gaze, the plunging neckline, the informality of the dressing gown, and the unfastened locks of hair arranged suggestively over both shoulders "deliberately titillates rather than authoritates" (Barchas 24). Haywood's frontispiece contained a spot on her cheek which is suggestive of syphilis, the mark of an immoral woman. Thus the frontispiece put down the author to the level of a pornographic artist and also intimated the reader the nature of the accompanying text. The oval frame gives the impression of a mirror through which the author is gazing at the readers implying the possibility of a counter gaze that the reader might as well direct to the author, and also to the narrative content of the text. The mirror holds the implication of voyeurism and the informal look of the lady is too appealing for the readers to resist the temptation of looking into what is inside the cover (of the text/work). Janine Barchas pointed out, "the (frontispiece) portrait offers a personification of the accompanying text" and 'the result works as clever advertisement' (24). Haywood-frontispiece which subverted the culture of iconography of contemporary print culture consequently became the object of Pope's ridicule in *The Dunciad*. Haywood was described as the goddess organizing a pissing competition between the dunces. She was "the goddess...with cow like udders, and with ox-like eyes" (Pope, *Dunciad*, Book II, 13). The representation of Haywood in the poem bears resemblances with this Virtue portrait.



Frontispiece 5. A portrait by George Virtue fronting Haywood's *Works* (1723-24).

Haywood's frontispiece worked on three levels; firstly on the class level, that is, traditionally the frontispieces accompanied only the works of the established authors or the classical writings whereas that of Haywood represented the amatory novellas, which was regarded as scandalous writing, a subgenre of the romance/novel; secondly, on issues of identity and anonymity, i.e., by then the experimental writers of grub street did not include the author portraits for the sake of anonymity but Haywood's was the first instance of genuine author portraits used as a frontispiece within the emerging genre; thirdly, on the level of gender, i.e., in place of authoritative male (genuine) author portraits Haywood's portrait was explicit with sexual innuendos as were her novellas. Thus in a proto-feminist way her novels with both the textual and visual elements left a space where a woman could speak for herself, could write her body and thereby escaped the masculine myth of the 'female'.

McKeon observed an oppositional yet complementary relationship between the two strains of writing in the eighteenth century literary space. The male masters, specifically Richardson and Fielding, needed the female producers of fiction even if only to transcend them and to bring fiction to a higher level of development (Paula xiv). The male authors were 'dependent on them for defining their own complexity and thus, they simultaneously cancelled and fulfilled them (McKeon, *Origins* 256-60). Both Richardson and Fielding in order to free the eighteenth century literary/fictional space of "idle romances which are filled with monsters, the productions, not of nature, but of distempered brains" (*Tom Jones* 99) and to 'cultivate the principles of Virtue and religion in the minds of the youth of both sexes' (*Pamela*, title page') took charge of introducing 'a new province of writing' which would be more extended in time and space than that which preceded them. Richetti commented "In refining his method of 'writing to the moment', Richardson invited the reader into the temporal world of process, where all is changeable, nothing is assured" (109). As an established printer himself Richardson with his pragmatic didacticism (a term used by Richetti and Backscheider) took the agency of instilling social and moral codes into contemporary culture through his writings. The psychological turmoil that Pamela went through due to Mr. B's repeated attempts to possess her would not have been better expressed than the private epistolary mode. The conflict of class and the power³ was temporarily resolved through the marriage of Pamela and Mr. B. Pamela was made to feel her love for a man who physically, verbally abused her; in Pamela's own words "What is the matter, with all his ill usage of me, that I cannot hate him?" (237). Instead of bearing a straightforward morality and virtue Richardson's Pamela came out with a certain amount of moral ambiguities where she could not help feeling a growing sexual attraction for her predator.

Richardson was representing an era when possessive ethics began to determine everything in socio-economic life. Honour and respectability became saleable. Woman, children were considered as properties, manipulated by the authoritarian males. Richardson questioned this ethics through Pamela;

Pamela in her argument with Mrs. Jewkes commented:

And pray, said I, walking on, how came I to be his property? What right has he in me, but such as a thief may plead to stolen Goods? Why was ever the like heard, says she! this is downright rebellion, I protest! (II 228)

In the final part of the novel the power hierarchy was restored as Pamela was taught the upper class dynamics by Mr. B., the rules she was expected to abide by as his wife. This is the 'cultural enslavement of woman' (Richetti 110), the code of ideal marriage that the society expects every woman to maintain. The approaching motherhood of Pamela secured her place in the normative mode of socio-cultural space. Thus, through *Pamela* Richardson placed 'virtue' over pleasure, order over chaos, and conformity over resistance. Charles Grignion's engraving of Richardson which fronted many of the posthumous editions of his works was perfectly in keeping with the moral overtones of his novels. The portrait reflects a sober, simple, authoritative man. The austere masonry frame denotes the 'status' of the author and the associated work.



Frontispiece 6. 'A portrait by Grignion from the sixth edition of *The History of Charles Grandison*' (1770)

Thus, the eighteenth century dialogic space was extended beyond the textual to the paratextual/visual space. Fielding, a parodist of Richardson's ethics and aesthetics exploited the space to project his own idea of novelistic discourse based on social realism. Unlike Richardson's inward/psychological enquiry Fielding's novel projected the external complexity in a comic tone. While working on the same theme of upper class seduction and exploitation just as Richardson did in *Pamela*, Fielding in *Shamela* changed the moral character of the heroine and in *Joseph Andrews*, the sex of the protagonist, thereby evoking laughter and contempt in place of sympathy. He made his characters of 'perfect simplicity' encounter the world of hypocrisy, vanity, malice and envy as we find in *Tom Jones*. Fielding's narrative voice is 'witty, playful or earnest, but always genial, assured and knowledgeable' (Goldberg xi). He inaugurated the third person narrative strategy and authorial commentary to guide his reader's response. Fielding's characteristic style of interplaying comic and tragic perhaps evolved from his idea of realism which concerns with the ethics of probability and possibility and the technique of selection and organization in order to project the histories of 'the moment'. Richetti says, "A moral comedian like Fielding, in fact, offers his readers an understanding of character and personality that is founded on generalized moral types, and his universalism produces characters quite distinct from the deeply psychologized and intensely individualized characters Richardson imagined" (8). The traditional meaning of honour as "title of rank" was changed into the "goodness of character" in his novels (Richetti 172). Fielding foregrounded the ethics of "generosity, warmth, good heart" instead of the "rigidity of virtue" of

Richardson (ibid).

Fielding's portrait fronting the posthumous collection of his *Works* (1762) by William Hogarth invites the reader towards a number of issues typical of both Hogarth and Fielding. Except the bust niche, which is a signature style of Hogarth, the two masques lying on the base are suggestive of Fielding's style of interplaying the comic and tragic elements in his novels. The books of various sizes and volumes, the ink pot, pen and a wand remain cluttered though the space indicating the broad range of background and character that Fielding dealt with in the textual body of his novel. The books, the laurel leaves enhances Fielding's status and respectability as a novelist.



Frontispiece 7: An Engraving of Fielding by William Hogarth, fronting Fielding's *Works* (Miller 1762)

Hence, the frontispieces acted as an interpretive guide for the readers by providing “a local visual context for the accompanying text” (Barchas 27). With the novelistic genre acquiring its durability and permanent status towards the second half of the century, the frontispiece portraits of the 'real' authors began to embellish the novels. By 1760s the frontispiece achieved an important place in the graphic stylization of the novels. Barchas commented, “The function of the earlier “fictional” portraits is decidedly different from the later “real” portraits of Fielding and Richardson. While both sets of portraits elide identity an authority, the one (of the real author) confirms a value; the other (of the fictional author) claims it” (27). Richardson was fully aware of the publishing dynamics of the mid eighteenth century England. He commissioned Hogarth to design two frontispieces for the second edition of *Pamela*. Although Richardson never used the design, as he felt, “the engraving part (had)...fallen very short of the spirit of the passages they were intended to represent” (Barchas 35). The complexity arose because the visual (mis) interpretation did not coalesce with the textual one or with the interpretation that the literary artist wanted to convey to his readers. The visual started gaining interpretive control over the text and clashed with the interpretation of the author by creating an individual hermeneutic space independent of the authorial control. Thus the visual sometimes gets upper hand over the textual and influences the interpretation of the viewer/reader.

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Web Sources of Illustration

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End Note:

1. Inspired by Robert Hooke's publication of *Micrographia* and contemporary interest in scientific discovery
2. "There is an air of Truth apparent through the whole; and indeed the author was so distinguished for his veracity, that it became a Sort of Proverb among his Neighbours at Redriff, when any one affirmed a thing, to say, it was as true as if Mr. Gulliver had spoke it"
3. Pamela was vulnerable both as a woman and as a person who belonged to the humble strata of the society.

OMNISCIENT NARRATION: A STUDY OF *THE COFFER DAMS*

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Abstract:

*Story telling is one of the oldest recreation activities. It is part of our culture, tradition and literature. A bond is created between the story teller and the reader. It is not easy to hold the interest of the reader. In literature writers employ different devices and techniques to create the effect of their story. The present paper attempts to study Markandaya's novel *The Coffers Dam*. Novelist has used Omniscient narration in this novel. Narrator is someone who is like a pilot of plane. Every characters gets filter through his/her eyes. I will discuss in this paper how through omniscient narrator novelist frames the story? And how much did she succeed in justifying all the characters?*

Keywords: *Kamala Markandaya, narrative technique, narration, Omniscient lens, story teller*

Narration is intrinsic part of any story. It is important to know the voice of the story whether the story is coming from the first person narration, second person narration or the third person narration. Readers find it convincing when they know from which direction point of view of fiction is. Most popular narration, frequently used in literature is first person narration. When the story is told by the protagonist himself, this is called first person narration; this makes the reading of the fiction more reliable. Second person narration comes from a person who is part of the story but he or she is not the protagonist. It is not his or her story; they are in the story as supporting role. Next comes the third person narration, when the story teller is neither the protagonist nor any of the character of fiction, this is some anonymous narrator which we can take as author's voice. There is three types of third person narration, omniscient, limited and non-omniscient narration. In omniscient narration, story teller (narrator) becomes the spokesperson for the writer. Identity of narrator is not clear, we can take it some anonymous person telling story, but he knows everything about the characters, their thoughts and their life. Narrator jumps from one character's mind to other, to give a broader vision to readers. In the third person limited narration, narrator tells the thoughts and feelings of only one character only, readers fail to interpret the perspective of other characters. In non-omniscient narration, narrator is the part of the fiction, but he or she is a distant person, story does not revolve around him or her.

The present research paper analyses Markandaya's *The Coffers Dam*, published in 1969, where novelist has employed omniscient narration. Omniscient narration is more like multiple accessibility to interpret the text. A fresh and new approach is always welcomed. Through this technique even readers also get an insight in to the story with more than one understanding. Readers get entry into the thoughts and emotions of characters. Third person omniscient narration gives the characters voice out their opinion. In *The Coffers Dam*, third person omniscient is infused with stream of consciousness. In nineteenth century, writers have utilized this technique to take full liberty in expression of their thoughts. Some examples are *Anna Karenina* by Leo Tolstoy, *The Scarlet Letter* by Nathaniel Hawthorne and *Pride and Prejudice* by Jane Austen.

The Coffers Dam is the story about the construction of a dam in a village by one of the British company. All the Engineers and technicians from British come to India and all the workers are taken from India. Major voice of the story is of Clinton, he is main engineer in construction of dam. Along with him Mackendrick, Helen, Bashiam and Millie Rawling, these are important characters of the novel, their

perspective also reach to the readers through omniscient narration. Novelist has used this technique of narration to invade and explore the perspective of all the characters. This makes the story to have a three dimensional approach because here readers can filter out the author's perspective, character's perspective and reader's perspective. In Omniscient narration writer uses third person noun "he", "she" or "they" whereas in first person narration "I" is used. Though the story comes from anonymous narrator, major voice coming in the novel is of Clinton. Clinton being a haughty, boorish and stubborn person, he does not have sensitive heart towards Indians, contrary to his wife, who being a humble and a sensible person, she has inclination towards Indians. Through Clinton's inner consciousness, novelist has drawn other characters also. We are seeing them, filtered from Clinton's eye. At the start of the story only, narrator has kept Clinton's perspective at upper hand. It is through his inner consciousness readers will get to know about his personality, let's take one excerpt from the novel,

He hated the war, who hadn't, but it was especially hateful him because he was a builder...When it was over he repatriated himself as soon as she could,... his sense of efficiency: where he had learnt to raise his voice at the natives and sampled the piquant flavor of disdain (Markandaya 1).

This excerpt from *The Coffer Dam*, shows inner consciousness of Clinton. He delineates about his love for beauty, architecture, and that's why he hates War, which gives only destruction. His behaviour towards Indians, is the result of his stay at War, where he learnt to ridicule natives. He is not the one who will actually mingle with Indians but irony is in some part of the novel, he became aloof from his own people (Britishers) also. In one of the party thrown by Millie Rawling, he isolated himself from everyone out there. Instead of enjoying party, he becomes an silent observer, noticing everything. Novelist here used Clinton as a camera which silently rolling, takes video without even being noticed. Here novelist uses her craft and introduces readers to the era when the novel was timed. A clever way of detailing behaviourism, mannerism of Britishers. Clinton pin points everything, be it Millie Rawling's "driving energy", what is the effect of liquor on Henderson and Bob Rawling. He beautifies her wife, praises her dressing sense. It is through his eyes readers can visualize Helen, as a very beautiful woman. He enjoys watching her. Her shiny skin under peachy tan. Novelist glorified Helen, not only externally but internally also. Helen's inclination towards Indians, her sensitive behaviour towards downtrodden, this quality of her is not liked by her husband Clinton. He likes her unpredictable behaviour doing things going out of the way but her visiting huts of poor workers infuriates him.

It will be injustice to other characters, if their mental state, perspective, thoughts and feelings are not presented so narrator jumps from one head to another to shape all the characters. Narrator plunges into the mind of not only Clinton but also into the minds of Helen, Mackendrick, Bashiam and Millie Rawling. Kamala Markandaya has used third person omniscient narration efficiently, as she has used it as a two way process. Clinton's detailing forms an opinion about the characters present in the fiction. And on other hand Mackendrick who is a close companion of Clinton, he gives more information about Clinton's disposition, which we as a reader will fail to notice. Following excerpt from *The Coffer Dam*,

...there was in a quality of imagination that he had not believed Clinton possessed except for structure other than humans (Markandaya 28).

This explanation of Mackendrick shows Clinton is lover of beauty, he has no inclination for odd people like Indians. It was a surprise for Mackendrick that Clinton took effort to even think about people whom he does not like. Narrator has shown what Mackendrick thinks about everyone around him, through omniscient narration. It gives readers a broader vision as it surfaces the insight and psyche of two people who has same origin, same country but have different way of dealing with Indians. If we look Indians through Clinton's eyes, they will only look poor, unsettled, illiterate, undeserving but if we look them through Mackendrick's eyes, they are progressing breed, who are on their way to development: "...they've been sprung from stone age to space age." (Markandaya 51) and at another place "coelacanth to human

being”, both these phrases shows the growth Mackendrick has seen. Before British's invaded India, they were living a backward life, after imperialism, there is an effect of westernization on them and their standard of living increased. Novelist's choice of words justifies the effect she wanted to create in the reader's mind. Insensible behaviour of Clinton is brought to us by Mackendrick, as he says, “...he seemed to miss out somewhere on the human level.” (Markandaya 52)

There are many instances in the novel, where insensitivity of Clinton is surfaced. One of the instances is death of the mynah; its death does not touch him. Helen was affected by the bird's death. Only thing affected him is the unsymmetrical curvature formed due to cremation of mynah, hampering the view from bungalow. Another important voice in this novel is of Helen. Narrator peeps into her mind. Through her, novelist has tried to show humble side of Britishers. Her relation with Indians or servants who works in her bungalow, is different from other of her fellow countrymen: “Millie's advice seemed to Helen redolent of the suburbs; stiff little fences erected by silly old women afraid of the rape of their minds.”(Markandaya 34)

Millie shares same temperament towards Indians as Clinton. Above line shows self -erected, propensity of her behaviour which we get through Helen's perspective. They are in a complex state of acceptance towards Indian. Helen is someone in novel who actually searches for humanity. Being a memsahib, it does not let her be away from mingling with Indians. Their simple life style, genuine behaviour attracts her. Following excerpt, betrays her nature,

“Something in England had starved her. Its limited tones perhaps or the softened edges of its living which she registered with the same cool detachment as she did Millie's...” (Markandaya 39).

She is the one who needed emotional compatibility, which is the loose end of her marriage with Clinton. Artificiality of behaviour, show off, she is far from all these. She is not like other memsahibs. She needed someone real, earthy, authentic who exactly fits in the slot of her nature. Bashiam's entry into her life and their growing friendship becomes the turning point of the novel. He is one of the technician in Mackenrick & Co., helps her to go for bird trapping adventure. She finds in Bashiam something which is lacking in Clinton. Through Omniscient narration, novelist while keeping her thoughts, has also contrasted the nature of Clinton and Bashiam from a women's perspective. Narrator also jumps into the Bashiam's consciousness. Kamala Markandaya has tried to give a two way process. She has shown Indians through eyes of Britishers and through Bashiam's eye, reader will see Britishers. It is him who understands Helen and gives more elaborate picture of her. He finds her different from all other memsahibs, as she loves nature, her fond of watching bird trapping and her undaunted behaviour. She does not hesitate to meet and mix up with Indians. From Bashiam's perspective, Clinton emerged as a person who has hidden thought, which does not come to surface. Clinton is a very dedicated to his work, all his focus is on the construction of dam.

Mere words and dialogic conversation fails to bring out the real characterization of any person. Omniscient narration makes narrator to visit into the mind of characters and give the most objective and reliable point of view. This is like narrator knows everything about the life of characters in fiction, their thinking, feelings, everything he can explain to readers. Narration here is unbiased, an honest account of positive and negative both the aspects of all the characters is given. It is not necessary that everyone carries same perspective towards any given situation, different people sees the situation with their own intellect. So, it becomes important to know what others think about any given situation. This is possible through omniscient narration. In nineteenth century, writers employed this technique most.

When the protagonist is the narrator of the story, for example Rukmani in *Nectar in a Sieve*, then a one sided approach is created in the minds of readers. But to see and bring in other's perspective also, gives readers an lawful narration that gives justice to growth of every character present in the novel. Kamala Markandaya has utilized narrative technique of omniscient narration. Because here narrator knows

everything about the characters, like God-like figure, whom readers listen and start believing. Every character is given equal depth and meaning. This is more important where writer uses story with so many characters and to justify all, this is the best narrative technique to use. Here narrator gives information about the characters, that characters may not know about each other but readers will come to know. This makes scripting of difficult and complicated story little more easy and engageable.

Conclusion

Kamala Markandaya has made a pedestal status in English literature. Her craft in framing a story through her narrative skill gives readers pleasure to read. Her genius lies in choosing a proper narrative technique for her novel. In our concern novel *The Coffer Dam*, Britishers and Indians, she achieved to show the point of view of both the countrymen. She through omniscient narration, developed the characters without any biasness. Her characters are framed in such a way that their actions, whether good or bad, still they seem right in their situation. It came as a two way process, we will see Bashiam and Helen through eyes of Clinton and Clinton and Bashiam through the eyes of Helen, how Helen is different from other memsahibs, Bashiam's interpretation tells this. Growth of Indians is also measured differently by Clinton and Mackendrick. Both have different view towards Indians. Omniscient narration gave more depth and meaning to characters and Kamala Markandaya justifies with her narration in this novel.

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SENSE OF HISTORY IN MANOHAR MALGONKAR'S NOVELS

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Manohar Malgonkar was a great Indian English historical writer. He was a historian too. His novels are *The Distant Drum* (1960), *Combat of Shadows* (1962), *The Princes* (1963), *A Bend in the Ganges* (1964), *The Garland Keepers* (1986), *Spy in Amber* (1971), *Open Season* (1978), *Shalimar* (1978) and *BandicootRun* (1982). His collections of stories are *A Toast in Warm Wine* (1974), *Bombay Beware* (1975) and *Rumble Tumble* (1977). He has written many books of histories on the Marathas. Both M. Rajagopalachari's *The Novels of Manohar Malgonkar* (1989) and G.S. Amur's *Manohar Malgonkar* (1973) are authentic source for the study of this author. A.N. Dwivedi's "The Historian as a Novelist" throws sufficient light on Malgonkar's history, art of fiction, mode of narration and style. Malgonkar is a good novelist in the line of Hari Narayan Apte, R.C. Dutt, Sir Jogendran Singh and John Masters. Like John Masters, he depicts the powerful picturesque life of the past. Though his output is less compared to R.K. Narayan and others his range of vision, style of narration, and plot-construction are brilliant. His own 'felt-experience' in the fields of adventure, civil service, army, politics, love and romantic life helped him catch the 'colour of life', especially of the historical personages and the elite.

Indeed, Malgonkar greatly influenced by John Marquand in craft, form and style, writes like him. His historical novels *The Devil's Wind* resembles John Master's *Nightrunners of Bengal* about Indian Mutiny of 1857. Malgonkar states, "John Masters writes about the rebellion as though it were a mutiny, he writes about us Indians as the enemy, and he wanted, naturally, the British ruler of the Companies to be perpetuated, whereas my viewpoint is so opposite in this novel at all times, that there was no possibility of any agreement." (Iyengar 423) John Masters *Coromandal*, *Bhowani Junction* and others too resemble Malgonkar's novels. This author writes, "I keep writing of India...because I feel no author should write outside his own living circumstances. If he does, it is phoney" (Rajagopalachari 25). In a way, Malgonkar holds the view that history and fiction have many aspects in common and asserts that history is the basis of his novels. His aim in writing historical novel might be to make history readable. Indeed, his works *Kanhoji Angrey* and *Chhatrapatis of Kolhapur* display his keen sense of history. Malgonkar's novels are a harmonious blend of history and reality. However as Shakti Batra blames Malgonkar for his sense of detachment from the characters, many of his characters save of the novel *The Devil's Wind* are life-like and filled with flesh, blood and spirit. Malgonkar is a different sort of historical writer. In this sense, he can be called a patriotic writer as his opinion of the country and people are jingoistic. Malgonkar's most important novels are five -- *Distant Drum*, *Combat of Shadows*, *The Princes*, *A Bend in the Ganges* and the latest *The Garland Keepers*.

The author's *Distant Drum* is the first and rather his best novel. The novel is presented in two movements. The first covers Kiran Garud, the hero's relationship with Bina Sonal and his service at the ridiculously red-tapism-bound D.W.P. Office. The second movement displays a series of incidents like Manner's episode, Kiran-Margot Hedley's love affair, Kiran's military training at Dehradun School, Burma Wars and Delhi riots all reflecting the protagonist's growth as a soldier and his moral maturity.

Critics think *Distant Drum* is a 'documentation of army life' and the protagonist's quest for identity and fulfillment. The criticism on the success of the novel is a mixed bogey. G. S. Amur says the novel achieves a limited success, but praises it as a technical tour de force. Malgonkar's next novel *Combat of Shadows* deals with man's quest for self-realization. But the person who is in search of fulfillment is not

Henry Wilton, the protagonist of the novel, but Ruby Miranda, the heroine. The novel is a portraiture of dark aspects of British people. Malgonkar exposes the evil characters of Honey, the Manager of Brindian Tea estate, Assam. Henry is a man of wavering mind with his excessive weakness for women. He loves Ruby Miranda the Anglo-Indian local school teacher. He marries Jean Walters. As the days pass on, Ruby becomes unhappy about Henry's betrayal and Jean is not satisfied with Henry's affair with Gauri, an estate coolie, and his lust for the eyes of the real chandni chowk whore, black and bold are continued. So Jean falls in love with Eddie Trevor and Ruby Miranda who loved Eddie decides to take revenge upon Henry. Henry is always in search of sensual pleasure. For this to avoid rivals, he kills them. He is a womanizer.

The next novel *The Princes* depicts the life of a prince whose ancient glory is fast fading because of the merger of the princely states. The hero Abhayaraj seeks bliss in the crumbling order of his kingdom. Other characters are the Maharaja, the Maharani, Kanakachand, an SC ex-classmate of the hero, who becomes an MLA and Kamala, Munnie and Zarina. It begins with the Maharaja who decides not to sign for merger of Begwad, their state. The Maharaja represents the old order. So does his son. When the Maharaja goes on hunting a tiger just to kill his hundredth prey, he is killed by it. While his wife who was treated by her husband as a sort of discarded woman elopes with Abdulla, Jan the police officer to Pakistan. In this way, she rebels against the traditional system of marriage in Hindus. He joins military life and fights against the Germans and he is compelled to sign the Merger of States Act just 49 days after his ascension to the throne.

As they say quest for morals and self-realization begun in the novel *Distant Drum* continues in *A Bend in the Ganges*. Gian and Debidayal opposite to each other in caliber and character seek fulfillment in martial life. The novel depicts the immediate condition of the Independence of 1947 and the subsequent Partition of the country. The novel delineates conflict that persisted between Hindus and Muslims. G.S. Amur rates *A Bend in the Ganges* superior to *The Prince* and E.M. Forster chose it as the best book of the year 1964. Malgonkar's truly historical novel *The Devil's Wind* is the story of Sepoy's Mutiny of 1857, in which, Nana Saheb, the adopted son of Bajirao Peshwa II, took an important role to establish Indian rule at Delhi. Along with Taty Tope, the manager of his estate, Nana Saheb kills hundreds of British people. This leads the British to call him "Napoleon Bonaparte as the hate object of a nation." A.N. Dwivedi thinks the title of the novel *The Devil's Wind* is very relevant, as it alludes to the rise of a rebellion in the North exactly a hundred years after the Battle of Plassey (1757), in 'fulfillment of a dire prophecy'.

Malgonkar presents the hero, purely from an Indian point of view. There are many characters, Indian, foreign, male and female. Nana Saheb, like the earlier Peshwas is addicted to drink and sex. His dream of freedom which leads him to initiate a fighting is sketched with historical authenticity. Malgonkar's other fictional works are the espionage thriller- *Spy in Amber*, *Bandicoot Run*, and the film scripts *Shalimar* and *Open Season*. His latest novel *The Garland Keepers* is a picture of infringement of human rights during the time of Emergency. Manohar Malgonkar's works are remarkable phenomenon in modern Indian English literature.

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MAGICAL REALISM IN SALMAN RUSHDIE'S *MIDNIGHTS CHILDREN**Nirmal. A. R., Kamal, Chaluvila Road, Kannamba, Varkala, Trivandrum District, Kerala***Abstract:**

*Salman Rushdie's name is synonymous with magical realism in post-modernist phase. While his notoriety was established with *Satanic Verses*, which was seen as anti-Islamic in certain clerical circles prompting a fatwa against the writer, the work which cemented his prominence in international arena was the previous *Midnights Children*, inspired by his childhood experiences in India and Pakistan.*

Key Words: *Magic Realism, extremist, unstructured recollection.*

I had wanted for some time to write a novel of childhood, arising from my memories of my own childhood in Bombay. Now having drunk deeply from the well of India, I conceived a more ambitious plan (Rushdie, ix).

What was conceived as a childhood memoir in its production became a study of the cultural history of young India post- independence and a fantastical take on a mundane inconsequential life. Saleem Sinai, the protagonist of the novel was a child of the midnight of 1947 August 15, the day India became independent. This curious coincidence inextricably intervenes the life of Saleem with that of the fortunes of an emerging country. Furthermore birth of Saleem in the midnight of independence makes him the child of the West and East simultaneously. For Rushdie born in India, relocated to Pakistan during the aftermath of Partition, and finally settled in England, the question of loyalty has been a big one. While the writer was confined by the geographical barriers and the constraints of time, once living in a secret place for 8 years in England hiding from Islamic extremists, he enables his Protagonist to hide in a basket and magically get transported to India from Pakistan. Just like once Romanticism gave the poets the wings to soar above the brutal realities the post- modern writer makes use of magic carpets to bend reality. While we understand that magician is merely tricking us, and what we see is not real, we let him do that for as a spectator what we want is a good show. But once the fantastical world is established, it becomes increasingly difficult for the magician to bring on more and more surprises. The writer can make an elephant fly, but it does not stir us a second time. While we appreciate the craft, it no longer moves us for we have seen it somewhere else. In this context critics like Norbert Schurer argues that the success of the book is based less on its literary quality and more on the fact that it offers exotic landscapes to Western readers and assuages the colonial guilt of Western liberal critics by pretending to be Indian (86). The idea is to consider *Midnights Children* as an escapist literature, which cunningly avoids the pitfalls of societal and political questions by simply refusing to consider them. The problem with such an argument is that it undermines the novelist's efforts to consider the life of Saleem Sinai as a metaphor to the history of the world itself. Saleem Sinai's trajectory of life encompasses the politics and existential crisis of the time through which he lived. An understanding of this trajectory would enable us to have a deeper understanding of the character and the author.

Reena Mitra writes on the trajectory of the novel this way-

Midnight's Children is a literary response to a series of real life situations that have been cleverly fictionalized through allusions, disguised as well as direct, to the country's recent as well as not so recent past. The novel has an epic sweep covering about six decades in the history of the Indian subcontinent. Book one covers the time from Jalianwala Bagh incident to April, 1919 to the birth of the protagonist Saleem, on 15 August 1947; Book two extends up to the end of the Indo-Pakistan war in September 1965,

and Book Three envelops the period up to the end of the Emergency in March 1977, and includes the Bangladesh war as well (2).

The constant shift back and forth in time during Saleem's narration becomes a dominant theme in the telling of Saleem's life story. The narrator frequently refers to events or feelings that take place much later in his life. As a result of these shifts in time, Rushdie refers to almost every life event far before its occurrence and description in the novel. This method not only speaks to the tricks time plays, and to the unreliability of measures of time and the telling of history, but also to the theme of fragmentation. Much as Saleem must piece together the numerous elements and phrases of his life and heritage, the narrator calls upon the reader to solve the puzzle of Saleem's narration, which does not follow chronological or linear logic but rather rides the wave of his emotions.

In the same editorial passage in which he distinguishes between active and passive relations, Saleem makes a distinction between two “modes of connection” that join himself to the nation, the “literal” and the metaphorical” (232), a distinction obviously related to that between realism and magic. The connection that Saleem calls “metaphorical” which involves repetition across different scales is based on a narrative form shared by self and nation. The connection that Saleem calls “literal” relies instead on causality, on unidirectional links unfolding in time between agents and contiguous receivers of actions. According to Kortenaar author of *Self, Nation, Text in Salman Rushdie's “Mid Nights Children”* this misnomer is significant for it betrays Saleem's awareness that, in the world of his readers, sympathetic magic is considered to have only a verbal existence and not a real (48).

The novel follows first person narrative; herein Saleem Sinai is emptying his heart to Padma the listener. The method allows room for stream-of-conscious mode of writing. Saleem Sinai structures his narrative after oral traditions and does not try too much to be consistent with stream-of-consciousness method. As an unpremeditated unstructured recollection in a casual atmosphere the narrative ticks almost all necessary boxes for stream-of-conscious writing style. Nor Saleem is a completely reliable narrator. At one time Saleem reports that he was shot through the heart by an old lover, just to retract his claims in the very next chapter. The fabrications and exaggerations are the very soul of the novel. These literary lies could very well be the novelist's idea of capturing the elusive reality. Search for parental figures, another main theme of the story is another side of the same quest. The fragmented person Saleem is trying to find some kind of a constant in his otherwise unstructured life. Many different individuals metaphorically father Saleem: the novel even suggests that Saleem is essentially the child of history. With each of his fathers' introduction into his life Saleem's existence undergoes a radical change equivalent to a rebirth.

As for the interplay of real and magical in the novel Kortenaar Suggests that Saleem's twin models in this regard are Dr. Schaapstekar, of whom it is said that he had 'the capacity of dreaming every night about being bitten by snakes, and thus remained immune to their bites” (137), and the magicians in Delhi's ghetto who never confuse their sleight of hand with reality. The latter are 'people whose hold on reality was absolute; they gripped it so powerfully that they could bend it every which way in the service of their arts (Kortenaar 60-61). Salman Rushdie's writing emphasizes sensory experiences as a means of expressing or receiving emotion. Smells, tastes, sights, sounds and feelings abound in Rushdie's descriptions of life experiences. Saleem writes of “a deafening wall of soundlessness” (54), a “bog of muteness” (54) and the “amniotic fluid of the past” (107). In Saleem's India the tropical heat breeds inchoate dreams-“the exotic flowers of the imagination in full blossom, to fill the close perspiring nights with odours as heavy as musk, which give men dark dreams of discontent (165). Rushdie thus establishes an intimate connection between sensory experience and memory.

The reader of *Midnight's Children* must piece together Saleem Sinai's narrative to extract meaning from it. As the narrative involves sudden shifts back and forth in time, as well as many instances of illusion, the reader must solve the puzzle of Saleem Sinai's life. Similarly, the characters in the novel, in the process of their search for self-definition, must attempt to solve the puzzle of their own identities. For example,

Adam Aziz gains a familiarity with Naseem Ghani, who will one day become his wife, through a perforated sheet. Adam may move the hole in the sheet to examine any given area. In this way Adam pieces together a puzzle of Naseem's appearance.

Rushdie himself recalls an amusing experience after the publication of his novel in "Midnight Children and Shame:

I went on a lecture tour to India...and I remember in Delhi a girl said to me, "Look, I have read your book, this *Midnight Children*: It's very long, but I read it." And then she said, "What I want to know is: what's your point?" "To my reply," "Do I really have to have just one point?" she answered, "Yes of course. I know what you are going to say. You are going to say the whole book is the point from the beginning to the end, aren't you?" "Yes I said. "I thought so", she said. "It won't do" (2).

A reader can't but agree with the afore mentioned girls observation. The novelist here does not have a single pointed focus. Neither has he believed that truth can be stated in a straight forwarded unambiguous way. In this way the magical realist techniques that he employs are more a method to capture his sense of reality than to enthuse readers with literary fireworks.

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KHUSHWANT SINGH'S *TRAIN TO PAKISTAN* AS A PARTITION NARRATIVE

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Indian Partition did not serve the purpose. Dr. Ramaiah observes, “The partition of 1947 and the subsequent communal riots have been attributed to the evil intentions of the English and their so called 'divide and rule' policy” (Ramaiah 1760). Khushwant Singh's *Train to Pakistan* is a classic partition novel as ever before. *Train to Pakistan* is in four parts 'Decoity,' 'Kalyug,' 'Mano Majra' and 'Karma' characteristically signifying a kaleidoscopic picture of a turbulent phase of Indian history. The first part 'Decoity,' an anglicized form of Hindi word means robbery. Vasant Sahane observes, “This section constitutes a true-to-life description of cultural robbery committed in Mano Majra village, but its ramifications and remote echoes go far beyond the inhuman and cruel actions of the robbery of Malli and his gang.” (*Train* 76) This part describes the harsh Indian summer of 1947. The climate is dry. Khushwant Singh presents man's agonized heart and suffering. Some of them knew the country was partitioned into two Hindustan and Pakistan and the event had turned sinful and bloody. Muslims feel that the Hindus had planned and started the killing. Hindus feel that the Muslims were to blame. But people are killed both sides. Mano Majra (the sub-title of the novel), is a village on the Indo-Pak border. The village is a major character. The specialty of the village is that it has a railway junction. The village is small with seventy families. Yet people of all religions Hindus, Muslims and Sikhs live there harmoniously. The only three brick buildings one belonging to the Gurudwar, one to the Masque and one to Mr. Ram Lal, the Hindu moneylender stand there as monuments of synchronization. There is an old peepul tree symbolizing peace and harmony.

The villagers are farmers and peasants. Bhai Amitsingh has been in charge of the Gurudwar not because he is interested in Sikhism but because he is lazy to work at fields. Imam Sahib is in charge of the masque as he is blind. There is no Hindu doing church service. Interestingly life in Mano Majra runs in accordance with train service. The train is highly symbolic of Mano Majra life. Coming of a train in the morning towards Lahore means the dawn. The train returning ends people's daily activities. A goods train that passes at 9 pm indicates rest. Khushwant Singh describes it,

All this has made Mano Majra very conscious of trains. Before daybreak, the mail train rushes through on its way to Lahore, and as it approaches the bridge, the driver invariably blows two long blasts of the whistle. In the instant, all Mano Majra comes awake. Crows begin to caw in the keekar trees. Bats fly back in long silent relays and begin to quarrel for their perches in the peepul. The mullah at the masque knows that it is time for the Morning Prayer. He has a quick wash, stands facing west toward Mecca and with his fingers in his ears cries in long sonorous notes, '*Allah-o-Akbar.*' The priest at the Sikh temple lies in bed till the mullah has called. Then he too gets up, draws a bucket of water from the well in the temple courtyard, pours over himself, and intones his prayer in monotonous singsong to the sound of splashing water.

By the time the 10:30 morning passenger train from Delhi comes in, life in Mano Majra has settled down to its dull daily routine. Men are in the fields. Women are busy with their daily chores. Children are out grazing cattle by the river. Persian wheels squeak and groan as bullocks go round and round, prodded on by curses and the jabs of goads in their headquarters. Sparrows fly about the roofs trailing straw in their beaks. Pye-dogs seek the

shade of the mud walls. Bats settle their arguments, fold their wings, and suspend themselves in sleep.

As the noonday express goes by, Mano Majra stops to rest. Men and children come home for dinner and the siesta hour. When they have eaten, the men gather in the shade of the peepul tree and sit on the wooden platforms and talk and doze. Boys ride their buffaloes into the pond, jump off their backs, and splash about in the muddy water. Girls play under the trees women rub clarified butter into each other's hair, pick lice from their children's heads, and discuss births, marriages and deaths. (p.6)

This passage speaks of the train and how the three times of the day are considered. The major events in the first part are the dacoity of Lal Ram Lal's house, opening up of Juggut Singh's love affair with a Muslim girl and the arrival of a communist worker there as a disturbing phenomenon. These incidents influence upon each others. One day a five-member gang with arms gets to Mano Majra for robbing Lal Ram Lal's treasure. They rob the house and they throw a few bangles into Juggut Singh's house. This is planned to make Juggut Singh responsible for the loot and crime. Dacoity highlights the 'this worldliness' of Mano Majra. The crime world is marked by a stark, blatant, unvarnished materialism. Malli's gang as well as Juggut's amply displays this.

Later we come to know Juggut Singh, the rowdy's life. Both his father and grandfather were also rowdies. Juggut Singh is lately fallen in love with Nooran, blind mullah Imam Baksha's only daughter. This holds back Juggut Singh from all crimes. Iqbal is a communist activist from Delhi. He had his education in England. Being interested in Marxism, he comes to Mano Majra for guiding people to safer destinies. Yet he is not a man of practical experience. Totally grounded in western lifestyles he toys to improve the Indian lot. Ironically he does not mix up with Bhai Amit Singh and any other local folks! He does not give the details of his nativity, parentage and caste when the police arrest him. Interestingly Iqbal is taken a Hindu like 'Iqbal Chand, a Muslim like 'Iqbal Mohammad', and a Sikh like 'Iqbal Singh.' So with doubts he is arrested by Hukum Chand's order within a few days of his arrival.

'Kalyug,' the second part of the novel bears a title, which according to Hindu view of time means the fourth and last phase of human cycle of existence. Here it means the then time was the last phase of India and Pakistan's relations. It is partition time, indeed. There is the moneylender's murder. Things go wrong and this is the characteristic feature of the Hindu concept of Kalyug. The author writes:

Early in September the time schedule in Mano Majra started going wrong. Trains became less punctual than ever before and many more started to run through at night. Some days it seemed as though the alarm clock had been set for the wrong hour. On others, it was as if no one had remembered to wind it. Imam Baksh waited for Meet Singh to make the first start. Meet Singh waited for the mullah's call to prayer before getting up. People stayed in bed late without realizing that times had changed and the mail train might not run through at all. Children did not know when to be hungry, and clamoured for food all the time. In the evenings, everyone was indoors before sunset and in bed before the express came by if it comes by. Goods trains had stopped running altogether, so there was no lullaby to lull them to sleep. Instead, ghost trains went past at odd hours between midnight and dawn, disturbing the dreams of Mano Majra. (*Train* 68)

The villagers talk of the murder of Ram Lal, Juggut's affairs, the partition of India, and the continued suppression of illiterate masses. The men discuss these things at Mosque and Gurudwara. Banta Singh is the Headman otherwise known as lambardar. His duty is to distribute posts, look after the village law and order and make arrangements for outsiders.

One day evening there comes a Lahore-Delhi train with a load of corpses of Hindus. This makes the Hindu-Sikh community dispatch a trainload of Muslim corpses as 'A Gift to Pakistan'. Hukum Chand, the

Deputy Commissioner shifts Muslims to safer places. Both Iqbal and Juggut are arrested on the charge of murder. Hukum Chand is a corrupt officer. Later the news of Hindu-Muslim massacre reaches Mano Majra shaking people beyond imagination and they wonder,

“No, no. I just went round the servant's quarters. You are early. I hope all is well.”

'These days one should be grateful for being alive. There is no peace anywhere. One trouble after another...’

The magistrate suddenly thought of the corpses.

'Did it rain.'”(Train 85)

'Mano Majra', the third part continues the theme. Khushwant Singh depicts how the border village is devastated,

When it was discovered that the train had brought a full load of corpses, a heavy brooding silence descended on the village. People barricaded their doors and many stayed up all night talking in whispers. Everyone felt his neighbour's hand against him, and thought of finding friends and allies. They did not notice the clouds blot out the stars nor smell the cool damp breeze. When they woke up in the morning and saw it was raining, their first thoughts were about the train and burning corpses. The whole village was on the roofs looking toward the station. (Train 103)

Mr. Malli and his gang are released at Mano Majra. A few days later the village Sikhs discuss the current turbulence of communal life. They decide that the Muslims must evacuate the village. What touches us is the event of Nooran's parting of Juggut Singh. The latter is still in prison. Although the Muslims of Mano Majra decide to go, their brethren the Sikhs remain human to them. But the outside Muslim officers misunderstand the communal relations. The Muslim lot of Mano Majra, like the neighbouring villages Julandar, Chundunugger, Kapoora, Gujjoo, evacuate from Mano Majra with a sadness.

'Karma,' the fourth part is highly significant. It means the totality of a person's actions in one of the successive cycles of his existence. The climax lies in it. The time the holocaust begins, summer ends and monsoon comes. There is a heavy rain. Unfortunately some villages on the Sutlej are washed away. But the situation gets confused when the Muslims of border villages get murdered and their bodies are floated there. The ghostly trains, the beastly people and the devastating floods complete the picture of degeneration. The Sikh mob, along with the Hindus, more than thirty thousand strong, well-armed kill their Muslim brethren forgetting the latter's humanity. Meanwhile both Juggut and Iqbal are released. The former goes frantically in search of Nooran. Hukum Chand is a man of Kalyug. At the time of train passing three events --dacoity, JuggutNooran love affair and Hukum Chand-Haseena sex contact take place. The author has succeeded in his tirade against Hinduism, Indian bureaucracy and politics. Iqbal stands for the failure of communist ideals. *Train to Pakistan* displays Khushwant Singh's inborn sense of ghastly reality during the time of partition of India in 1947. The novel has certain symbolic treatment. Train symbolizes life connected to birth, death and preservation. Imam means a religious person, Meet, an affectionate friend and Iqbal a compromise.

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17
**RESURRECTION AND RETALIATION IN ALICE WALKER'S
 THE COLOR PURPLE**

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Abstract:

Human life, which is full of expectations, is the combination of good and evil, happiness and sorrow, equality and discrimination. Each and every living being experiences these bundle of contradictions periodically, though for the majority good things turn into farfetched images. Humanity, self-confidence, resurrection and retaliation bear the world against the inhuman atrocities. Alice Walker, the eminent American novelist, captures all these adorable traits in her works and thus distinguishes herself from the majority, who focus only on the dark side. Her works occupy a unique place in literature, as they have been giving pragmatic solutions to the predominant problems, besides highlighting even the unnoticed issues. The study is an endeavour to highlight the resurrection and retaliation portrayed by Alice Walker in her masterpiece, The Color Purple.

Key Words: *Resurrection, retaliation, pragmatic solution, inhuman atrocities.*

Alice Walker's *The Color Purple* is praised for the depth of its female characters and for its eloquent use of black English vernacular. ("The Color Purple: Novel by Walker" n.p.) The chosen novel revolves around the sufferings, resurrection and retaliation of two different women, Celie and Sofia, with different mind-sets, fixed and growth (Dweck n.p). People with a fixed mind-set are of the opinion that their skills are limited and grown to the fullest, and therefore cannot be enhanced further. Celie is the best example of this type. She has some fixed negative thoughts which make her a fixed mind-set personality. Sofia stands for the growth mind-set, which allows a person to modify and improve himself or herself, that makes a person adjust with the environment efficiently.

The pains and sufferings faced by Celie are presented to the readers through her epistles addressing God. Her step father, Alphonso, makes her feel inferior in every possible way. Alphonso gives her in marriage to Albert, the lover of Nettie. The reason that Alphonso gives for the marriage illustrates the fixed negative thoughts, which are instilled in Celie: "But I can let you have Celie. She the oldest anyway. She ought to marry first. She ain't fresh tho, but I spect you know that. She spoiled. Twice... She ugly... She ain't smart either, and I'll just be fair, you have to watch her or she'll give away everything you own. But she can work like a man... She tells lies." (Walker 4-5)

Celie's poverty and illiteracy make the condition worse even in her husband's house. Albert, Celie's husband beats her regularly for silly reasons. He treated her more like a slave than like a wife. The timid and submissive Celie, who once tries to swallow all the injustices done to her like a tree, renews her traits, as the narration continues. It is Shug Avery, a popular singer and the beloved of Albert, who consoles and revives Celie at the right time. She is the one who showers true love on Celie, and thereby she aids the protagonist to overcome her fear, inferior thoughts and negativity. It is she who instills the revolutionary, thought-provoking notion of God in Celie: "God is inside you and inside everything else. You come into the world with God. But only them that search for it inside find it" (quoted in Abrams, 30). The rebirth

initiates when Shug Avery acknowledges her name on one of her stage performances. It is the first consideration of her presence that Celie heard in her lifetime. Shug Avery named the song Celie!

Avrey provides Celie with enough space to think and act accordingly. She makes the protagonist speak out her painful past, and aid her to come out of the issues with the new optimistic interpretation of love and sex, as per which Celie, the frightened fourteen years old girl and the most submissive wife, who experienced only void through the forceful, inappropriate physical contacts, is celebrated as a virgin.

The new thinking makes Celie an upright progressive woman, who stands for justice and liberty. The new stand provides her with the essential back up to renew herself and to fight back the offenders in a more mature way. The disclosure of Celie's true history changes her mannerism notably. With the invention of Albert's guilt, he hides the letters of Nettie and makes Celie believe that her sister is dead; Celie begins to be stubborn in nature. She is no longer the muted, submissive wife of Albert. She is, now, a liberated woman with emotional freedom and economical independence. Celie's first few words against Albert makes him awe-struck:

Celie is coming to Memphis with me.
Over my dead body, Mr.??? Say.

...

What wrong now?

You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation. And your dead body just the welcome mat I need.

Say what? He ast.Shock.

...

Mr. ???reach over to slap me. I jap my case knife in his hand.... (Walker 92-93)

Celie starts realizing the indifference in her dress and language. The revival changes her into a growth mind-set personality. She spends her time in designing individual pants. Celie's skills in garment designing steps out gradually, and she starts to earn for her living, and this economic independence makes herself a respected, thoughtful individual with optimism and fixed mind-set. This sudden change that takes place in Celie has its effects on Albert. When Celie comes to Georgia, she finds a new person in Albert. But, she does not accept his proposal as she used to do. She suggests friendship instead. This suggestion of hers illustrates the long lasting change in her mind-set, from fixed to growth.

As Ruth El Saffar states in his "Alice Walker's *The Color Purple*", "Celie has made her journey across the darkness of outer consciousness to an epiphany of Spirit. The lessons have been learned, history overcome, the world redeemed. Alice Walker has brought the novel back to its origins in romance, and we give thanks to her for letting the Spirit, which moved through Celie, move out through the author to us as well." (17)

Sofia, beloved of Harpo, is a wonderful character equipped with strength and courage. From her first meeting with Albert, it becomes evident that Sofia is a strong girl with notable self-respect. Albert tries to stun Sofia with a series of rude questions. But, Sofia makes him awe-stuck with her brilliance and spontaneity: When Albert asks her "Look like you done got yourself in trouble." She makes a quick reply "Naw suh, she says. I ain't in no trouble. Big, though." When he asks the unexpected question "Who the father?" She answers politely as follows, though she gets surprised: "Harpo". To state a few more examples:

How he know that?

He know. She say.

...

Mr.???say, No need to think I'm gon let my boy marry you just cause you in the family way. He young and limited. Pretty gal like you could put anything over on him.

...

She say, What I need to marry Harpo for? He still living here with you. What food and clothes he git, you buy.

He say, Your daddy done throwed you out. Ready to live in the street I guess.

She say, Naw. I ain't living in the street. I'm living with my sister and her husband. They say I can live with them for the rest of my life. She stand up, big, strong, healthy girl, and she say, Well, nice visiting. (Walker 14-15)

She even shatters the notion of gender based vulnerability, when Harpo misuses his physical power to rule his wife. Sofia uses it to show him back her superiority.

As the war of dominance continues, Sofia decides to live with her sister. But, her stubborn nature makes her a long-term prison unexpectedly. Miss. Millie, the mayor's wife asks Sofia to be her maid-servant. Sofia gets a slap from the mayor, as she says "No" to her wife. Driven by her ego, Sofia knocks him down, the illegal act which results in arrest. The crucial sentence makes her a balanced personality with fixed mind-set. Being a strong girl by nature, she endures all the brutalities with her "ready to alter mind". Once she is out, she is invited by Harpo. But, Sofia remains unchanged and refuses the offer. The cruelties could not threaten her brave heart. Her humanity gets highlighted when she willingly steps forward to take the responsibility of Mary Agnes' child, when the latter stands for liberty.

Though the chosen novel revolves around the sufferings of two different women, Celie and Sofia, it equally sheds light on their resurrection and retaliation. The chosen characters, Celie and Sofia stands for different mind-sets, fixed and growth. However, at the end Celie becomes a liberated individual with growth mind-set. Ceile is portrayed as the personification of resurrection and Sofia as that of retaliation, though Celie too starts to face and fight back her offenders efficiently.

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CONCEPTION, MISCARRIAGES AND ABORTIONS: A FEMINIST ANALYSIS OF MOTHERHOOD IN NURUDDIN FARAH'S *MAPS*

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Abstract:

In the African context, motherhood can be considered both a boon and bane. While being a mother brings about respect and status in the conventional African societies, it also ties women to the never ending chain of conformation and negotiation of gender roles. Motherhood serves as a pedestal upon which women, since time immemorial has been placed, to be trampled upon. Idealisation of motherhood has been the key to controlling women's lives in the patriarchal world. Nurrudin Farah's Maps offer a different world of mothers. Farah's mothers are far from being ideal. Farah depicts how women become mothers out of compulsion in the sphere of the domestic, where fertility offer women more social status; due to state control, where single women who are seen a threat to the community, are assigned by the male authoritative powers to mother orphaned kids; widowed mothers who smother their babies at birth and issueless women who undergo successive abortions. The imagery of mother Somalia runs parallel to the rest. Farah's portrayal of motherhood is a break away from the African conventions. Farah expresses deep anguish towards the hypocrisy and vacuity of political freedom which turns a blind eye towards the on-going oppression of women.

Keywords: *Motherhood, Farah, Maps, Marriage, Polygamy, Somalia.*

Motherhood and the biological, social and psychological notions encompassing it has always been the centre of debate in feminist discourse. Feminist critics reject the conventional patriarchal norms of motherhood, which defines the ways and means by which a woman qualifies to be an ideal mother. According to Rosemarie Tong, American feminist philosopher, radical feminism has attacked it as a patriarchal construct and believes that patriarchy would not survive without motherhood in its institutionalized form. However, it has also affirmed motherhood as a precious identity that must be protected from male domination. Adrienne Rich presents a compromise between African feminism that advocates motherhood as a means of women's liberation and radical feminism that understands motherhood as a means of oppression. She explains that women have the biological power to bear and nurture human life and that men fear women's reproductive power. Men are constantly under the fear of being controlled and overwhelmed by women. Motherhood becomes a weapon of control. Rich laid emphasis on the stratagem of patriarchy which instilled guilt in the psyche of mothers and transformed them into selfless beings rather than women with self-realisation, where maternal instinct outweighs intelligence. Many women across generations have fallen victims to the strategy of fitting into the mould and have relentlessly strived hard to meet the requirements of ideal motherhood. While the biological experiences of childbearing, natural birth, and breast feeding are attributed a halo and eulogised by patriarchy, the psychological pressure which most women undergo due to exhaustion and anxiety after becoming a mother is left unaddressed. It is in this respect Nuruddin Farah's *Maps* stand out.

Farah explores the age old traditions and conventions of Africa in the novel. The status of African women, who are doubly colonised in terms of colour and gender and whose identity is determined by their ability to reproduce is scrutinised in the novel. The most important factor with regard to the woman in

traditional society is her role as mother and the centrality of this role as a whole. Preoccupation with motherhood is evident in *Maps*. However Farah's mothers do not fit into the cluster of ideal mothers. His treatment of the misconceptions surrounding motherhood is commendable. There have been attempts to release women from the mystique of motherhood by presenting both its joys and pains. Various types of motherhood are projected. The issues of motherhood and child bearing are a focus for ambivalence about individualistic and communal values. Varieties of mothers pitch their tents in *Maps*. No mother is like the other.

Askar's biological mother is the first mother figure in the novel. She had been recently widowed and died during her unattended labour. She died possibly after breast feeding her baby, as assumed by Misra because Askar refused to drink her milk. However she left her finger prints on the child's neck suggestive of an attempt to kill the baby. Infanticides and abortions are on the reverse side of the coin of motherhood. Hence Askar's mother is far from being an 'ideal' mother as she seems to have tried to smother her baby.

Misra, who was decided upon by the community to 'mother' the orphaned child, Askar, is the most important mother figure in the novel. This is a move towards enforced motherhood. As Hema Chari points out, women are the property of the patriarch who has the exclusive right to arrange their marriages and settle their bride price. The situation of women is exacerbated by the constraints of the traditional Islamic law, which affords women limited status and few legal protections (Parekh, 2014). Misra is both an 'ideal' mother and its opposite. She is an outsider to the Somalis, a remarkable creation, warm, motherly but at the same time sexually submissive, devious and possibly a traitor to the Somali cause. It is the intense relationship between the foreign surrogate mother and the child that provides the underlying strength of the novel. Misra first menstruated at the sight of Askar as a baby, lying next to his dead mother, suggestive of fertility. Misra, an orphan herself was raised by a wealthy man. She was made wife by her adopted 'father' when she reached sexual maturity. Farah throws light upon the plight of women caught in positions of subservience as mere objects of male desire. She kills him during the act of copulation. She gives birth to a child who died eighteen weeks later. She continued to have a maternal odour and tried many a times to breast feed Askar who refused to be suckled. She takes care of him, washes him, feeds him and tucks him in between her breasts. Misra smelled of Askar's waste. She did not look at it as odious or disgusting. Even at the edge of losing her lover, Aw Adan, who resented her smell, she did not give up Askar. Misra who was impregnated by Aw Adan, goes through an unskilled abortion. Abortion is a matter of choice where in a woman, who has absolute autonomy over her body decides to or not to bring a new life into the world, that of suffering and dejection in Misra's case. Farah's blood stained picturisation of the scene is disturbing. She suffers excruciating pain as a metal rod with abortifacient herbs is inserted into her womb. Askar's observation of the abortion scene is one of the most outstanding moments in the novel, pungent and unforgettable. Misra's abortion can be read as the premature killing of an embryonic stranger to Somalia, as both Aw Adan and Misra were Ethiopians. Misra who conceived accidentally, one from her father and the other from her lover, is like many other women whose pregnancies end in failure, without a husband or partner to share the grief and guilt. She bears the pain and trauma alone. No man is involved over debates of illegitimate child bearing and no man is ever considered as a threat to the moral order if they engage in such practices. The unmarried mother was the most dangerous of all, not only to her infant but also to the social order. No society accepts a woman who bears a child out of wedlock. Hence she is forced to resort to the dangers of an illegal and unsafe abortion. Wanting approval and attention from the society, she caters to their demand to adopt Askar. She believes that her status would improve by being a mother. She acquires a more secure identity as motherhood defines womanhood in most African societies. Askar becomes the substitute of the child and the husband, as she calls him "my man". There is hence ambivalence in the nature of Misra's motherhood as she underwent selective abortions but also dedicated fully to Askar's needs. The mother who farms out her baby or takes an abortifacient is not an idealised mother either. *Maps*

also questions the futile purpose of a woman's life completely devoted to bringing up her children through the most agonising trials and tribulations, only to be abandoned by the very same children who must move on in pursuance of their individual talents and happiness. Towards the end of the novel, a helpless Misra turns up to Askar for protection and security, which he refuses to offer. It can be considered a brutal reminder of women's folly in devoting their whole life to either their husbands or children.

Askar's fixation with menstruation deserves some attention. Medical discourse and popular advertisements sought to construct women as unstable because of her menstrual cycles and reproductive capacities. Women's bodies become a metaphor of instability of the womb and mind and menstruation a metaphor for controlling forces of life and death. Menstruation is the resultant of the death of an ovum which goes unfertilised. It depicts a death, every woman gets accustomed to. Misra suffers unbearable pain while she is 'in season' leaving Askar under Karin's care as she grows bad tempered and irritable during those days. Menstruation here stands for frustrated motherhood. Askar wavers between the positive and negative connotations of menstruation. He at times envies Misra and also despises her. He wakes up in a pool of blood and believes to have menstruated himself, a subtle reminder of the observation of radical feminists that men envy women for their reproductive power.

The polygamous Uncle Qorrax's wives represent the next category of mothers in the novel. According to African realities, motherhood offers women a privileged social position (Anfred, 2003). Qorrax's wives are indulgent mothers in the first few years and later become ruthlessly rigid with their children. They show constant loss of temper with children. Punishment, deprivation and lack of love characterised African motherhood, while love and care illustrated European type mothering (Ichou, 2006). Qorrax's wives are indifferent to children born out of lust and not conjugal love. The need to prove one's fertility and the wish for larger families have historical and socio economic origins. Farah portrays the dictatorship in exercise, both in the political and domestic spheres. The community of men exert control over women's bodies and enforce social practices such as polygamy, female circumcision, and infibulations. Qorrax forces Misra to sleep with him, and Misra eventually become his mistress. As Carol Smart observes, non-legalised cohabiting or "visiting" conjugal unions in which families revolve around a mother and her children are regarded as African residuals; the heritage of slavery. Herskovits, the American anthropologist is a major exponent of the idea that the New World domestic system is based mainly on West Africa, where the family pattern was frequently polygamous. Motherhood, and the consequent glory conferred on it does not in the African context, spare the woman the pain and humiliation of being replaced by a younger wife in a society where polygamy still provides the male with the power and the choice to marry a number of women. Katherine Frank, noted American author and biographer, states that polygamy is the most glaring inequitable and sexist feature of traditional African society.

The imagery of Somalia as a mother runs parallel to the biological mothers of the novel as it was passed on in the oral poetry of national mythology. Farah celebrates Somalia as a beautiful and liberal woman who has affairs with five suitors. Three of the affairs end in miscarriages, a parable for the aborted dreams of "Great Somalia", reference to the three provinces which Somalia had to ultimately give up at the time of independence. Feminine principles are embodied in the land i.e. Mother Nation, contested upon for authority by males of different generations. The African writers have luxuriated in metaphors of motherhood, land and Africa. The love of a mother nation, unlike the ideal biological mothers, is not unconditional as she expects loyalty of her subject. Askar refers the reader to a Somali poet's fable which interestingly portrays Somalia as a sensuous woman, to be wooed and seduced and claimed by a hero or a leader. She accepts advances and then sleeps with five men and has three miscarriages. Mother turns into a whore, and motherhood is set against promiscuity. The prostitute or the fallen woman on the other hand, is constructed in terms of the immorality and frailty of feminist. The splitting of black woman's image into the mother and whore is sharply conditioned by the white patriarchal society and the system of slavery that existed in Africa. This division, as Puri suggests, allowed the white man to have a free sexual life without

being overwhelmed by anxiety or guilt. (Puri,1989)

Bareness is perhaps the worst affliction a couple can endure in African cultures. It is also always attributed to women. In traditional society for a woman to lack reproductive power, is indeed to be deprived of her true identity. Askar's maternal aunt, Salaado had a number of miscarriages. The experience of several successive miscarriages creates new and painful emotions. More over the repeated trauma signaled the impossibility of future pregnancies. She failed to bear a child and eventually had to have her ovaries removed. This signifies sterility as opposed to fertility. Generally, when fate deprives women the ability to procreate, their anguish and loss is not shared by their husbands. In *Maps*, we see the opposite of the same. After having learnt that his wife would no longer be able to bear children, and also under the pressures from his family to consider another marriage, uncle Hilaal opts for vasectomy. Regulating one's fertility implies the capacity to perceive oneself as distant from the socio cultural context and its constraints. The conjugal relationship between Hilaal and Salaado is not conventional. It was objectionable for a man to love his wife who could not bear him a child and who also did not do household chores. Hilaal cooked meals while Salaado drove the car. Bank accounts, land deals etc. were in her name. We see a reversal of gender role in play here. The novel also engages with the new demands of the privileged African woman, who has moved into the professional middle class. Eventually Askar becomes the God send child to the issueless couple.

Farah also displays an image of amputation in motherhood. Misra suffers the amputation of one of her breasts due to a tumorous growth. Her breasts, the symbol of nurturing and motherhood, are removed. During the war, she fall victim to a gang rape and a nationalist motivated ritual murder.

In the African world view, contraception and abortions are antithetical, and even detestable for many. The natives tend to keep their traditions alive through a host of unwritten songs and unchoreographed dances, many of which are appropriate to birth, puberty and mostly to death. The importance of motherhood and childbearing capacity by African women is probably the most fundamental difference between the African women and her western counterpart in their common struggle to end discrimination against women. African literary texts dramatize a woman's struggle to conceive, her fear of being replaced, the consequent happiness at the conception and delivery or the agony in the denial of motherhood. Since time immemorial, women have been caught in the cobweb of conception and motherhood. In *Maps*, Farah shows how the powers of the state and religion control the lives of women. Farah empathises with the predicament of the subjected women of his continent and critiques the ways in which the liberatory goals of the Somali Nation exclude questions of women's rights, and also argues that a nation can be free only when its female citizens are emancipated.

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WILLIAM FAULKNER'S NOVELS

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Abstract:

William Faulkner is one of the best writers in modern times. He is known for his modernist theme and the use of stream of consciousness narrative technique. He wrote novels, poems, essays, short stories and screen plays. However, he is known for his novels. The New Critics also show their interest in Faulkner's novels. The complex human relationship, conflict within the soul, struggle against defeatism are some of the major aspects of his novels. The present research paper analyses major novels of William Faulkner.

Key Words: *Stream of Consciousness, human relationship, conflict within soul.*

Faulkner was born in New Albany, Mississippi, on 25 September 1897, the first child of Maud and Murry Faulkner. Later the parents moved to Ripley and then to Oxford, where he spent the rest of his adult life. Near Oxford, in a sanatorium on a hill outside Byhalia, another small Mississippi town, he died in 1962. He did creative writing for five decades. He had a great ancestry and he was a contemporary of Ernest Hemingway. He too got Nobel Prize for literature. Faulkner's creative began in the 1910s. Sometime around 1910, he began writing poetry. Years later he began writing stories like those he was listening to and occasionally telling. Poetry contributed, he said later, to his 'youthful gesture' of being 'different' a gesture to which he devoted considerable effort for a long time. His first poetry collection is called *The Marble Faun*.

His first novel was *Soldiers' Pay* where he borrowed from what he had written as well as from what he heard, read, and projected. From one of his earlier poems, he began his novel with a contrast between two figures that had long engaged him: one a cadet on whom 'they had stopped the war,' the other a dreadfully scarred R.A.F. pilot who has returned home maimed and moribund. Later Faulkner used the war and its aftermath as the setting of several stories and novels that are superior to *Soldier's Pay*. Drawing on several outings arranged by the Andersons, Faulkner focused *Mosquitoes* on a yachting expedition on Lake Pontchartrain.

In 'Father Abraham,' which contained the seeds of his Snopes saga, Faulkner began engaging the social, economic, and political developments that were transforming the South. In *Flags in the Dust*, which became Sartoris, he began drawing on regional and familial legends and traditions. In *The Sound and the Fury*, which became his first great novel, he returned to the family configuration of his earliest years and to memories out of his own childhood. Soon he was writing stories about some children named Compson. Taking a line from W.C. Handy's 'St Louis Blues,' he called one of the stories 'That Evening Sun Go Down.' Another he called 'A Justice.' Both were based on memories out of his own childhood, and both concern children who face dark, foreboding experiences without adequate support. At the end of 'A Justice' he depicts the children moving through a 'strange, faintly sinister suspension of twilight.' In 'A justice,' as twilight descends around them and their world begins to fade, loss, consternation, and bafflement become almost all they know. In early spring Faulkner began a third story about the Compsons calling it 'Twilight,' he thought to make it an exploration of the moment 'That Evening Sun' and 'A Justice' had made the Compsons' inclusive moment. By the time he finished it, this third story had become *The Sound and the Fury*, his first great novel. Faulkner was capable, as he once remarked, of saying almost anything in an

interview; on some subjects, he enjoyed contradicting himself. In discussing *The Sound and the Fury*, he displayed remarkable consistency for thirty years. From his statements several facts emerge, all intimating that he wrote *The Sound and the Fury* in the midst of a crisis that was both personal and professional.

Like *Flags in the Dust*, *The Sound and the Fury* is set in Jefferson and recalls family history. The Compson family, like the Sartoris family, mirrors Faulkner's sense of his family's story as a story of declension. But *The Sound and the Fury* is bleaker, more personal, and more compelling. By September 1928 Faulkner had finished the manuscript of *The Sound and the Fury* and had begun a typescript. Believing that he 'would never be published again,' he had no plan for submitting it to a publisher. He wanted something he could bind for himself. Late in September, however, he received in the mail a contract for Sartoris. Harcourt, Brace was going to publish at least part of the novel Liveright had rejected. Almost immediately Faulkner decided to pack his manuscript and partial typescript and go to New York. He had now three hundred dollar advance to live on; he had friends like Lyle Saxon, Bill Spratling, and Ben Wasson to visit; and he could revise and type as well in New York as in Oxford.

As I Lay Dying appeared then. Like *Sanctuary*, his new novel would be deliberate. But this time his intention was to demonstrate his mastery of fiction: 'Before I began I said, I am going to write a book by which, at a pinch, I can stand or fall if I never touch ink again'. Using a title he had first given to a story about Flem Snopes, he called his novel *As I Lay Dying*. He also used a few characters, such as Henry Armstid, from his earliest Snopes stories. But the family whose story he was telling was new. Moving quickly, Hal Smith published *As I Lay Dying* on 6 October 1930, less than a year after Faulkner began it. Like *The Sound and the Fury*, it attracted large notice and small sales, and so disappointed Faulkner.

In June 1930 the Faulkners moved from their comfortable apartment to their new home. In the household he made a place for Mammy Callie. Later, in dedicating *Go Down, Moses* to her, he recalled both the long fidelity she had given his family, 'without stint or calculation of recompense,' and the 'immeasurable devotion and love' she had given him. Seeking an appropriate name for his new home, he decided to call it 'Rowan Oak' from the rowan tree, which Frazer describes in *The Golden Bough* as symbolic of peace and security and as indigenous to Scotland, the land Faulkner thought of as his ancestral home.

As 'Dark House,' (the novel called as *Light in August* later) focused on the Reverend Gail Hightower. Like Dr. Gavin Blount in 'Rose of Lebanon,' a story Scribner's had rejected in early August, Gail Hightower is crippled by his preoccupation with his family's history. Like the Sartoris, he wants to be heroic like the protagonist of 'Carcassonne,' the last of *These 13*, he wants 'to perform something bold and tragical and austere.' As in *Flags in the Dust*, the dream of glory is associated with illustrious ancestors; as in 'Carcassonne,' it is associated with a galloping horse that thunders upward and outward into glorious oblivion. But in *Light in August* both the horse and the glory belong wholly to the past.

'Vendee' completed the series of five stories published in the *Post*, and it also marked the temporary conclusion of Faulkner's last major extension of the story of the Sartoris family. During the next few weeks he added an episode called 'Skirmish at Sartoris'; a few years later he revised the stories and wrote a final chapter called 'An Odor of Verbena'. Renaming the fourth episode 'Riposte in Tertio', he shaped his stories into a novel called *The Unvanquished*. Ostensibly the story of a family and a region caught up in a war and its aftermath, *The Unvanquished* is essentially the story of two boys. In it we observe the growth of Ringo and especially of Bayard. In the last episode they are young men in their mid-twenties, and they have been tested several times. Near the middle of the novel they lose Granny Millard; near its end, Colonel John Sartoris. Deprived of sponsors, they retain memories that enable them to survive with honor. There is great energy and skill in *The Unvanquished*, and there is also genuine delight in some of the exploits of Granny, Ringo, and Bayard. Through his treatment of Ringo and Bayard, Faulkner was able to push farther the concern about race that had found compelling expression in *Light in August*. The stories he called 'a pulp series', he also called 'trash'.

In structure, however, the next minor novel *Pylon* is closer to *Absalom, Absalom!* than to any novel Faulkner had yet written. Its action centers on four barnstormers and a child: a pilot named Roger Shumann; his lover and wife, Laverne; a parachute-jumper named Holmes, who is also Laverne's lover; a mechanic named Jiggs; and a boy named Jack, who is Laverne's son, probably by Roger, though possibly by Holmes. Together these characters epitomize the appeal of flight and rootlessness. Each of the adults has rejected a mundane, ordinary existence in order to become a homeless adventurer. Like *Sanctuary*, *Pylon* is a bleak, uncompromising novel. Its world is as hopelessly mean and evil as to inspire cynicism and even despair.

To salvage their marriage, he and Estelle needed to acknowledge the large role Hollywood was playing in their lives. Perhaps by consolidating households they could cut expenses; and perhaps by being together in a new setting they could recover a sense of order and stability if not of happiness. When Faulkner reported for work at the studios of Twentieth Century Fox on 1 August 1936, he was still looking for a house large enough to accommodate his family and servants, Jack Oliver and Narcissus McEwen. Soon he found a place, just north of Santa Monica, complete with servants' quarters and a view. On a clear day he could see both the San Gabriel Mountains and Catalina Island. The house was too far from the studio and it cost too much, but both he and Estelle liked it; and since they had a car, a chauffeur, and a big salary, they decided to take it. Here the Faulkners quarreled often.

William Faulkner's early novels such as *The Marble Faun* (1924), *Soldier's Pay* (1926), *Mosquitoes* (1927) and *Sartoris* (1927) were quite obscure and morbid in the thematic concerns. These early novels, yet established Faulkner as a celebrity but wrongly established. The 1930s critics, however, praised Faulkner's established of Yoknapatawpa as a country in the American South. Faulkner's masterpiece *The Sound and the Fury* appeared in 1929. The early and important critics Evelyn Scott, Winfield Townley Scott, Abbott Martin, Henry Nash Smith, Dudley Fitts, Edward Crickmy and Frank Winnerton reviewed the books with interest. The novel *The Sound and the Fury* appeared at the same time as Hemingway's *A Farewell to Arms* and Faulkner's novel was poorly sold and poorly praised. Critics called it a difficult book as it traded in obscurity and morbidity. Gerald Gould who ironically was one of very few critics ever praised by Faulkner, refused even to finish the book, rejecting it as incomprehensible. John Bassett observes,

We should be the last to deny any novelist the right to poke his nose into any human territory, but should mind of such 'a high order' dip so 'close to trash'? Edith H. Walton regretted that Faulkner had lavished his talents on material which is so grotesque and so essentially insignificant. They complained that Faulkner was still concerned only with idiots and degenerates, as if the whole cast of *As I Lay Dying* were literary offspring of Benjy Compson - Almost no one recognized the book's humor or the comic vision behind the most bizarre and catastrophic events in the journey (Bassett 7).

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SOCIAL DISINTEGRATION IN CHINUA ACHEBE'S *THINGS FALL APART*

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Abstract:

Chinua Achebe's 'Things Fall Apart' is a postcolonial novel that illustrates the life of Okonkwo, a local leader in one of Nigerian villages, Umuofia. Umuofian is known for powerful clan, skilled in war and with great reputation for proud traditions and advanced social institutions. Achebe has distinctly portrayed the problems of social disintegration through different disharmonies at the nine villages in Nigeria. Okonkwo takes an intellectual decision when the problem arises from the neighbour village man but the sin he committed against an innocent boy lead him to downhill. Okonkwo worries about the bleak future of his clansmen. He fights against the fabrication of the white men and wants to save his community and culture from the onslaught of the foreign culture and Christian religion. The role of disintegration plays at all level even in Okonkwo's family. This novel deals with the life of Igbo people and the British colonization in Umuofia and Achebe portrays that the white men have an established religion with a holy book called the Bible to show as concrete evidence, whereas the Igbo religion has only an oral tradition. The Oracle is their only authority to abide by. Achebe's image of Africa becomes a challenging subject to the Western literary world.

Keywords: Society, Clans, White men, Igbo and Christianity

Chinua Achebe is one of the prominent personalities in African literature and his *Things Fall Apart* is a postcolonial novel that portrays the life of Okonkwo, a rich local leader and warrior of the nine Nigerian villages. Umuofia is one among the nine where Okonkwo leads his life as a clansman. The novel is divided into three parts; the first two depicts the life of Igbo people and the third is about the British colonization in Umuofia. Most part of the story resembles the period of 1890s in Nigerian villages, located at the west of Onitsha in the East bank of the Niger River, Nigeria. Umuofian is known for powerful clan, skilled in war and with great reputation for proud traditions and advanced social institutions. The title, *Things Fall Apart* taken from W.B. Yeats's *The Second Coming*, speaks of social disintegration falling apart basic social fabric that happened to the African tribal societies intact. It is a study of cross-cultural and the tragic consequences which destroys the rest of the humanity after the invasion of Western influence. When a belligerent culture or civilization becomes unleashed any other culture can easily penetrate into the society and act as the global custodian of culture. Then invariable things begin to fall apart and total disintegration stares at the defeated community and its culture.

Achebe has distinctly portrayed the social disintegration through different disharmonies at the nine villages in Nigeria. In this domain, Okonkwo has attained a high position in clan through his hard work. When a man from the neighbouring place killed a woman in Umuofia, Okonkwo demands a boy of the man who killed the woman. Okonkwo takes the boy named Ikemefuna to his village for the sake of peaceful settlement among the villagers. The boy certainly lives in the village for three years under Okonkwo's roof, becomes a member of Okonkwo's family, Nwoye, son of Okonkwo has affectionate relationship with Ikemefuna loves him as his elder brother. Unfortunately Ogbuefi Ezeudu, a respected man in the same

domain advises Okonkwo secretly that he has received the voice of the Oracle to kill the boy for heaven sake. A group of men from the village take the boy away to kill him in forest. Okonkwo participates in the killing and, in fact, delivers the final deadly blow on the boy so as to avoid others to think of him as soft-hearted one. Okonkwo is deeply upset over the killing of Ikemefuna. Moreover Okonkwo's eldest son, Nwoye is terribly angry with his father over the killing of Ikemefuna. Adegbite O argues that, "The beliefs of Okonkwo on the handling and treatment of issues termed feminine are not a cultural belief, but personal as other successful and prosperous men are observed not to share in his handling of some societal issues" (82).

The first half of the novel is illustrated with the disintegration of characters through the sins committed. After the committing the sin against the innocent boy, Ogbuefi Ezeudu is the man who urged Okonkwo to kill the boy is also died which make him feel disgust about his personal deeds. During the funeral of Ogbuefi Ezeudu, Okonkwo's gun explodes unexpectedly, kills a boy. In accordance with Umuofian law, Okonkwo and his family are proclaimed to exile for seven years. He goes to his motherland, Mbanta. The life of Okonkwo leads to downhill around the time of the white men arrive to Umuofia and they want to evangelize the Nigerian tribes. The Igbo tribal men are naive enough to allow them get settled in their place. The white settlers are permitted to build church in the Evil forest, far remove from the clan. The white men skillfully focus the outcast people of Nigerian villages to convert them to Christianity. Osu, lower division of tribes become the first victim to the white colonization through the religion conversion. Mr. Brown is a man who attracts the tribes by his magnetic words and offering the young tribes new opportunities and techniques to lead a sophisticated life.

After the invasion of the white men, the disintegration is increased in mass level of population in the villages. In course of time, the white men slowly penetrate into the tribal society and the clan is split into different groups as supporting and opposing the white men. Okonkwo's family is also divided, his son Nwoye is converted to Christianity and the new converts strongly believe that their conversions are for change, growth and development. Even though the Igbo tribe is one of the largest ethnic groups in Nigeria, its future eventually becomes bleak. The tradition of the clan is corrupted because of the invasion of European culture and the belief of Christianity. Abiola Irele suitably states about the cultural clash portrayed by Achebe in his first novel, *Things Fall Apart*

The immediate subject of Chinua Achebe's novels is the tragic consequences of the African encounter with the Europe.... His novels deal with the social and psychological conflicts created by the incursions of the white man and his culture into the hitherto self-contained world of African society and the disarray in the African consciousness that has followed.
(10)

After seven years, Okonkwo returns to his tribal village and he is afraid of that the European inspiration threatens to extinguish the need for mastery of the traditional methods of farming, harvesting, building and cooking. When the traditional methods become crucial for survival, the new way of life is brought by the missionaries. The things become worsen after the death of Mr. Brown. Rev. Smith, who takes over the affairs after Mr. Brown, is a proud preacher who believes Christianity is the only religion. In addition to eradicating the traditional belief of the tribal people, the white has also taken over the justice system.

Overenthusiastic newly converted Christians commit some grave disrespect to the Igbo clan by unveiling a holy spirit. The enraged clan burns down the church in the Evil forest. The clan leaders are announced to arrive in one place for a peace meeting by the white men but they are arrested and put them in jail. Okonkwo and the other clan leaders are beaten up, brutally tortured and insulted in the jail and they are released only after paying a heavy fine. In the ensuing meeting of the clan to discuss the course of action for peaceful life, two court messengers appear suddenly and ask the clansmen to peacefully disperse from the place. Enraged Okonkwo kills one of the messengers but the other one is let off by the clansmen.

Okonkwo worries about the bleak future of his clansmen. He fights against the fabrication of the white men and wants to save his community and culture from the onslaught of the white settler's foreign culture and Christian religion. The role of disintegration plays at all level and almost in all families in the village. Even in Okonkwo's family, most of the youth support the changes and civilized life promised by the Christian missionaries. Okonkwo's call for an outright war against the white settlers falls on deaf ears. Okonkwo is terribly upset. He cannot fight alone and his tribesmen not support him to precede war against the white men. Okonkwo believes that there is an only way to keep the sacredness and proud of his brave and masculinity which is committing suicide. This pathetic and personal grievance stands as a tragic symbol of his society's imminent disintegration. Even though the committing suicide is restricted and sin of Igbo culture, Okonkwo kills himself.

The image of the African native community and culture is presented in *Things Fall Apart* by Achebe is an image of a coherent social structure, a living entity and forming the fabricated meanings and values in the universe. This bold and keen illustration of the earlier period of African life is quite new to the world. The other foreign writers have given the image of Africa only by their own vision but Achebe is entirely literal in the theme of subject matter he has dealt with. Achebe portrays the story of the novel about the life of distinct community people and their social disintegration they faced actually with internal pressures by the invasion of Western colonization. This image of Africa becomes a challenging subject to the Western literary world.

The white men are self-proud, cunning and aggressive and they have a plan to evangelize the tribes, whereas the tribesmen are humble naive. The white men have an established religion with a holy book called the Bible to show as concrete evidence, whereas the Igbo religion has only an oral tradition. The Oracle is their only authority to abide by. The white men submerge and dismantle all native institutions in their places, put them in an authoritarian foreign rule. Achebe explores that the whole of the cultural encounter, conflict and the final disintegration of the tribe:

The white man is very clever. He came quietly and peacefully with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan no longer acts like one. He has put a knife on the things that held us together and we have fallen apart. (TFA, 176)

It is a clear misconception that the African culture is savage and primitive. It is a serious mistake to expect every other culture to develop and grow on the Western model. This may lead to a foolish idea of unknown fabricated world as one religion, one culture, and one language. This is not only a stupid thing but also gravely dangerous. The African culture never needs a redeemer like the white man. Already a well-evolved democratic community and native culture, it has its own Igbo religion, an efficient government by pioneers, a system of money and an artistic tradition as well as judicial systems. It would have been allowed to make its own decision, left absolutely untouched and undisturbed, so that it could evolve, grow and change on its own, according to the modern needs.

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21
**A DOOMSDAY CARAVAN OF PARTITION DAYS IN
 GULZAR'S DEBUT NOVEL *TWO***

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Abstract:

Gulzar's novel Two explores the experiences of the people trapped in the web of rumours and realities of communal riots in the demonic days of Partition. The exodus of the Sikhs and Hindus from West Punjab towards east was triggered with the changing scenarios of the socio-political spheres of the country after the cursed Great Calcutta Killing in the summer of 1946. The flame of violence swallowed eastern, northern and western part of the country. The dream of four hundred million people of a free India was relegated to unbridled bloodshed and accompanying uprootedness of millions of helpless people. Religious affinity was searched everywhere to escape the sword of religious animosity. Marches of caravans were seen towards the border en route to the so-called 'safer' land. The caravans ended up in the calamitous refugee camps. The rose of freedom bloomed amid the thorns of apocalyptic Partition and the tears of partitioned India choked the smiles free India. The storm and dust of Partition gradually subsided but the air of the subcontinent was already polluted with the particles of doubts, hatred, intolerance, and enmity. The paper pictures the journey of such a truck caravan and the lives of the passengers or rather the 'refugees' in the subsequent decades of the great divide of 1947.

Keywords: Riots, Partition, Caravan, India, Pakistan, Border, Refugee, Camps.

1947 Partition of India has been a matter of perpetual debates and discussions, which come in a variety of forms poetry, short story, novel, play, film, documentary, critical writing, academic research, and painting to name a few. Those who were the eyewitnesses to the hellish time of Partition or those who experienced its trauma are leaving the world and their next generations have been bearing the legacy of the traumatic time in the scorching stories and mordant memories of their elders. Gulzar belongs to the first generation who had undergone the devastating days of Partition and its many ramifications. He is a well-known face of post-Partition Indian literary and cinematic world. His colossal contribution to the creative fields brought him many national and international accolades Padma Bhushan, Sahitya Akademi Award, Dadasaheb Phalke Award, several Indian National Film Awards, twenty Filmfare Awards, one Academy Award and one Grammy Award.

He was born in Dina in the Jhelum District of undivided Punjab in 1934. His family migrated to India after Partition and this very disastrous dislocation due to Partition left a deep impress on his mind. He has been speaking and writing extensively on the subject of Partition for many years but never indulged in writing a novel. *Two* is his first attempt in that direction and it well captures the cataclysmic time of Partition. He first wrote the novel in Urdu in which he excels most and later he mostly translated it into English. The web of this imaginative story is embroidered with the multi colour threads of Partition experiences of his own and of those partition victims whom he knew and met. He says, "No work of fiction exists in a vacuum. Mine too is rooted in the world I have seen and experiences." (Gulzar 179) The brilliant story telling ability of Gulzar has given the novel a realistic dimension, which is needed to present a theme like Partition.

Gulzar's novel captures the changing scenarios of the Indian subcontinent after the end of Second

World War. The peace and harmony of the country was suddenly superseded by extreme communal propaganda, which soon led to communal hatred and violence. The demand for a separate homeland for the Muslims became impossible to thwart in the face of a critical inter-communal conflict. The path to freedom narrowed to Partition. Reality and rumour equally frightened the Hindus and Sikhs of West Punjab and Muslims of East Punjab. Caravans of Hindus and Sikhs started to move towards east and of Muslims towards west. *Two* tells the story of such an eastward truck caravan, which started its journey by the end 1946. It finely delineates the scathing experiences of the people of the caravan during their journey to the so-called 'safer' land. Interestingly the novel does not end here and further explores the life of the people of the caravan in India and England decades after the Partition. The passengers of the truck dispersed in different directions after reaching India but they could not dispel the curse of their past which set the course of rest of their destinies.

Everything was quite peaceful till the end of the Second World War in Campbellpur, a small town of West Punjab. Soon the amicable air of the town scented communal disharmony in the following year as rumours started to roam the town that Muslims were torturing the Sikhs and Hindus in different parts of West Punjab. Fauji drives trucks of Ujagar Singh and his friend Lakhbeera runs a highway dhaba, which become a depository for all sorts of gossips and rumours. Fauji has no connection with military but people call him so because of his khaki jacket. The bosom friends have no family and enjoy their lives as they choose. Trucks running on the highway bring rumours of communal disturbances and it provokes the natives of the town to stretch their imagination. Painti-Chatti was such a truck owner who regularly brings rumours to Lakhbeera's dhaba and it worries Fauji and his friend. Painti-Chatti has told Lakhbeera that Hindu women have been paraded naked in Sheikhpura by the Muslims. News of kidnapping Hindu woman is also coming. "Rumours gradually became news. And the news began to ferment. People believed whatever they heard." (Gulzar 7)

Karam Singh and Fazaldeen teach in M. B. Middle School of Campbellpur and they are not only colleagues but also good friends for years. During the Second World War, Fazaldeen's anti-British propaganda in the classroom caught the eye of the British. He was severely whipped in front of the students and Karam Singh shielded him and shared his friend's pain. When he was suspended from school, Karam Singh arranged tuition for him and paid school fees of his two sons. Police Inspectors Sharma and Verma harassed Fazaldeen a lot after that incident. Suddenly the nationalistic fervour evaporated by 1946 with the growing demand for Pakistan. However, rumours reach the school and Karam Singh becomes anxious to know that Hindus will have to go to Hindustan to make room for the Muslims coming from east. He trusts the knowledge of his friend Fazal who confirms the news of the proposed plan to divide the country. Karam Singh is not aware of the intricacies of the religious politics of the time and naively asks "But why, yaar? I have not done anything, nor have you! Why should our land be divided?" (Gulzar 17) Karam Singh has no problem with Pakistan if he is not separated from his native place and people. "If it's good for you, I will surely fight for your rights. My yaar wants Pakistan. All right then, Pakistan Zindabad!" (19) Karam Singh puts the relationship of friendship before any religious sentiment and believes that a mere political decision of division will never be able to separate him from Fazal. Karam asks his friend if he also wants Pakistan. "Master Fazaldeen lowered his eyes. He was unable to answer. He was unable to say: 'These Sharmas and Vermas are after my life and even call me a "sulla". They humiliate us. That's why Muslims want Pakistan.'" (19) It is true that the Muslims were not happy with the superiority complex of a class of Hindus but that had not been a serious problem until the political demand for Pakistan fanned it. Suddenly the Hindu-Muslim relation of the country was poisoned and Muslims started to anticipate insecurity in the Hindu majoritarian country after the departure of the colonial power.

With each passing day, Campbellpur is losing itself in the smoke of doubts, confusions, and apprehensions. Seeing the rampage of time Fazaldeen sounds worried: "Another giant step of history is about to fall here in Hindustan. Some forces are contemplating another partition, of land and people."

(Gulzar 20) Master Fazal could not answer his friend Karam whether he wants Pakistan but his silence affirmed on his behalf. He is a man of intellect and deep insight and can well analyse the time. "This arrogant, conceited history strides ahead with her head in the clouds and never looks down. She does not realize how she crushes millions of people beneath her feet. The common people. She doesn't understand that one may cut a mountain in two, but people? It's hard task, Bhai to cut one people into two. They bleed." (20-21) He well anticipates the pangs of Partition, which will separates one from another. It is not easy to erase the shared memories of past people and place. It is also difficult to accept new people and place because the past always haunts. People in the trap of Partition thus will be torn apart between past and present. Fazaldeen is a sensitive man and has the capacity to delve deep into the psyche of the common people. He remarks, "That is how this arrogant history walks with her head held high. She doesn't deign to look down and see what she crushes beneath her feet. Doesn't see that people are below." (21)

Amid the suffocating milieu of Campbellpur Painti-Chhatti continuously brings news to Lakhbeera's dhaba. In Mirpur Muslims have desecrated a Hindu temple by throwing cow's head and it has already caused Hindu-Muslim riots in the area. Hindus are fleeing towards India. Pakistan has not yet been created and nobody knows where it will be but Hindus and Sikhs of West Punjab are moving towards east leaving the conjectural Pakistan behind. "Pakistan had begun to take place in the minds of the people. Only the declaration was awaited. It looked like there was no going back on the partition now. Even if the leaders wanted to turn the clock back, it was no longer possible. Anyone who tried would be killed." (Gulzar 24) Pakistan and Partition both were becoming reality and people who were thinking that a miracle would happen to change the course of the history, were proved wrong.

"The seeds sown by the British had sprouted thorns which had begun to prick. They were masters of their craft." (Gulzar 24) The British policy of divide and rule was futile to break Bengal in 1905 but it was now best implemented in time of their departure. "The British saw and discussed Indian society and politics in terms of Hindus and Muslims as separate political and cultural entities." (A. Singh 9) A Muslim police Inspector tells Rai Bahadur Des Raj that they have no problem to keep their Hindu neighbours in Pakistan but it will not be easy to control the retribution Muslims want to take on the native Hindus after the incidents of Muslim carnages in India. "Muslims said the Hindus had planned and started killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured and both raped. From Calcutta, the riots spread north and east and west: to Noakhali in East Bengal, where Muslims massacred Hindus; and to Bihar where Hindus massacred Muslims." (K. Singh 1)

Usman Khan brought Panna Bai from Amritsar and married her by changing her religion. An English officer, Gary Tomson killed Usman during a scuffle with the pistol of Rai Bahadur. Now Panna comes to Fauji with her jewellery and little savings to take her to her family in Amritsar. She pleads, "Here, I found neither home, nor my motherland! . . . Take me to the place from where Usman uprooted me . . . my roots lie scattered, broken." (Gulzar 32). The 'kothe-wali' feels the heat of the communal tension and finds no reason to be in the town. Suddenly she becomes conscious of her 'root' and a strange insecurity grapples her. Fauji assures her to take to her parents once the chaotic situation in the country settles down. "Campbellpur was now simmering like a pot with a fire underneath it had begun to rumble and smoke." (39) 'Bad news' is pouring in but Karam Singh still discards those as rumours. Gradually Masterji realises that people look at him differently than before. He visits to his neighbour Umar Sheikh to listen to radio but comes to know that the husband of the latter's daughter has been killed in riots in Meerut. "Master Karam Singh's legs trembled as he walked out. He took few steps, staggered and fell." (42) Hindus and Muslims of Campbellpur are now in the clutch of a bizarre terror. "The entire city held its breath. Everyone sat with her hearts in their mouths. And there was not even a rumour to offset the tension." (43) Lakhbeera cannot find the reason behind the fire in his shack. When he asks Fauzi who can do it, the latter replies, "Are you asking for the name of the person or his religion?" (46) Fauzi too can measure the depth of the communal situation

in the town. Rai Bahadur wants Fauzi to carry some of his goods to Delhi and if situation deteriorates, his family will go to Delhi in the truck. Fauzi thinks to take Panna and his friend Lakhbeera along with him. He will have to take some safe and alternative routes to Delhi to avoid G.T. Road as looting is on the rampage there.

Lakhbeera cannot solve the mystery behind the fire in his shack. Fauzi reminds him of the insignia of 'khanda' on the signboard of the dhaba. Now Lakhbeera understands that the rioters have targeted the shack as he is a Sikh. "He picked up a piece of burning wood and scraped the part of the board that the khanda, blackening it . . . He did not have the heart to scour it out." (Gulzar 52) Religious identity of a man would decide whether he would be allowed to live in the town or not because "One man's religion is another man's poison." (Sidhwa 117). Now Tiwari wants Fauzi to take his family and some luggage in his truck to Meerut. Punjab went in the grip of severe communal violence and the province was divided on communal lines. Hindus and Sikhs were tortured in West Punjab and Sikhs of East Punjab were pushing the native Muslims hard towards West Punjab. By the end of 1946, people were terrified to hear the news of religious conversion, massacre, loot, rape, and abduction of women and girls. It triggered cycle of violent reactions throughout Punjab. In most of the cases, outsiders perpetrated such heinous activities and incited the natives against their neighbours. "The year '47 had dawned. The political climate was changing, and the situation on the ground was getting worse. As the date for Independence neared, freedom seemed more and more distant." (Gulzar 59)

Army started evacuating Hindus and Sikhs and kept them in camps set up for their safety. Many came in groups and joined the camps. Outgoing Hindus and Sikhs were hopeful that the army truck would carry them to border. Ironically, local people were supplying food and water to the 'refugees'. "When one is hungry, caste, community and religion cease to matter. They are running from the very people who now feed them." (Gulzar 59-60) One night Lakhbeera's dhaba aide Hameed kills Pali over an argument about 'jhatka' and 'halal'. "Fear gripped Campbellpur like never before. So far turbulent, the town came to a standstill. Fear crippled everyone. Disturbing news started to pour from the other side of the city as well." (60) Fauzi asks Lakhbeera to go with him to Delhi to escape the communal frenzy. Lakhbeera was in dilemma: "What can Hindustan offer me? Why should I leave my country for another? If Pakistan, so be it this is my country." (61) Lakhbeera finds no reason to leave his native land for an alien country where no one knows him. But he forgets that the communal situation has punctured all his social relations in his native land and the persons whom he thinks his own can turn out to be his enemies anytime. In fact, the madness of sectarian violence does not guarantee any relationship to be trustworthy. Lala Des Raj decides to leave the town with his family for the time being and hopes to return when the fire will cool down.

Tiwari is also ready to leave the town even by giving a hefty ten thousand to Fauzi. Fauzi again urges Lakhbeera to go with him and says if does not go, the trip will be cancelled. After the horrific incident of Pali's murder, Lakhbeera agrees to go but still hopes to return later. Lakhbeera and Des Raj are the kinds of people who cannot easily sever the ties with their native land and still cherishes a blink hope to return in near future. Fauzi asks his friend, "Beere, tell me, what is freedom? Where does it come from? For whom?" (Gulzar 64) The people of the subcontinent fought for years against the British to make the country free from the bondage of the colonial rule. They wanted to discard the colonial slavery and acquire self-rule so that the countrymen could breathe in the free air. But seeing the narrative of violence it seemed that reins of terror were loosed by some invisible power and people and the land were being chopped into pieces. Whereas people should enjoy the upcoming freedom, they were mourning it as they hardly imagined to be divided on religious lines. Common people of the country remained where they were before independence but the decision makers of the division were hardly affected by the wave of communal violence. Their freedom remained intact but the millions did not taste it.

Hindus and Sikhs of Campbellpur start moving towards east in groups leaving their homes and other immovable properties. Terror has loomed large in the town and nobody wants to take the risk of

losing life in the chaos of religious conflicts. "A long caravan of people walked along the city's roads. Bundles on their heads, boxes on shoulders, children in their arms and dragging the elderly along. These people were leaving their land. Overnight, they had been assigned a new country." (Gulzar 65) The silent march of the terrified people towards east sent chills down the spines of those non-Muslims who still could not decide what to do. Shrugging off all the emotional attachments, they too become ready to follow them. Karam Singh says, "The city is shrouded in a deathly silence ... wonder if it's the lull before the storm." (66) Fauzi's truck caravan starts with the family of Lala Des Raj, Tiwari and his wife, Tiwari's daughter-in-law Kanta and grandson Guddu, Panna Bai, and Lakhbeera. The passengers had to discard most of their luggage as advised by Fauzi otherwise it would attract the looters on the way. However, it was a lacerating moment for the passengers to leave their homes in such a traumatic condition in search of 'safer' place in an alien country. "Their eyes were tearful. Some for leaving their motherland behind, others, perhaps, their valuables. It is not easy to leave behind one's roots. Not knowing when, where or if at all they would grow new ones. They had seen branches fallen from trees, withering away in the dust. With each mile, the hope that they would ever return began to recede." (71) The people were happy with whatever they had to live a peaceful life in their motherland but suddenly the cannibal time uprooted them and hurled into an uncertain future. On the way, Fauzi takes a ten-year-old boy and his old grandfather in his truck. Muslims have killed the parents of the Sikh boy but left his grandfather unharmed. As his Dada hid him, the boy could escape the rage of the rioters. The caravan moves ahead but suddenly they discover that they have left food and water behind. Panna gives the little water she has to the old man and his grandchild. Umar Sheikh's wife gave Kanta some rotis, which she gives to his son and Panna. Whereas Tiwari and his wife disassociated them from Kanta, Umar has accepted her as his daughter and even given money to Fauzi to take her in her truck. He said if she safely crosses the border, his Hajj would be complete. However, when the caravan slows down in Hasanabad town for food and water, local people start quizzing Fauzi and chasing his truck. Fauzi cannot make out whether they are Hindus and Muslims and seeing the danger, accelerates the truck. The caravan tries to avoid the routes through big cities as there are more troubles there. On their way, they witness smokes and flames coming from houses and caravans of panicky people. The truck stops in front of a ransacked and scorched bungalow to get some water. The bungalow is of a wealthy man Kavishwar Singh and a Pathan guards it. Rioters attacked the empty bungalow and looted everything they could. They have locked two young women in the bungalow. The rioters threaten the Pathan and rape the women whenever they come. Women and girls became the soft targets of the rioters and this gender violence added perhaps the darkest chapter to the Partition history. Yasmin Khan remarks:

"Of all the horrors of 1947, the experience of the women who were raped is the most difficult to write about. It is a history of broken bodies and broken lives. Rape was used as a weapon, as a sport and as a punishment. Armed gangs had started to use rape as a tool of violence in Bengal and Bihar in 1946 but this now took on a new ubiquity and savagery in Punjab. It sparked the deepest feelings of revenge, dishonour and shame." (133)

However, the loyal Pathan cannot leave the bungalow as his master has entrusted him with the job to look after it. Fauzi and Lakhbeera persuade him to leave for Kabul at the earliest because it will not be safe for him to be there. Pathan requests them to take the two kidnapped Sikh women and they take them into the truck. After some time the caravan encounters a stranded Sikh family in a station wagon as they are out of fuel. Two Sikh men come with guns and ask for petrol. Lakhbeera unwillingly gives them a canister of petrol. Their behaviour enrages Lakhbeera and he tries to get hold of one of the sardars. They fire and Lakhbeera dies on the spot. It is a huge loss to Fauzi as he has started the journey only to save his friend from the imminent danger of communal violence. Now heart-broken Fauzi is no longer interested to continue the journey but for the women and children. He wants to cremate the dead body of his friend as he was a Sikh. When Des Raj suggests to bury to save time, Fauzi tells them to go if they are in a hurry. At this Tiwari retorts that Fauzi has taken money and cannot say so. Tiwari's insensitive manner infuriates Fauzi

who leaves him and his money behind and continues his journey. Surprisingly Tiwari's wife dare not get down from the truck to be with her husband. Sometimes people abandon all relations and become inadvertently self-centered when their sole purpose is to be alive at any cost.

It is already twilight and suddenly the truck caravan halts as one of the tyres deflates. The passengers cannot keep patience and all of them except Panna and the Sikh boy with his grandfather leave the truck at night when they get the company of another caravan of refugees. In the morning Fauzi finds that two of the tyres are deflated and the truck has succumbed. Fauzi sees a reverse journey of a long caravan going towards Pakistan. When Panna asks him where Pakistan is, Fauzi replies, "It will be somewhere. Someday." (Gulzar 107) Hindus and Sikhs were leaving their homes in the fear of being killed in Pakistan and Muslims were leaving their homes in the hope to be safe in Pakistan. "They travelled on foot, in bullock carts, crammed into lorries, clinging to the sides and roofs of trains. Along the way at fords, at cross roads, at railroad stations they collided with panicky swarms of Muslims fleeing to safety in the west. The riots have become rout." (K. Singh 2) Fauzi is moving towards the border but he says, "I have no idea where this border is and what it's called." (Gulzar 95) Like Fauzi millions of people are moving towards the border, which has not yet come into existence. Words like 'Partition', 'Pakistan' and 'border' swayed people across religions and an ambience of terror gulped the subcontinent. However, the Sikh old man dies on the truck. Panna moves towards the border with his grandson or Kaka assuring him that Fauzi will do the last rites of his grandfather. Fauzi has no physical and mental energy left after the exhausting journey to do the last rites of the old man. He leaves behind the dead body and his truck and joins a caravan. One by one all the passengers of the truck caravan disappear in other caravans. The wheels of the truck have stopped rolling but the journey has to be continued if they want to save their lives. All are desperate to reach the border but Lakhbeera and the old Sikh are not lucky to see what is called a 'border'. Fauzi is a Muslim who took the responsibility to take his Hindu and Sikh passengers to border so that they are not killed by Muslims. When they almost reached their desired border, they abandon Fauzi. The ruinous time made people self-centered and the passengers of the truck are no exceptions.

At last freedom came sailing on the sea of blood and carrying tons of miseries for millions of helpless and hopeless people of the subcontinent. A class of distressed people came into being and they were called 'refugees'. "Refugee caravans gathered at camps, then began to spread out like pathways emerging from a jungle. ... Famine, unemployment, and hopelessness scaled new highs. History had seldom witnessed lost souls on such a scale." (Gulzar 112) The menace of Partition perished what they had in their native lands and pushed them towards abject poverty in an alien land. Migration perhaps secured their lives from the swords of communal violence but it snatched their sustenance. They will have to start everything from the beginning like phoenixes. After crossing the border, the truck passengers disperse or rather dissolve in the sea of refugees. "Fauzi's musfirs were all lost, like a few grains in a bounty of crops." (113)

After being separated from her husband Tiwari's wife Damayanti clings to Kanta whom she once threw out of the house. On their way to Amritsar Damayanti gets high fever and severe stomach pain. Kanta can no longer wait for her ailing mother-in-law lest the procession will move forward leaving her alone. "Many people fell by the way side, injured, knocked down by high fever. No one stopped to enquire. Many died but no one stopped to mourn." (Gulzar 113) When they reach Amritsar, they find it to be an ocean of afflicted people. Camps mushroomed all over the city and volunteers and other supporting people were roaming everywhere to serve the continuous influx of refugees. Gurudwaras were organising langar. "The movement of millions across the new international border meant that the plan did not work as originally envisaged and the massive upheaval changed the entire composition of India and Pakistan." (Khan 156) In Gurudwara Harminder Sahib, Kanta encounters her father-in-law Tiwari who has almost lost his mind. His searching eyes are hard to face for the woman. She thinks the man will snatch his son and in fear of that, she leaves the camp. She cannot communicate with her parents who are in Delhi as postal

and telephone services are not working. All India Radio announces the names and addresses of the refugees throughout the day but she has not that patience to wait for her turn. She once again joins a procession of refugees walking towards Delhi.

Two young Sikh women Soni and Moni take refuge in Gurudwara Darbar Sahib, Amritsar. They are cautious of any trap as there is no dearth of bad people around the city. Refugee inrush continued and it became impossible for the old refugees to live in the crowded camps. "Across Punjab, coexistent communities fragmented as the entire non-Muslim population was exchanged for the Punjabi Muslim population of India." (Khan 157) Old refugees dispersed in different directions to try their destinies and new batches of refugees took their place. Poor refugees were in an alien land and lost themselves in the labyrinth of unknown places and people. Soni and Moni too travel aimlessly from this city to that city. When Moni discovers that she is pregnant, she becomes restless to abort the child of the rapist but finds no means to do so. "After their ordeals, the women suffered the fears of unwanted pregnancies, tried to induce miscarriages or sought out illegal abortions." (134)

Ultimately, they reach Bundi fort refugee camp, Rajasthan where they meet a Punjabi matriarch, Bebe. The sisters are not eager to share the shameful incident of rape with anyone. Perhaps they fear to be abandoned by their campmates once if they confess the truth. Soni lies to Bebe that Moni's husband was killed in the communal violence. Bebe believes her words and tells Moni that she is not a widow as life is still in her womb. "She left, transforming an unmarried girl into a married one." (Gulzar 124) Both the sisters go to nearby village to find some works and the poor villagers give them whatever they can. Bebe becomes more caring to the pregnant woman and gives her some advices. She urges her to give her the child if she gives birth to a daughter as the large family of Bebe has no daughter. Gradually Moni too starts to relish her motherhood and the hatred for the unborn vanishes somewhere. Unlike many others, Bebe's sons were able to bring considerable wealth. Here, in Alpha Nagar, they buy large area of farmlands and take possession of an old haveli too. They give Soni and Moni a house.

One day Moni gives birth to a son. "Moni's breasts filled up with so much milk that she forgot she was unmarried. She stared at her son as though he were a miracle. All the anger, disgust and hatred with which she would beat her belly were washed away. All the poison turned to nectar in her breasts." (128-29) Moni's past shrinks as a full-fledged motherhood expresses in her. When Bebe asks the name of the boy's father, Soni again lies and says it is Trilok Singh. Bebe suggests to give the same name to the boy and a naming ceremony is held at the gurudwara. They call the boy 'Loki' who has become a lovable one to everybody especially to Bebe. He is growing perfectly like a Sikh with enough love and care from all around him including Moni. One day Moni cuts the hair of the boy and she shudders at the resemblance of the boy to the rapist. Moni tries to keep herself away from the innocent child. "The child born of a mixed union was a constant reminder of the violation of the woman, of the fact that she had had sex with a man of the other religion." (Butalia 161) Moreover, she is an unmarried woman and always feels to be spoiled for life. She can no longer tolerate the boy as it reminds her of an irreversible shame. The trauma becomes so unbearable that one day throwing Loki into the well, she disappears. Police find her after three or four days and arrest her. She is mentally quite disturbed and refuses to talk to Soni. Whole Alpha Nagar including Bebe shows strong aversion to Soni. People do not know the toxic past of the sisters and the lie spread by Soni was taken as truth. To them it is an unpardonable offence to kill a child by his own mother. Perhaps Soni is doubted to be complicit in the cruel act. Moni is sent to Kota Central Jail where Soni somehow manages to see her. Moni has grown signs of derangement and she still tries to ignore the presence of her sister. When Soni asks her if she knows what she has done. Moni replies, "Yes! He killed so many Hindus in Campbellpur. So what if I have killed one small Musلمان?" (Gulzar 134) Moni could never forget the wound of the past, which haunted her all the time and it got aggravated when she came to know about her unwanted pregnancy. She never wanted to bring the child to the world but she failed to abort it. Under the influence of Bebe she forgot the poisonous past for some days but the moment she saw the face of the rapist

on the child's face, torturous past possessed her. She lost the mental sanity to think that the child was innocent and had no role in what happened to her in the past. She became vindictive and took him to be a mere 'Muslim' forgetting that the innocent child has nothing to do with any religious identity. In fact, no one is born with any religious identity. His parents, relatives, or society rather imposes it on him as they like.

After granting independence to the Indians, British went back to their country. Some daring refugees of India and Pakistan followed them to England in search of a new life. "Here, they could greet each other like long-lost brothers. They belonged neither to Hindustan nor Pakistan. They had a common name: refugees." (Gulzar 146) Des Raj's son Jaipal was one of the overseas refugees in England. "It was impossible to search for those who had left Campbellpur with Fauzi. One leaf drifted a long way off." (137) He entered the country with false passport and even got admission in a college. He falls in love with the daughter of a former British civil servant in India and by marrying her he becomes a British citizen. In spite of getting a new identity, he still feels proud to be a Hindu Pakistani and has a deep love for his native town Campbellpur. There he meets Saleem Siddique who runs Fazal Food Centre in England and both of them become business partners. Saleem is one of the sons of Master Fazaldeen of Campbellpur. The current of Partition once separated two Campbellpur boys but destiny brings them together. Together the friends visit Campbellpur but Saleem has his family and home in the town, whereas Jaipal has none of the two. Jaipal visits his ancestral house and finds a Muslim refugee from India to live there. He becomes emotional to see the nameplate of his late father. Des Raj had hoped to return to his home but could not. Now his son returns but not as an owner of the house but as a visitor.

Panna Bai settled in Kanpur with Guddu who is now Kartar Singh. He is now a family man and runs a shop of auto parts in Delhi. After the assassination of Indian Prime Minister Indira Gandhi, anti-Sikh riots erupted in Delhi. In Kanpur station, he gets the news and becomes worried about his family. A Muslim man saves him from being a prey to the rioters in the station. He takes him in his truck and advises not to travel by train as the rioters target the Sikh passengers. Jafar Miyan suggests him a haircut to dodge the rioters but Kartar is not eager as he has recently disowned his son for haircut. When they reach Delhi, they witness rampant atrocities on the Sikhs and their properties are being burned down. As soon as Kartar enters his shop, the rioters come. He does not get the time to take off the signboard that reads Singh Auto Parts. His shop is attacked and he is chased by a wild mob. He somehow saves his life by hiding in a garbage van. It reminds him of the decades-old calamitous day when his Dada hid him in the hay. The faces of his Dada and Panna Maiyya flash before his eyes as he is lost in delirium. Pavan K. Varma writes in the introduction of the novel:

"The same emotions that made the Partition one of the most gory chapters of India's modern history are now repeated in entirely different circumstances, only to prove the point that the irrational and warped furies that lurk just below the surface of 'civilized' societies can be easily triggered even when the past should have taught us to overcome them resolutely."
(xviii)

Panna has been waiting for Kartar for three days but he does not return. Panna becomes anxious and thinks that the Muslims have burned down his shop in Delhi. Jassi, Kartar's wife, consoles the old woman saying that his son will come back and corrects her that this time the rioters are Hindus not Muslims. Actually, the riots rake up her bleak memories of the Partition days when millions of Sikhs and Hindus had to leave Pakistan because of Muslim atrocities. She thinks that Sikhs and Muslims are still belligerent communities. Riots did occur in the name of religion during the time of independence and it partitioned the country into two but people still have not taken the lesson from the past. In this context Butalia writes, "I looked at what the large political facts of this history seemed to be saying. If I was reading them right, it would seem that Partition was now over, done with, a thing of the past. Yet, all around us there was a different reality: partitions everywhere, communal tension, religious fundamentalism, continuing

divisions on the basis of religion.” (7)

Fauzi did not return to Campbellpur as he thought it meaningless to go there without Lakhbeera and his dhaba. Fauzi was a Muslim but he found no reason to be in Pakistan where no one was waiting for him. He well understood that a place does not decide where to live but the people of the place do that. He has been roaming on the trails of Kashmir for more than half a century searching for peace. When Kargil War broke out he remarked, “There they go again, the rascals! They didn't let me sleep all night.” (Gulzar 172) Fauzi was born and brought up in an undivided India when people were fighting unitedly for a common cause to oust the British. He never felt religious identity of a man could be a matter of conflict and could cut his root from his people and motherland. But it did happen and to his utter surprise he became a victim of that. The animosity he witnessed then is still burning and blackening the skies of both the countries. Gulzar writes in the poem “A Knock”: “Last night there was shelling at the border, I hear/ Last night, some dreams were killed at the border!” (Footprints 26) Fauzi was pained to see how one country was divided into two and became enemies forever. Since the Partition of 1947, India and Pakistan fought four wars and still there is no sign of ceasing the bloodshed. Scorn and derision was evident in his remark: “Fifty years ... in fact, more. God knows when they will grow up.” (Gulzar 173) The nonagenarian is missing the old fraternity and is still searching the lost days of peaceful togetherness on the trails of Kashmir, or rather of life.

After crossing the border, the passengers of the caravan got a relief that at least they escaped the imminent death. Those who could bring some wealth easily started a new life but the helpless poor suffered most. The refugees were struggling hard to cope with their broken dreams and blistering wounds. Time is said to be the best healer and the refugees lost them in the good hope that one day they will resurrect their lost happy days. They plunged into sweat and toil to rebuild their lives and remould their dreams. They realised the basic truth that the caravan of life never stops though in an alien land.

In an interview with NDTV Gulzar says that the riots and wars are the splinters of the blast that took place during Partition. More than seven decades have passed since Partition took place but the two countries still fight with each other. Political fraternities of the two countries failed to come to a peaceful conclusion of the decades-old hostility. Common people of the subcontinent are still divided on the hate-line of religion and extremist religious forces are always ready to sabotage any attempt of establishing peace in the countries concerned. “Partition is a lasting lesson of both the dangers of imperial hubris and the reactions of extreme nationalism. For better or worse, two nations continue to live alongside each other in South Asia and continue to live with these legacies.” (Khan 210) Inadvertently people of the subcontinent across religions and borders have been carrying a legacy of animosity for generations.

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REINVENTION OF IDENTITY IN TERRY MCMILLAN'S *HOW STELLA GOT HER GROOVE BACK*

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Abstract:

*Exploration of self and one's identity has many shades. In case with African American people in general and African American female in particular, search for identity becomes more complicated due to racial past, white dominant sociopolitical systems, and instability in their life at present. While in an attempt to overcome difficulties of life African American women lose their selves. Terry McMillan's *How Stella Got Her Groove Back* carries impression of her life. In the later stage of protagonist of the novel Stella's life, awareness of loss of individual identity makes her think about reinventing it. This research paper is an attempt to explain Terry's reinvention of identity through Stella. The close analysis of incidents in the life of Stella makes the researcher conclude that for her individual identity is more important than racial, gender, and cultural identity. Stella's reinvention of identity becomes her journey to rediscover individual self. This research paper is an analysis of Stella's transformation from external to internal identity.*

Keywords: *Quest, self-identity, reinventing, transformation.*

Introduction

The term identity is relational and dynamic in nature that makes tracing one's search for identity more complicated. *Cambridge dictionary* explains the term identity as “who a person is, or the qualities of a person or group that make them different from others”. A person's search for identity helps him/her in making the life meaningful. To make it successful, one has to meaningfully correlate the mental state within him/her with the physical world around. *Cambridge dictionary* defines quest as “a long search for something that is difficult to find, or an attempt to achieve something difficult”. Quest for identity may be everlasting. This search is sometimes internal i.e. psychological for identification of inner self. It identifies your uniqueness as a person. Quest for identity is sometimes external i.e. physical to identify quester's social positioning. It may be an attempt in suitably placing oneself in desired social setting. Quest or search may be in the form of an adventurous journey to attain expected goal or some kind of reward. Identity is indeterminate in nature, at one moment during the search quester may think that he/she has established identity, at another moment due to experiences with changing contexts of external world quester may think that he/she need to move ahead in the search.

A novel always carries shades of reality. Writers either fully or partially give expression to their life experiences through the works. T. M. Pearce in his review paper *The Legacy of Robert Bridges* quoted following lines from Bridges' *The Testament of Beauty* (1929)

the secret of a poem

lieth in this intimate echo of the poet's life.

It means that a literary piece closely reflects the life events of author. A novel fictionalizes the real life characters especially close ones from family or writers themselves or the contemporary people around them. According to Chris Baldick “the novel differs from the prose romance in that a greater degree of realism is expected of it, and that it tends to describe a recognizable secular social world, often in a

sceptical and prosaic manner inappropriate to the marvels of romance". A novel describes life and the knowledge built on author's experiences and observations in the society. Several African American authors are found fictionalizing realities of contemporary life. To list a few, Nella Larsen's *Quicksand* (1928) is physical and psychological search of identity by a biracial woman Helga Crane, who has never seen her black father. She travels to Harlem and Denmark in self-identification. Buchi Emecheta's *In the Ditch* (1972) depicts her own experiences of living on corrupt welfare system. She is struggling against reception of unequal treatment and odds around her to remain independent. Albert Murray's *The Spyglass Tree* (1991) is an academic novel narrates story of a young African American boy named Scooter who is living in Mobile County, Alabama. Music and singing is inseparable part of African American life that had been remained untouched by African American authors. He tried to bring it in the light.

A few more popular examples of this type of writings are *The "Genius"* (1915) by Theodore Dreiser, *Burmese Days* (1934) by George Orwell, *The Bell Jar* (1963) by Sylvia Plath, Robert Boswell's *Crooked Hearts* (1987), etc. dealing with various themes like love, art, adultery, family life, death, life of immigrant, poverty, and travelling experiences. These examples help in endorsement of the opinion that the quest of fictionalized characters is author's expression of his/her own quest for identity through these characters.

Discussion and Analysis

Terry writes about her urban and suburban life experiences and minute observations of people around in the community. Her *How Stella Got Her Groove Back* (1996) is an autobiographical in nature which tells a story of Stella who is living with her loving son who occupies major space in her life. She is a financially stable woman. Except this she finds her routine life not fascinating and she is carrying a sense of incompleteness within herself. The novel narrates protagonist Stella's attempts to regain lost groove in her life and in establishing meaningful relationships with men. This has similarity to Terry's real life relationship with Jonathan Plummer. However, Terry clarify that "Stella isn't a reinvention of myself. She's only part of my persona....What I give my characters are my concerns, which for the most part are grounded in reality" (Porter 41).

Stella is forty-two years old, an independent and high spirited woman. She is of the opinion that woman should not allow a man to decide her life style. Stella and Walter, her husband have parted three years ago. It was not because of dislike or hating each other. Walter wanted Stella to be just like him. He wanted to change Stella into something which she was not. She wanted him to realize their differences and respect her individual identity. Stella left her husband because she felt that imposition of other's self on her as a threat to her existence. It is found that most of the Terry's female characters are not happy with their married life. They are facing problems in their relations with their husbands. So the sense of incompleteness is pervading these characters. They keep searching a suitable companion. Unfortunately, these African American women couldn't understand that such man can only exist in imagination. "...our perfection is merely a figment of our very own distorted imagination" (124).

Stella is proud of her race. She doesn't like gangsta rap songs because they refer to black women as bitches, they use word "niggah" which she never uses and doesn't allow the use of it in her house. Though she carries pride for her race, she is unbiased and doesn't want to stop the progress of family by unnecessarily despising white community. She lives in white neighbourhood because it has best schools wherein she wants to educate her son. In all black neighbourhood most of the youths are criminals and drug addicts. Stella scares of such places. She doesn't want her child grow up there.

Stella is working as an analyst in an investment banking firm. She is hardworking and devoted to job. Due to this dedication to work, she couldn't find time to write or to talk to her friends and relatives who are close to her. She is having such a busy life where she couldn't look after herself. Now, she wants to slow down her life and get relaxed. She has also recognized a threat to her job. She knows that in coming days she would be replaced by the computers and accepts the fact. She is no more enjoying the job. She feels

lonely and gets fed up with the job. She always thinks about her uneventful life. She is in dilemma whether she really wants to escape from her own world or not. She couldn't figure out her safe change in lanes. Stella sends her eleven years old son Quincy to Colorado to meet his daddy and to stay for a few days with him. This brings her privacy back for three weeks. Stella decides to get rid of routine life. "...as I sit here and watch Phoenix shacking himself dry, I decide that today maybe I should shake myself up a little too" (20). She doesn't know how much time it will take to get her groove back on but she wants to revitalize her life.

For something creative and fulfilling Stella is searching within herself. Stella thinks that she lived like she was in cocoon. Stella has already missed opportunities for being happy. She wants to be smarter. She wants to know how far she can go alone and how far with somebody. She wants to be in deep love with a man. She also wants to be the ideal mother, best friend, and best sister.

Stella gets enchanted by a television commercial inviting its viewers to Jamaica. She decides to visit it alone. This is the first time in last six years Stella is going to take vacation without Quincy. Stella's visit to Jamaica is going to take her away from everything and everybody. She has lost her original self somewhere back in the darkness that she wanted to bring it out to front in the light. It is the first time in her life she is doing something spontaneously. Stella shows courage in visiting Jamaica lonely. Stella feels liveliness in her life there.

At the hotel Castle Beach in Negril, Jamaica, Stella meets Winston Shakespeare. He is a student at University in Kingston. He is twenty years old. There is an age difference of around twenty years between them. Her first meeting with Winston moved Stella from inside. He has revitalized her life. With this she could generate the feeling of purity within her. For Winston, Stella is brave, smart, and straight forward to tell what she wants. For Stella, he is an innocent boy and the relations between them will be considered scandalous. On the one hand Stella has made him clear the differences between them; on the other hand she is always worrying about age difference that may take Winston away from her. This entire bustling in Stella's mind denotes her need of a companion in her life.

According to Terry there are a large number of African American women who are single and crossed their age over thirty years. There is rumor that these black women could go close to anybody. Stella doesn't want to be one among them. She also doesn't want to lose her individual identity in her love relations with Winston as it has been threatened earlier by her husband. Before leaving for Jamaica, Stella came to know from somebody that if you would have physical relationships with Jamaican youth, he would expect you to stay at home and look after kitchen, produce children, and take care of them. Stella doesn't want to be like Jamaican women. In African American families women earn money. They also take care of children and maintain house. Though Stella is a courageous woman, in case with Winston she feels becoming emotionally handicap. She is in the middle of her life and she wants to have better than what she had.

Stella has shown emotional strength when she has been terminated from the job during her absence in the office. Because the job has made Stella loose self, the incident makes her free and relieved. Stella now decides not to enter into corporate world again. "So the search is on to find a place where I can be me and still make a living... Since I no longer have a job to distract me perhaps I'll pay closer attention to what used to give me pleasure in a major way" (245). According to Stella though she doesn't have a job, she still have her life.

When Stella receives a mail from Winston expressing love for her, in an excitement Stella books return air tickets for him. She is very happy at that moment because she is doing something for herself. Maisha, Stella's friend appreciates it. She said "Do you realise that as women we've been programmed to do the right thing since we were little girls..." (353) According to Maisha there should not be double standards separate for men and women. She doesn't see any difference between what Stella is doing today and what men have been doing for years together.

Winston's presence in the house pleases Stella. That is something Stella doesn't have in her past. She receives words of appreciation from Winston for her skill in furniture making. She is quite satisfied that she is paying attention to something that pleases her. Winston proposes to marry Stella. She has a doubt that marriage changes the nature of people and she doesn't want to. Winston assures her that "she would be marrying someone who appreciates the differences between them..." (442). Stella realises that she has with her something she wanted. Stella knows she deserves it and decide to enjoy it. Stella finally gives Winston her consent to marry.

Conclusion

Busy work life and incomplete family life has taken away fascination in the life of Stella. Absence of life partner, increasing communication gap with her only son, inability to explore self, monotony of work style are some of the reasons behind her growing sense of incompleteness in her life. It has generated in Stella a strong feeling of need to explore internal identity. It leads her to take decision to go on long vacation to fill up emptiness in the life with a loving companion, to get exposed to hobby, and to find earning source wherein individual identity need not lose.

Stella has always given preference to wellbeing of her small family wherein there are only two members including herself. She doesn't allow her racial identity to overpower her. For better education of and to imbibe good culture in her only son, Stella prefers to live in white neighbor. As she decides to look after her internal self, she becomes more alert that nobody should dominate her life. When she decides to leave for Jamaica she takes note of the rumour regarding Jamaican men. If you will have physical relations with Jamaican youth, he would expect you to stay at home and look after kitchen, produce children, and take care of them. She doesn't want to be one such and takes care during her interactions with Winston. As she is doing things for herself only, without giving second thought she booked return tickets for Winston. During his stay in Stella's house, appreciation of her art and creative skills by him gives Stella sense of satisfaction and makes her happy. Instead of all this when it is asked by Winston about their getting married, Stella gives her consent but a thought remains in her mind that it brings changes in person.

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INTERPRETATION OF EXISTENTIAL STATE OF HEROES IN ARUN JOSHI'S NOVELS

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Abstract:

*English has a very recent history, which is one and half century old. Indian English Literature has passed through several phases such as Indo-Anglian, Indo-English, Indian Writing in English and recently Indian English literature. In spite of its diverse cultures, races and religions Indian Writing in English has successfully recaptured and reflected the multi-cultural, multilingual society. The works of various writers get not only a vast category of readers, but also receive a vast critical acclaim. During the last decades of the nineteenth century, some Indian novelists and their novels have emerged on a literary scene. The novels of this period delineated private tension, self-alienation and loneliness. Anita Desai described the disturbed lives of the middle class. Shashi Deshpande described the personal domestic life of women. Arun Joshi is one of the Indo-English authors who gave the new direction to the Indian Fiction written in English. His novels are based on the rootlessness of the characters, who are always in search for his identity. It seems that his own experience of living abroad is portrayed in his novels in the form of various characters. Arun Joshi focused different faces of alienation in his novels like *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971) and *The Last Labrynth*.*

Key Words: *Rootlessness, alienation, loneliness, multi-cultural and multi-lingual society.*

In order to search for better life, man has uprooted himself from his own culture. Materially he achieved all the comforts, but he has lost his mental peace. Arun Joshi depicts in his novels, that man can attain materialistic comforts but his search for peace remains unachievable. This search makes man to struggle to achieve the peace is possible only through complete detachment from himself. This paper attempts to depict the existential state of men in the novels of Arun Joshi.

There are moments in the protagonist's life when he realizes the vainness of life which is one of the basic problems of existentialism. The novels take us to the depths of human suffering and the inferno of existential agony, which becomes more acute in his subsequent works. Arun Joshi explores the individual's anguished consciousness of being isolated from the whole apparatus of Pradip N. Pawar social conventions and moral proprieties.

The Foreigner is a touching portrayal of Sindi Oberoi's unhappy and meaningless existence. In it, Sindi Oberoi attempts to understand the abominable absurdity of the world. He is a man without roots and so he feels lost, alien and alone wherever he goes. He fails to perceive any meaning or purpose in life. Born of a Kenyan-Indian father and English mother, he is orphaned at the age of four when his parents met their end in an air crash near Cairo. Deprived of parental love and affection in his very childhood, he becomes broken anchorless. With the death of his uncle, who brought him up in the absence of his parents, Sindi has lost his emotional anchor forever.

Against this background of emotional rootlessness, the various incidents of Sindi's life appear more comprehensible. The rootless Sindi finds a direction and purpose of life. He is not alienated from the society but from himself. Shuttling between attachment and detachment; love and hate;

participation and withdrawal; he finally settles down in India where he truly belongs to it. From a life of alienation in America and England, he moves to a life of identification in India. The place of action in the novel shifts frequently. It has the distinction of being one of the few novels on Indo-English fiction which pointedly deal in artistic terms, with the pros and cons of the existentialist thought.

The Strange Case of Billy Biswas depicts the emptiness and haughtiness of the modern civilized society provokes the protagonist to desert the civilized life and seek refuge in the simple and primitive living of the tribes of Orissa. Biswas belonged to a high profile society by virtue of his father being a judge of the Supreme Court of India. His father wants him to acquire the best kind of education available. Biswas is sent to America for studying Engineering. But in America Biswas prefers to study Anthropology and specialized in the subject. On his return to Delhi he gets a job in Delhi University as a Lecturer in Anthropology. But the metropolitan life of Delhi does not suit his temperament. Biswas finds the life at Delhi quite unnatural, pretentious and hypocritical.

Billy is married to a Bengali girl, but he is a total misfit to run a family. He found that the life at Delhi is much different from the American materialistic Society. He finds happiness neither in family nor in teaching and the Delhi life. He decides to leave his wife and the small child and go to the deep forests of Maikal Hills. Billy moves to the Maikal Hills near Bhuwaneshwar and confines himself in the tribal areas. He is compelled by a kind of primitive force to abandon the urban and civilized life. The jungle and Bilasia become object of his new world. "By becoming a tribal himself he comes to know that it is only in this world he can understand the ultimate motive of life" (Bhatnagar, 2000, p. 167)

In *The Last Labyrinth* The hero Som Bhaskar narrates his confession in flashback. He was confused in understanding the difference between 'being' and 'having' and this has made his life a void which later on resulted in his endless pursuit of mystical 'wanting' which further increased his fornications and turned him into a womanizer. As the story reveals, Som Bhasker has everything that is needed to lead a luxurious life - wealth, loving wife and children. Yet he is relentlessly driven by his undefined 'hunger of the body' and 'hunger of the spirit'. His rational mind assumes this 'wanting' as 'having' or 'possessing' and he seeks it by possession of an object, a business enterprise and another man's woman named Anuradha who becomes the centre of his existence. He is, therefore, curious to know the secret by his objective approach which does not solve his dilemma but aggravates instead and he continues to suffer in the mystic hollow of the empty and void world.

His curiosity is an attempt to come out of the labyrinth but he goes deeper as he wants to get up. The story continues amid this inferring and denying uncertainty from beginning till end. The dichotomy of being has made Som Bhasker a mentally shattered and morally degenerated man. Som's suffering is more aggravated when he begins his education in two cultures. Born in India and brought up under a religious mother, he imbibes religious faith and spiritual learning. During his study abroad, he comes into contact with the western way of thinking. Consequently, his belief in direct reason, practical wisdom and the scientific attitude goes sharper which is again strengthened by his father when he returns to India.

Thus, he possesses a baffled personality devoid of faith and rest in mind. His life becomes a rudderless boat being tossed on turbulent waves' horrified by "going forward and backward and sideways of the mind (48)". In order to settle himself and in search of the final answers to his wanting wishes, he turns in a compulsive fornicator and runs to different women to satisfy himself. Every affair fizzles out leaving him alone and puzzled and he fails to find out the true path. He finds himself a mist everywhere.

Som is still haunted by the mysterious questions like "whence and how arose the universe...arose whence comes this creation? Only that God who sees in highest heaven; He only knows whence came this universe (142)". But he must have valid proof. He even doubts Darwin's theory of evolution. He asks Gargi: The point is that the Spirit is there. And if it is there, if man has inherited it, then what is he to do with it? In other words, what precisely is expected of him, of you and me, of Anuradha, of everyone else? Darwin didn't say how we are supposed to evolve further. (120)

Som's journey to the mountains proves his journey "from agnosticism to an affirmation of faith"(Mathur, 425) leading towards self-realization and brings elusive experience to him but he fails to search any meaning. On the way he meets with various people. He detects from the boy an intuitive wisdom or what can be termed as a tough reasonableness that is a characteristic of very elderly people who have seen life and learns to accept the divine order of living. He has no question but only faith upon whatever he has learnt from his grandmother. Som's existential problem is heightened by the fact that life does not offer him any simple solution as it is available to this boy.

The simplicity of the boy is a perfect counter to Som. As such, both of them quest for their desired objects, but the difference is that Som is rational, the boy has faith, Som is possessive, the boy is submissive; consequently Som is restless, the boy is at peace. Again, Som encounters an old man who has travelled "nine hundred miles to die near the lake"(177). The individuals who meet him on his way are not well educated like him but only due to their strong faith, they live a more peaceful life than this multimillionaire Som Bhaskar. These happenings provide an enigma to him and conclusion that it is only faith that can eliminate the fear of death from one's mind as in the case of Som's mother and further, this old man.

Joshi's hero is lonely individual, faced with predicaments of existentialist order and proving misfit in the world in which he has to live. Joshi's career as a novelist so far represents various modes of quest for self, a common factor of them all being that of decimation of one's pride and cultivation of humility in the service of others.

On the whole it can be said that Arun Joshi's canvas is broad enough to embrace many aspects of life. He is successful in representing the quest of individuals for their individuality in the commotion of the world. His protagonists are lone questers in search of their uniqueness, consequently leading to the realization that only love, sympathy and devotion to one's own identity can balance the sense of worthlessness and barrenness in our life. Arun Joshi has an optimistic approach to life which sets him apart from the rest of the crowd and helps to find out the remedies for various troubles of our life.

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MAHASWETA DEVI: AN EMBODIMENT OF SOCIAL ACTIVISM

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Abstract:

In this research paper, after a brief introduction about the term 'activism', an attempt has been made to thoroughly analyse Mahasweta Devi as a social activist. Her activist concerns and preoccupations have been examined threadbare, and her creative oeuvre has been scrutinised through the prism of Post colonialism. The aim is to show how Mahasweta Devi's literary output and activist concerns, her fiction and non-fiction complement each other and are interconnected with the common thematic thread of her activism.

Key words: *Activism, Dalits, Post colonialism, Subaltern, Tribals, Neo-colonialism*

The word activism, derived from the German word *Aktivismus*, implies an intentional, deliberate action, effort or activity to promote direct socio-political change. Social activism thus is an intentional action with the goal of bringing about any social change. But then since the word 'social' is all-inclusive, it can, rather does, incorporate political, economic, environmental, and other related issues as well. Art has been used from times immemorial as a potent tool to highlight socio-political issues and to encourage community and public participation with the general aim of bringing about one or the other change. From the Middle Ages to the 21st century, writers have been employing their pen as a sword, highlighting the conflicts and controversies of their time with the aim of either mobilizing public opinion towards a particular point of view or to bring about any other desirable change. Assessed in its historical perspective, Plato, the premier social scientist, was the first person who wanted art to remain in the service of collective welfare. Plato's concern extended to an advisory note to the philosopher statesman advising that only the poets/writers espousing moralistic concerns, which are closely interlinked with socio-political issues, may be allowed to stay in the state. And down the ages the concern of art and literary activity serving the society stayed. The tradition of socio-politically active creative literature has been forwarded by writers like the acclaimed and incredible social-activist of West Bengal Mahasweta Devi (1926- 2016).

Mahasweta being ardent and dedicated social activists and known for her bold and fearless activism world-over, highlights several of the social issues and concerns in her fiction and non-fiction: immature and irresponsible so-called developmental projects that displace and destroy the lives of thousands of tribal and lower-caste citizens of India, the entrenched and ingrained corruption of the Indian bureaucracy and its rotten political system, the oppression and exploitation of women and other marginalised etc.

Mahasweta focuses on hitting very specific, very particular, very local issues over and over again with hardly any attempt of linking them with international problems or universalizing them (though, more-often-than-not, they do have universal significance). She is undeniably an Indian intellectual who writes mostly in her native language Bengali. Her prolific output in the form of novels and short stories are mostly historiographies, rehabilitated folklore, political allegories steeped in local conditions, traditions, dialects, and customs, which need to be understood keeping in view her social activism in its totality.

To Mahasweta "a responsible writer, standing at the turning point in history, has to take stand in defense of the exploited" (Devi 1997: viii). As a corollary to this belief, she as a writer wishes:

To expose the many faces of the exploiting agencies: The feudal-minded landowner, his henchmen, the so-called religious head of the administrative system, all of whom, as a combined force, are out for lower-caste blood. . . peel the mask off the face of the India which is projected by the Government, to expose its naked brutality, savagery, and caste and class exploitation; and place this India, a hydra-headed monster, before a people's court, the people being the oppressed millions (Devi 2009: ix-x).

Besides, she believes that “history should be re-written, acknowledging the debt of mainstream India to the struggles of the tribals in the British and even pre-British days” (Ghatak 2010: 150). For that she wants to write that part of history; document those “old stories”, which she believes are vanishing, “getting lost”, “losing”, “like notes in the face of a dust storm, ancient tales, history, songs, sagas, folklore, folkways” (Devi 1993: 187).

In her very first full length book, *Jhansirani (The Queen of Jhansi)*, published in 1956, she reconstructs the history of the life and times of the Rani of Jhansi (1835-58), drawing not only from all possible conventional archival sources but also from the oral traditions of the people of the area transmitted through generations of lore and legends. Since then Mahasweta has produced more than hundred books (fiction as well as non-fiction) with the same underlying motif of either reconstructing history or exposing the exploiting agencies in most of them, so much so that she is often accused of repetitions and criticised as a mere chronicler of social reality. But that only reinforces her commitment to the cause which she so much cherishes and strives for.

During 1966 to 1975, Mahasweta's literary career took a decisive turn and she wrote the novels of consequence, albeit with the same underlying motif. They were *KaviBandyoghotiGayinerJivana Mrityu(The Life and Death of Poet Bandyoghoti Gayin, 1966)*, representing the struggle of a low-caste boy to achieve human rights; *Andharmanik (Jewel in Darkness, 1967)*, depicting the upheaval of Bengal's social life caused by the Bargi (Maratha cavalry) raids during the mid-18th century; and her watershed novel *Hajar Churashir Ma (Mother of 1084, 1974)*, dealing with the radical left Naxalite movement of the early 1970s in an urban setting. It was a sort of transitional period in Mahasweta's life because soon after she underwent radical changes in her life and career, both in terms of creative writing as well as her other activities. Henceforth, she made the scheduled-castes, particularly the tribals of West Bengal and Bihar, as the focal point of her life and literature. This is evident from the fact that from 1976 onwards she used her pen mostly to document as well as spread stories of the historical tribal resistances against the British and the non-British i.e. indigenous exploiters like landowners, contractors etc. In *AranyarAdhikar(Right to the Forest, 1979)*, for instance, she presents a moving account of the intrusion of non-tribals into the heartland of Singbhum in Bihar under the British administration, the ruthless exploitation of the tribals, the disintegration of their agrarian and social order, and their militant struggle against the intruders under Birsa's leadership. Similarly, in her “best beloved book” *Chotti Munda O Tar Teer (Chotti Munda and His Arrow, 1980)* she attempts to reiterate the historical narrative by articulating the tribal history at the cross-section of colonial and post-colonial history. It is a thought-provoking novel which looks at tribal issues in relation to national identity and human rights. The novel moves judiciously through the multifaceted societal and economic changes in India from the British rule to the turbulence of 1970s, exploring along the way what these changes have meant for marginalised communities through the life of its main protagonist Chotti Munda. All these stories were not a part of the conventionally disseminated history; instead, they were a part of the forgotten history the part that had been conveniently kept hidden from and by the mainstream society and historians. Ever since, she has made the socially marginalised like the tribals, the so-called scheduled castes, the other depressed communities and their respective struggles of survival and sustenance as the focal point of her creative endeavours. Whether it is *ByadhKhanda (1994)*, *KrishnaDwadoshi (1995)*, or more recent work *Dakatey Kahini (1998)*, she remains committed to her cause and purpose.

With her penchant for realism and deep intimate knowledge of what goes on at the ground level, she depicts the life of the marginalised with brutal accuracy, bluntly exposing the mechanics of exploitation and oppression by dominant sections of the society, who under the patronage of the state system politicians, the police, and the administration bereft them from the very resources which are in reality meant for their welfare. Thus they are reduced to hapless perpetual beggars who ultimately out of frustration and hopelessness take to violence or to what Mahasweta calls “necessary killing”. According to her “when these people (tribals and other lower-castes) take to violence, they do it out of sheer desperation” (Ghatak 2010: 58). This reminds one of Frantz Fanon's *The Wretched of the Earth* in which he also defends the right for a colonised people to use violence against the coloniser. It is in recognition to this blunt realism and social commitment of Mahasweta that Dr. Nelson Mandela while handing her the Jnanpith Award in Delhi said, “She holds a mirror to the conditions of the world as we enter the new millennium” (Mojares, online). Her relentless activism through her writings certainly makes her a beacon of hope for socially, politically, and economically marginalised sections of our society.

While Mahasweta's fiction engages with the concept of 'nation' critically, it seems to “approximate a deconstructive, radical subaltern postcolonialist stance” (Gupta 2009: 26). Her narratives can be taken as activist, creative interventions against the modern, brahmanic, and bureaucratic nation-state that in the name of so-called rationalist and secular developmental practices and projects ends up creating hierarchal binaries between the mainstream and the margins. It exposes the replication and perpetuation of the tradition of colonial-colonized power-praxis within the postcolonial independent nation-state. Her fiction seeks to disrupt the geographical and cultural nationalism that homogenizes differences and suppresses multi-cultural character of Indian nation. Her narratives serve to rupture the gendered and patriarchal moorings of Indian nationalism and dismantle the pretensions of welfare nationalism. Thus her works come across as the post-colonial, subaltern, gendered responses that serve to invert such hierarchical binary oppositions as coloniser/colonised, imperialism/nationalism, man/woman, public/private, central/marginal through the strategies of subversion and reversal.

Besides writing fiction, Mahasweta has other preoccupations as an activist. And it was in the decade of 1980's that these preoccupations, which have a significant impact on her oeuvre, started coming to the fore. To Maitreya Ghatak “it was a new phase in her life, a phase of expanding horizons and activities, almost a period of liberation from the narrow insular confines of her urban middle-class existence and environment, many norms of which she found oppressive and unacceptable” (Ghatak 2010: xiii). Even though she had been visiting the tribal areas like Palamau, Murshidabad, Mednipur, and Purulia before also, it is during this period of her life that she felt a desperate urge to reach to a wider audience, apprising them of what was happening to the tribals and other marginalised in the name of development, and their struggles for survival. So, besides writing fiction she started writing for newspapers and journals on the contemporary issues of her interest—the oppression and exploitation, discrimination and deprivation of tribals, rural poor and the like; their consequent resistance/struggle for survival, identity and dignity; the need for providing education, irrigation, drinking water to the rural masses; problems relating to environment and ecology, and the need for more effective monitoring of government programmes so that they reach their target groups, organisations of the rural poor etc. Such is her commitment that in 1982 she took leave from her professional teaching assignment, which later culminated in her resignation in 1984, and joined a Bengali newspaper *Jugantar* as a roving reporter. This assignment proved beneficial for her activist self as it provided her the opportunity to travel to and get the first-hand knowledge about the countryside. Moreover, she became intimate with large number of rural folk, activists, and other relevant people, who became part of her vast network and often provided her information and leads which she followed up. Thenceforth she has written for several Bengali newspapers/ dailies like *Dainik Basumati*, *Bartaman*, *Aajkal* with the same penchant for blunt realism and aim of exposing many faces of exploitation. During this period she has written articles and investigative reports for such English-

language periodicals as the *Economic and Political Weekly* (founded by her uncle Sachin Chowdhury), *Business Standard*, *Sunday*, *Frontier*, and *New Republic* as well. Written in English and Bengali, her journalism mapped her passionate commitments. She ranged through such topics as police atrocities, failures in the implementation of government programs, exploitation of sharecroppers and miners, unemployment and landlessness, environmental degradation, and the need to protect and foster tribal languages and identity. Some well-known articles which she wrote during this period are: “Back to Bondage” (1981), “Contract Labour or Bonded Labour?” (1981), “Eucalyptus: Why?” (1983), “Tribal Language and Literature: The Need for Recognition” (1987) etc. Since the thematic concerns of most of her fiction are the same as in her non-fiction, the latter becomes significant to understand and appreciate her fictional writings, particularly the works like *The Glory of Sri Sri Ganesh* which are cryptic in style and highly ironic.

It was during these years only, more specifically in 1980, that she undertook the job of editing a Bengali Quarterly *Bortika* (literally torch), which initially was edited by her father. Under her aegis the journal emerged as a forum where agricultural labourers, rickshaw pullers, small peasants, tribals, workers in factories, and the like could write about their plight and problems ranging from land alienation among tribals and other lower-castes to the problems of Muslim community. *Bortika* was the realisation of her long cherished ideal and belief that “the people I write about should themselves write about their own problems” (Mojares, online). Besides fulfilling this noble dream, Mahasweta through this journal gave the voiceless marginalised people people who hardly find anyone voicing their concerns, an opportunity to voice their predicament and problems directly. This effort of her was groundbreaking, not only because of it being “the first significant effort in alternative literature in Bengali” (Ghatak 2010: xv) but also because of the fact that it records the issues of the underprivileged in their own words, unadulterated and unadorned. The journal also provided a platform to a number of young middle-class people, activists, and persons working for the government to write on a wide range of subjects that concerned the common man. Even here we see her insisting on realism and relevance of subject matter to the day-to-day problems as the criteria for the topics to be published in the journal. This project was certainly a welcome development for the marginalised sections of the society and a significant part of Mahasweta's activist mission: voicing the voiceless. All these journalistic ventures resulted in her growing familiarity and fondness for tribals and other weaker sections of the society. Since then she has been campaigning for tribal mobilisation, focusing on issues like abolishment of bonded labour (even after the 1975 Bonded Labour System Abolition Act!), industrial exploitation, education, and the planning and implementation of developmental schemes.

The most important dimension of Mahasweta's activism, which is perceptible in her creative writing as well, is her belief in the organised group action as a vibrant mode of seeking justice. As early as in 1981, she was involved in the formation of an organisation of bonded labourers in Palamau district along with a local journalist Rameshwaram. In fact, this was the first association of bonded labourers in India. She also took an initiative in reviving the tribal organisation Lodha Shabar Kalyan Samiti in 1982 after a number of Lodha tribals were killed in West Bengal in a series of incidents during 1979-82. Since then she has been associated with a large number of organisations like Paschim Banga Munda Tribal Samaj Sugar Ganthra, Paschim Banga Oraon Tribal Kalyan Samiti, Paschim Banga Sahis Scheduled Caste Kalyan Samiti etc., which have been carrying on local developmental and income-generating work among the most deprived and isolated groups of their respective areas/communities. Most of them are tribal organisations and a few of those traditionally considered untouchable by Hindu society. Her belief in organised group action by these sections of society arises primarily out of her feeling that many basic problems of these people are not addressed by the government or the organised political parties. To her the latter are more interested in using the people as mere voting fodder. At one occasion, she goes to the extent of proclaiming that, “I am convinced that the Government of India never really meant to liberate the *bandhuas*. In our India, acts are for enactment and not for implementation” (Ghatak 2010: 26). She does

not seem to repose much faith in the Panchayat system; she thinks that developmental work in the tribal areas should be entrusted to these grass roots organisations. She ardently believes that no consequential change is possible unless people unite in groups, assess their own situation, bring pressure on the authorities in a united manner, and actively participate in whatever needs to be done. To her organised group action in the form of grassroots' organisations is best suited for planning and implementation of developmental programmes in their respective areas. As she writes in an article "Palamau in Bondage: Forever?":

I believe that only by maximum utilisation of available resources, and the involvement of grassroots-level organisations in the implementation of development programmes, enabling the direct beneficiary to receive maximum help, can the poor and the starving be helped effectively. (Ghatak 2010: 24)

Over the last few decades she has been deeply involved in the affairs of a tribal organisation Paschim Banga Kheria Sabar Kalyan Samiti based in Purulia which she regards as "the last bus stop" of her life. This organisation has made a tremendous impact on the condition of the Kheria tribals. Besides creating new avenues of income for the tribals, the organisation has endowed them with a new identity and a collective strength to protest against their oppression by dominant communities: the police and the administration. The relentless effort of Mahasweta and this organisation has, over the years, led to a perceptible change in the attitude of the police and the administration towards these so-called criminal tribes.

It was in recognition to her work amongst small tribal groups of Purulia and Medinipur districts of West Bengal that she was honoured with the title of Padma Shri in 1986. No doubt her degree of involvement with individual organisations had decreased in her final years, nevertheless, her involvement was always active rather than nominal, as a mere figure head. Whether it was to lead the processions of bonded labourers, sweepers, scavengers, or to mobilise the public opinion against wrong state policies, she always remained actively involved and never shunned from taking sides. Recently we had seen her spearheading the movement against the industrial policy of the government of West Bengal. She had vehemently criticised confiscation of large tracts of fertile agricultural land from farmers by the government and ceding the same to industrial houses at throwaway prices. Her campaign had resulted in a number of intellectuals, artists, writers and theatre workers join in protesting the controversial policy and particularly its implementation in Singur and Nandigram. In fact in November 2011 she had gone to the extent of calling the state government of West Bengal "fascist" for apparently not granting permission to rights groups to hold a protest rally in Kolkata.

In the final analysis it can be easily asserted that every aspect of Mahasweta's activism, be it creative writing, journalism, campaigning, or organisations, espouse the cause of the oppressed and the exploited of our society. All her activities and actions, while exposing many faces of the exploiting agencies, aim at mobilising and motivating the exploited and the oppressed to organise themselves for their own welfare and development. Throughout her life we have seen her writing and fighting on behalf of tribals and other marginalised communities of India. When in 1998 interview she was asked about her future plans she categorically replied: "Fight for the tribals, downtrodden, underprivileged and write creatively if and when I find the time" (Talukdar 2001: 3). And even in her last days of life this *young* octogenarian was raring to do more for the marginalised, especially for the tribals whom she has referred as "my tribals" and did not shun from taking sides, speak up where silence would be shame, and to make trouble where not to do so would be a crime. Her resignation on 23 May 2012 as the chairperson of Paschim Banga Bangla Academy after her recommendation for the prestigious Vidyasagar Puraskar was turned down by the state government only reinforces her unflinching commitment to raising voice against injustice. And as a committed social activist she expected/expects the same from every conscientious individual.

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RE-LOCATING 'HOME' THROUGH MEMORIES IN SUNETRA GUPTA'S *SO GOOD IN BLACK*

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Abstract:

*The notion of Homeland, the place of birth finds a lot of importance in Diasporic literature or expatriate writing which is either experienced by the diaspora in present or through their ancestors in the past. The people in diaspora are born in homeland and brought up in foreign land due to some or the other reasons which are the push and pull factors of diaspora. Memory dwells on these images and carries a dual sensibility of mixing the past with the present. In spite of globalization and transnationalism on its peak, the sense of homelessness in a foreign land and even when the migratory birds return to their homeland, is interspersed with nostalgia which gives way to creating images thus locating the image of home through memories. The proposed paper would examine with ample textual details the role of memories in creating the image of 'Home' in Sunetra Gupta's *So Good in Black*.*

Keywords: Home, Homeland, Memory, Globalization, Transnationalism.

The power of the moment is not realized in the immediate perception but only later in the imagination. The epiphanic imagination fills in the details that memory neglects and creates a unit of fragmentary 'dead' details from the past (Nichols 1987, 74).

Sunetra Gupta an acclaimed novelist, essayist and scientist was born in Calcutta on 15 March, 1965. In 1987, Gupta graduated from Princeton University and went straight from PhD into a three-year Training Fellowship from the Wellcome Trust in 1992 and was awarded a Wellcome Senior Fellowship in 1995. Later she was appointed to her current post in 1999 and was honoured with the title of Professor in 2006. Presently she is working as a Professor of Theoretical Epidemiology at the Department of Zoology, Oxford University and lives in Oxford with her husband who is an Irishman and two daughters.

Gupta is a fiction writer who is at ease writing both in English and Bengali. For her first work which was a science fiction in Bengali. She was encouraged as a child genius by Adrish Bardhan, the editor of a local science-fiction journal 'Fantastic'. Her father Dhruva Gupta had a profound influence on her literary activities who developed in her an interest for Rabindranath Tagore, the glimpse of which can be seen in each of Gupta's work. Thus, she became an accomplished translator of Rabindra Sangeet, the songs of Tagore. Her father's teaching jobs at Ethiopia, Zambia and Britain had a great impact on Gupta's childhood. Her family's migrant lifestyle had a great impact on her writings as the characters in Gupta's novels are seen to move between different countries. The initial years of her childhood were spent in moving between different countries with her family. At the age of eleven she returned to her hometown Calcutta, which later came to be the lyrical city of Tagore's songs in her dreams. Her father tried his hand not only in writing on cinema and creative criticism but also divided his time between lecturing on African History at the University of Calcutta. It was her father's influence that Gupta was exposed to all types of art and criticism with an ability to move between the areas of Arts and Science with ease. Gupta portrays her own mother, Minati Gupta, as a typical Begali house maker in her works.

A diasporic writer, Gupta belongs to the younger generation of immigrants whose characters are essentially cosmopolitan in nature and are always on the go crossing frontiers, seldom at ease with

themselves. In Gupta's novels one can see several cosmopolitan cities together, making her a true transnational writer. Gupta's characters' lives a cosmopolitan existence and moves according to the purpose either from Calcutta to London in her previous novels as *Memories of Rain* (1992), *Moonlight into Marzipan* (1995) or from west to east as *So Good in Black* (2009) sharing the bond of deep idealistic engagement with their homeland which is tied to their memories. Memories play a vital role through which the characters find themselves present in the city of their homeland as well as their physical presence in the foreign land. Gupta makes the flashback technique seamlessly wield with the narrative thereby bringing the effective role of memories in her works. Such narratives framed "in the context of transnational, transcultural metropolises" (Williams, 1999) demand a technique that can represent the fluidity of the movement in time, space and memory in which Gupta is well-versed. She uses the stream-of-consciousness technique to catch the flight of her characters, thoughts in the past, present and future which justly entitles her to be a young successor to Virginia Woolf.

The relationship of 'home' and 'memory' is central to diaspora. The image of home in the form of memories interspersed with nostalgia is common among the members of diasporic community which appears to be distinct in the works of Sunetra Gupta where the notion of nostalgia is tangled up with the memories of the past, the physicality of the homeland. Rushdie's essay "Imaginary Homelands" states "The Indian writers who write from outside India...is obliged to deal with broken mirrors, some of whose fragments have been irretrievably lost...create fiction, not actual cities or villages, but invisible Imaginary Homelands, India of the mind" (Rushdie, 1991). It refers that imagination plays a major role in recalling memories of the homeland as well as of the foreign land and this aspect of diasporic writing is in full sway in Gupta's works in which the memories are collected like broken pieces of mirror by the protagonists in which we can see only fragmented memories of the past interspersed with the present. The memories in Gupta's novels are covered by nostalgic imagination where the writer recreates memories based on past experience of places and people. The 'absence of home' and the 'presence of home' generate a rich ground for creativity for the migratory birds to construct an 'imaginary homeland' (to use Rushdie's Phrase). Thus, a sort of fragmented memories are created and evoked of bygone times in which the image of home is created by creative, innovative, progressive interaction of the past, present and future to satisfy the demands of the diasporic subjects. As to where her home lies, Gupta does not suffer any postcolonial confusion and in an interview with Kim Nagy she says: "As far as where home is or where I come from, to me that is securely Bengal. My roots in the Bengali culture are very deep, my father having been very connected with it . . . Since then I have lived in places that are not home and continue to live and probably will spend the rest of life in a place that's not where I come from. But that doesn't pose any problems for me." Thus, securely rooted in Bengal, she hardly suffers any diasporic uneasiness in teaching at Oxford and possibly knows that she would not return home. Cosmopolitanism is an inevitable characteristic in her works due to her belongingness to the Rushdie and Post-Rushdie generation, yet she has carved a niche for herself among prominent Indian writers in English. This transcontinental mobility of theirs easily puts them in the class of post-colonial subject; one without homeland and forever adrift.

The paper would be highlighting the nostalgic recreation of homeland with the help of memories in Sunetra Gupta's latest and fifth novel, *So Good in Black* (2009), where images begin to unroll out of the dark recesses of memory. The layering of events through memories is done so grippingly that they reflect on one another. The novel is a character driven literary fiction exploring the market of ethical imperialism which highlights moral and emotional displacement across time and space. Told in memories and fragmentation it narrates the story of a group of friends who meet after a long time on the sea-shore of Bengal where the reader gets the full-textured tapestry of each person through the narrator Max Gate and how do they connect to one another with the help of memories throughout the novel.

The novel begins with, on the eve of transit of Venus in 2004 - a day astrologically associated with transformation of consciousness when the character Max Gate an American travel-writer, returns to his

homeland after fifteen years and meet his friends at the sea-shore of Digha, West Bengal and for the first time we see the power of memory engulfing the whole atmosphere where Max notices a child named Adrija whose mother he loved once and feels nostalgic, "Child on the sea-shore. I loved your mother once. How cruelly these words pound through my blood as I walk..." (3). This reminds him of his romantic relationship with Ela, Nikhilesh's daughter who turns to be an extremely beautiful dancer and gives performances in New York, London. But this view is trampled when he gets the news of death of one of their close friends Damini, who is killed in an accident. Damini was a crusading journalist who used to run a women's shelter. Byron Mallick is a Bengali businessman who supplied milk adulterated with chalk powder to Damini's orphanage and is suspected behind Damini's death. He says "Better surely for them to drink something resembling milk than no milk at all" (5) through which Gupta reflects a sort of ethical imperialism pervading these days where the rules are manipulated for selfish gains. When Damini came to know the adulterated milk being served to her orphanage, she says that she will bring it to the media. Mallick pleaded Damini not to destroy his reputation and the whole story revolves round solving the mystery behind Damini's death. Max Gate is nostalgic throughout the novel and looks back at the past with the passport of memory when he was more capable, loving and innocent. Sometimes as a narrator he even swallows others past. Thus, we get to know only 'fragmented memories' as narrated by Max. He reminisces his romantic relationship with Ela, and recalls how he used to find out ways to spend time with her, "None of it is, as I might have predicted, too inconsequential, these old spaces become ransacked of memory by the very condition of my being there again, my passing my hands over the teak that Ela and I had both breathed upon once, the wall still bleeding chalky distemper against which I first pinned her to take her face in my hands and kiss her lips, the same crowcalls and rude noises of transport that had somehow insulated us in this heaven." (251) The flashbacks set in Calcutta delineate the fervent and passionate relationship that developed between Ela and Max Gate and juxtapose with scenes from the characters present which mirrors their relationship in the novel. Ela is caught between her faithfulness towards her husband Arjun and the first love of her life, Max. In the meantime Max's former brother-in-law and Barbara's brother Piers O'Reilly, is resolute to bring Byron to justice. Max recalls how Ela was worried for her cousin Damini and would ask him to see that she was fine, "Regularly, Ela would telephone me at work late in the afternoon to say that she was worried for her cousin, and I would pick her up from wherever she might be whether a rehearsal nearby or at the university where she had just started her graduate studies in dance...our hands aching to touch" (9). He also remembers of how even he was guilty of using Damini in his books when he used to dream of becoming the novelist. For most part in the novel, Gate spends the Calcutta summer on the beach in an armchair. He experiences a heightened sense of wonder and chill towards the landscape which is tied to his memories. Max Gate is truly transnational in the sense that with the help of memories he is at once in the homeland and on the other in the foreign land, settled in Calcutta from Fair Haven, New Jersey. Max recalls how Barbara his ex-wife, "saw it as a wonderful way for us to be truly together, a foreign environment serving both to insulate us and possibly throw some surreal grist into the mill of our marriage" (37), thus entreating the colorful India. However during his journey, he becomes acquainted with the realism of "the pungent heat-twisted winds of the city (Calcutta)" (30). The novel is surrounded by the memories of people in Calcutta, London, New York and the mind makes adjustments between these lands thus making endless comparisons unintended and the memories bring to life all the countries together in a single instance. Gupta beautifully describes the sea-shores of Bengal and the paths of Calcutta as she describes the country house in Ireland. The narrative with the help of flashback technique shifts from east to west and vice-versa and the plot turns around the fulcrum of these cities.

As the story moves to and fro, Byron is impeached in the court followed by many witnesses but is released at the end. But as his health deteriorates, he is hospitalized and after a few days comes the loss of another good friend of theirs, Byron Mallick. The novel ends on a mournful note where Nikhilesh, Arjun and Max Gate are sitting together in Mallick's villa, searching for his photograph to be given for the

obituary notice in the newspaper and Nikhilesh finds out an old black and white photograph of Mallick and says “He always looked so good in black” (287) reminiscing how good Mallick was in the earlier days when he wanted to be a Professor of History but time has made him a corrupt person. Gupta has highlighted the market of ethics that prevail these days and the novel forces us to look back even at our past and to notice the differences that has taken place thereby feeling nostalgic. In the end as many characters orbit around the enigmatic Byron Mallick, only memory has the power that seems able to heal the scars of loss and betrayal met in the present.

Sandhya Shukla writes, “Indians were not the only ones on the move; India, too was travelling” (Shukla, 2003). Sandhya Shukla, the critic on Indian Diaspora in the West, observes that in Gupta's novels the same spirit and intensity of attachment with the homeland gets visualized in her novels. Still, in her work, there is a large spectrum of characters, who in spite of being attached with their native lands, typically justifies the lives of the essentially main diasporic characters. The characters in *So Good in Black* are freely moving with fluid geographies, highlighting transnationalism and cosmopolitanism. An essential characteristic of diasporic writing depends on the push and pull factors that determines the nature of diasporic community in foreign land. Gupta shows mysticism in referring to the factors responsible for attracting the attention of the common people towards the east, including better options for education and income, as is evident through the characters of Nikhilesh and his wife who go to Africa, leaving their family behind which justifies the current trends in migration. Gupta undergoes the memories of home through the materialistic things, such as the sea-side resort of Mallick where Max feels nostalgic on an arm-chair recollecting the past memories. The entire novel deals with the incidents firmly rooted in Calcutta, New York, Africa, Britain which capture the sights and sounds as authentically as possible. Somdatta Mandal in her article “Sunetra Gupta,” writes “Steeped in Bengali culture, especially the Calcutta of the 1950s and 1960s that she nostalgically re-creates in her novel, her writing reveals that she cannot forget the city that she left behind. Also, she had known the city in both good and bad times and even at a distance has been loyal to it...” (Mandal, 2006) The novel *So Good in Black* abounds in the image of Calcutta which truly reflects that the image of home has always been dear to her. In an interview with Amit Shankar Saha Gupta says that “It was very valuable to me to have a book launch in Calcutta, the city that occupies so much of my being. But not having my father around anymore he died five years ago has made it difficult for me to want to return; this was a good way to break that pattern.” This clearly implies that her longing, loyalty and engagement with the culture back home is too strong. Also her father was an important figure in her life who introduced her to the different areas of Arts and criticism, with the help of which she is able to rekindle the memories left behind. Gupta is equally adept in both the cultures that of Calcutta and Oxford and the 'desh-pardesh' syndrome as said by Somdatta Mandal fits well as she manages to bridge the gap between the two (Mandal, 2006). Her love for the home land is reflected in each of her novels and she maintains the connection with the 'roots' as well as the 'routes'.

Conclusion:

Memory becomes a vital player in many of Gupta's novels, be it *Memories of Rain* or *So Good in Black*. Memory demands an experimental narrative technique through which it blends fantasy with the past and thus keeps intervening in the linear flow of the plot as we see in *So Good in Black* in which the minor plots become decisive while solving the major mysteries of the deaths, disappearances of certain characters. Gupta uses highly evocative and at times intense lyrical prose that fuses time, space and memory in her transcontinental narrative. It is this quality that sets her apart from other writers of her generation. In the novel, Gupta makes a collage of the city of Calcutta and she uses it as a tool to revisit her memories which are left behind. Her engagement with the culture back home is too intense and continues for a long time as is the trend with many NRIs writing in English. Although all the characters have become truly global but the image of homeland is never out of their minds which bring out the autobiographical element in the novel in which even Gupta has travelled to different places due to her father's teaching job

but the association that she has with her homeland is reflected in each of her novels and she uses memory as a medium to bridge the gap between her homeland and the foreign land. In *So Good in Black*, we do not see racism, culture-conflict, and identity-crisis. The characters are freely moving in different parts of the world turning cosmopolitan but at the same time are attached to their homeland and thus feel nostalgic which brings in the idea that no matter however globalized or modern we become but homeland always holds a special place in our hearts, mind and soul. Throughout the novel the characters are reliving their homeland memories and take it as a ray of hope to connect the present with the past which has forced even me to live those memories which I have left behind with my near and dear ones.

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PRIDE IS A DISEASE: A SCRUTINY OF EZEULU IN CHINUA ACHEBE'S *ARROW OF GOD*

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Abstract:

The present paper discusses the growing, historical body of African Literature. So far, the Africa was given birth many established writers like Buchi Emecheta, Nuruddin Farah, Nadine Gordimer, Nelson Mandela, and Chinua Achebe and so on. The writers who have been chiefly penning Africa real life well. Chinua Achebe was one of the most prolific writer has written many novels of modern African literature which one of those is Arrow of God in which he deals with tradition and customs of Modern African literature. Furthermore, he then insists that the traditions are subverted by the arriving of Christianity, the power of the British colony, and, most grandly, by Ezeulu's unadaptability and insisting on clinging to tradition. Ezeulu in Arrow of God is highly proud and inflexible. He is known for his hunger for power. His major failing is his arrogant pride. He wants to be the priest king. He earned the displeasure of Nwaka. With regard to the death of Akukalia, Ezeulu committed the sin of pride. His egoistic behaviour brought him bitterness and hardness of heart. He rejected the ideas and advice of the elders. He was proud that he could see tomorrow. Ezeulu's aggressive self-will and pride is beautifully portrayed by Chinua Achebe. Ezeulu finally plans to bring famine and suffering to his own people. Though he succeeds in doing so, sense of alienation and isolation brought him devastation that he became mad at the end.

Key words: Rituals, failing, pride, Umuario, enmity, ego, arrogance, judgement.

Introduction:

Chinua Achebe is acclaimed as the inventor of African fiction who is widely appreciated and accepted for expressing his view that his country also has its own social arrangements, beautiful traditions, abundance of valuable culture which is no less valuable than those of the Western and European Countries. As a matter of fact, his novels are truly a symbolic assertion of how Africa exhibits the identity of its people and uniqueness. Ideally speaking, Achebe's African fiction "emerges as a kind of reaction to Eurocentric Version of the African Portrayal in terms of 'a Savage' inhabiting 'a dark Continent'" (Indrasena Reddy 9). S.A. Kayyaoon also tries to bring out of how the nature of Africa has got its own authenticity and how it has echoed its cultural uniqueness." Africa is no longer an imaginary continent, a 'trackless Wildness' devoid of meaning. It is rich in culture and mythology and its inhabitants are endowed with unique and novel potentialities'. African culture is a donor culture, not a client culture". ("Myth and Symbolism" 71).

It should be accepted that Achebe through the tragic story of Ezeulu in *Arrow of God*, sets about textualizing Igbo cultural identity. The Novel *Arrow of God*, is adorned with beautiful examples of ritual and strong tradition in which one can read about engagement rites, death rituals, festivals like the weak of the Peace and the Feast of the New Yam. The Igbo people are seen to be worshipping their ancestral spirits, sometimes personified by tribal Elders and so on. In fact, *Arrow of God* focuses on how a proper governing authority is constituted. It also explores the limited powers of ruler. *Arrow of God* Calls forth the exploration of the nature of power and its limits which produce refractory conflicts.

This article would focus on not only the characteristic features of Ezeulu but give a special spot

light on the fractious failing in his character that is 'pride'. One can always find that in Ezeulu resides an innate desire to control. Ezeulu is a priest of the god, Ulu, the central deity of Umuaro. He has a job that compels him to watch for the appearance of the new moon and only after his announcement; any commencement of planting is possible.

Ezeulu is understood to be a man who is hungry for power. But at the same time he is also doubtful and not certain of the power which he already has. Achebe says that

Whenever Ezeulu considered the immensity of his power over the years and the crops and, therefore, over the people, he wondered if it was real. It was true he named the day for the feast of the Pumpkin Leaves and for the New Yam feast. He did not choose it. He was merely a watchman...No, the Chief priest of Ulu was more than that. If he should refuse to name the day there would be no festival-no planting, no reaping. But could he refuse? No Chief Priest had ever refused. So it could not be done. He would not dare (AG 3)

He strongly believes that power enhances one's reputation and honours upon one's social status. Often the power of Ezeulu is questioned by Nwaka and his supporters. Nwaka is an arch enemy of Ezeulu who always attacks authority and traditional, exclusive enjoyment of power. His failings are overvaulting ambition, arrogant pride; lack of insight and foresight, his anti people command in the name of god Ulu and his thoughts of spiteful revenge against his own people. Though there are a lot of intimidating failings of Ezeulu, the pride of him can't be accepted by anybody. There is a proverb in English that goes like this. 'Pride is a disease which would rob you of even common sense. This proverb is absolutely matched with the character of Ezeulu.

S.A. Khayyom pinpoints his pride as the cause of his downfall: "Ezeulu's inordinate desire to demonstrate his power as the traditional head of the society against the will of his society and communal harmony and his overweening and over hearing nature are prophetic of his fall" (Chinua Achebe 105). It may be worth nothing that Ezeulu somehow earned the displeasure and enmity of Nwaka and others who personally attacked and abused Ezeulu for his denominational attitude and betrayal of his Clan's Clause. Because Ezeulu was sharply blunt and daringly outspoken in his views on Akukalia's death. The conflict between Ezeulu and Nwaka was mounting up. Nwaka also reminded the assembly that Ezeulu's duty was exclusively limited to performing rituals and offering sacrifices. Mezu comments, "...to prideful, uncompromising Ezeulu, Nwaks's challenge to limit his power is galling". (58) With regard to the death of Akukalaia, Ezeulu tried to assess the merits and advantages of Okperi independently without consulting the clan's elders. In this process he took his clan's elders for granted. So it is understood that Ezeulu committed the sin of pride. Yousaf remarks;" Like Okonkwo, Ezeulu has forsaken his individual responsibility to the group and the group's beliefs. He breaks tradition partly in the sin of pride in his own ability to judge a case, as when he counsels Umuaro against ear with Okperi and supports Captain Winterbottom".(48)

It is worth saying that Achebe has tried to picture in Ezeulu such an ambitious person who wants everyone to accept his argument and people should never question his actions. Throughout the novel **Arrow of God**, Achebe portrays Ezeulu as a man of self-conceit, selfishness and as a man of building himself into towering personality and a power centre. The mission of Ezeulu was to maintain and continue his egoistic behaviour and image as the most powerful Chief priest of Ulu who couldn't and should not be passed or taken for granted at any cost by anybody including his enemies like Nwaka. When his son Oduche who was the church-going son brought in a bag a serpent which was considered to be a sacred one worshipped by the priest of Idemili, Ezeulu openly refused to convince or pacify through some prescribed sacrifices instead which in his blistering pride and in a state of blasé Ezeulu planned to cleanse the six villages of their sins.

The character of Ezeulu has got an immense significance in his poignantly tragic drama of political and religious intrigues. He fails to relate himself with his own people. "Even his sons do not know him" (AG 131). Ezeulu's pride can be well read when he insists:

I have my own way and I shall follow it. I can see things where other men are blind. That is why I am known and at the same time unknowable. You are my friend and you know whether I am a thief or a murderer or an honest man. But you cannot know the thing which beats the drum to which Ezeulu dances. I can see tomorrow...(AG 132).

The meeting between Ezeulu and his friend Akuebue is quite significant in this novel as it depicts a clear message that Ezeulu has a highly provocative 'far sighted' move of white appeasement. The meeting demonstrates Ezeulu's aggressive self-will and pride which trigger the tribal act against him and undermining his influence and popularity. Akuebue, as a close friend tries to advise Ezeulu but the proud Chief priest of Ulu wouldn't accept it. He is impelled by his arrogance and immeasurable conceitedness carve his own destruction and tragic end when he chooses to turn a deaf ear to his friend's forewarnings and attract devastating consequences. Ezeulu's rejection of his friend Akuebue's message, advice and argument shows his imprudence, arrogance and falsely cultivated belief in the strength of his intellectual power and in the invincibility of his so-called foresight to see what others can't see. It is a dangerous barrier or failing in Ezeulu and in contaminated attitude on his part. It is evident to say that Ezeulu lived in a self-woven web of unfathomable and impenetrable ignorance futilely bolstered by his pride-pride of holding a powerful priesthood of a mighty god Ulu in which he firmly believed that it only gave the power and the capacity to foresee future happenings, but did not mind or realize that the villagers were slowly moving away from him.

His foolish act makes one think that he can only make good decisions and he wants to prove it with a touch of pride that he alone is capable of doing great things and that he does not need the advice of others. He never cared for the importance of others and their co-operation. He says that "He declared that he was going to meet the white man without any fear because 'had not stolen the white man's goat or killed his brother or fucked his wife' and 'he had not offended him in any way'" (AG 45). Immensely proud, Ezeulu's image of himself is enshrined almost in hubris. It is this kind of image that makes him blind to reality in Umuaro and makes him ignore both elders and common people in Umuaro.

There are four important concepts of psychoanalysis which are to be studied simultaneously in Ezeulu: They are repression of huge emotions of anger and bitterness, isolation as he rejects his friend's advice, intellectualization as he tries to rationalize all the problems and conflicts with Nwaka and his family and there is also neurosis for the negative issues which are not well repressed.

Ezeulu is always comparatively weak in judgement. This is occasioned by the not restrained and unchecked and ungoverned bitterness and obstinate pride and impatience that make treat friends and enemies alike. When Nwokeke Nnabenyi, Akuebue and his brother Okeke Onenyi wish to travel to Okperi along with him, Ezeulu arrogantly and stupidly refused.

Achebe gives a beautiful and a graphic account of the contention between Ezeulu and Clarke. It is indeed a significant moment in the life of the proud Chief priest of Ulu. Even though he had already faced many tussles with his clansmen who actually questioned his credibility and credentials towards his priesthood, he could somehow manage it. But this time the fight is against the powerful and authoritative white administration. Both Ezeulu and Clarke are equally proud and inflexible. When Ezeulu was given an opportunity to be the paramount chief he said "Tell the Whiteman that Ezeulu will not be anybody's chief except Ulu" (AG 174). Since Ezeulu rejected Clarke's offer of the paramount Chief, he earned a jail punishment. But when he was freed from the jail, Ezeulu bloated with pride and swaggering vanity. In his foolishness he thought that the white man was inferior and runty. The last fight he had was with his own people. It was definitely a serious wrangle. While Ezeulu was languishing in the jail no one cared to visit him with words of comfort and solace. This caused in him an emotional spate and an explosion of rage and spawned a fierce revengeful fire of strong negative emotion and wrath against Umuaroans.

The motives of Ezeulu are not totally honest. He is not happy about his people who did not visit him during his predicament in the jail and so he inwardly intends to hurt his own people as hard as he can. So he beautifully designs the scenes in which he refuses to eat the scared you and denies the people to have their

harvest on time. He never shows respect and genuine concern to his own personal grievance to bear on a precarious communal situation. The chance or possibility of a no harvest of all with attendant possibility of famine in Umurao. Ezeulu is seen to be directing his attention to his intransigence and thoughtlessness after having sent the visitors away, says the author, "The old Priest's face glowed with happiness and some of his youth and handsomeness returned temporarily from across the years" (AG 24).

Ezeulu who was patriotic and progressive statesman is now turned to a rapid egoist bent upon hurting Umurao in a bit to crush his enemies. The reader maybe shocked to find that Ezeulu with all his heart willingly takes revenge against him with people. All his revenge designs transform himself into a seven-headed serpent, into another Satan, into a venomous and vengeful grandeur could not be convinced by the elders of him clan. All their plaques and pleadings to which Ezeulu turned a deaf ear. He even said that what he told them was Ulu's will and not his. He told this with a concealed glee and deceitful preference. He renounced and abrogated all his responsibilities.

Achebe presents a grim picture of the wretched state of the Umuroans. There was a severe famine and people were starving for food. There was no place for rituals, funeral feasts and rites. Ideally speaking not conducting the mandatory rites and ceremonies was a serious, sinful violation of convention. The people of Umurao were forced to buy yams from neighbouring clans when "their own crop clay locking in soli" (AG 218).

But of the end one can see that Ezeulu being egoist transformed and mellowed into a sorrowful man. He could not find place of mind. He had only conflicting thoughts and emotions which constantly killing him. Finally the scorching sense of alienation and isolation was psychologically unbearable devastating and maddening. He could not come out of a strange kind of silence and solitude. Ezeulu dreaded this horrific silence eloquently expressed thus [optically] with a native smile. "so with every passing day Umuro became more and more an alien silence-the kind of silence which burnt a man's inside like blue quiet, razor-edge flame of burning palm nut shells. Ezeulu writhed in pain which grew and grew..." (AG 219). Surely he became a victim of his own pride and thus proving the above said proverb to be true and worth saying.

Conclusion

Achebe had created in the ever proved Ezeulu, a different person who is known for his conflicting qualities of deep enmity, unyielding stubbornness, and ability of heart ungrudging, gorgeous generosity in allowing his son Obika to run the spirit runner. It is quiet an undeniable fact that pride of Ezeulu was the biggest reason for his fall. Ezeulu was a proud man- but never used his pride to derive personal power, profit or pleasure. But the authoritarian strain in his personality had dangerous potentialities. He could not suffer or endure for long the public humiliation of being branched as the white man's ally and a betrayer of his people. His ego self-righteousness warps his social conscience and he was not able to respond to the demands of the physical and social reality. Ezeulu supreme deeds, enmity are some of his failings and failures. He was finally defeated by his own pride. The fire-tested wisdom and truth of his forefathers, "no man, However great, was greater than his people: that no one ever won judgment against his clan" (AG330). Pride is indeed a disease which robbed the common sense in Ezeulu and crippled him inside his hut for the rest of his life.

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STATUS OF WOMEN: A STUDY OF NAYANTARA SAHGAL'S NOVELS

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Abstract:

In India women were unaware about their miserable condition in the society. Unless and until women herself will not help herself to improve her status and condition no other can help her. The concept of ideal women has been based on mythical personage like Sita. Women were expected to be under the care of male throughout her life. With the progress in time the Indian women began to show some signs of awakening. Women are expected to remain within socially constructed boundaries and if any women show courage to cross those boundaries, she gets the tag of shameless and unwomanly. The novels of Sahgal from 'A Time to be Happy' to 'Mistaken Identity' show her deep concern with parlous status of women in the parochial society. Sahgal represents new morality, according to which women are not taken as a mere toy, an object of lust and momentary pleasure, but man's equal and honoured partner. This paper seeks to examine the gradual change for the better in the mental makeup of the heroines of the novels and their courage to come out of the bondages.

Key Words: *Status, empowerment, ideal woman, parochial society.*

Nayantara Sahgal's *A Time to be Happy* depicts the quest for identity of a young, wealthy and westernized Indian during the last phase of the freedom movement and the beginning years of Independent India. Her novel deals with the period roughly between 1932 and 1943. Like Raja Rao's *Kanthapura*, R. K. Narayan's *Waiting for the Mahatma* and Mulk Raj Anand's *The Sword and the Sickle* it also depicts the process of politicization initiated into Indian consciousness. *A Time to be Happy* is a submerged saga of Indian national movement under the leadership of Gandhiji, whose approach is strongly idealistic and whose social and political ideas are 'highly charged with values'. Gandhiji is not considered a mere politician as he is also a religious man in personal life. Often he is called a saint among politicians and a politician among saints.

In *Storm in Chandigarh*, Mrs. Sahgal points out that the dual moral code of the patriarchal society is the reason for the incompatibility between the wife and the husband. Sari is loyal to her husband after the marriage. But Inder, for whom the moral lapse in a man is taken for granted, thinks that he is deceived by his wife as she had a pre-marital affair, whereas she is not guilty as she has revealed it even before the marriage. This is because of the change of attitude to the whole issue of marriage and chastity. Through the portrayal of three young couples, Sari-Inder, Jet-Mira and Vishal-Lela, Mrs. Sahgal proves that life becomes stiffened and it turns out into a vanishing search for communication when the oxygen of understanding is not there.

In Rich Like Us Mrs. Sahgal exposes those Indians who honour the belief that marriage is a sacrament more in breach than in observance. Mrs. Sahgal points out that the domestic world of the West has also become tumultuous and vulnerable. For her, the relationship between Nicholas and Anna in *Plans for Departure* is the ideal one. Nicholas gives his wife the freedom even to contradict him. They live like independent individuals and friends respecting each other and loving each other, rather than like the master and the chattel. She makes it clear that the sexual relationship is only a fraction of the total commitment

between the husband and the wife. Mrs. Sahgal reiterates her father's view that the matrimonial harmony depends on a high degree of civilization on the part of the husband and the wife. *Rich Like Us* is dedicated by the author to the "Indo-British Experience and what its sharers have learned from each other." The novel presents altogether different perspective from that of the earlier novels. It reveals the despicable depths of degradation to which the character of the post-Independent India has fallen by the time the Emergency was imposed nearly three decades after Independence.

Sahgal makes a systematic effort to demolish deeply ingrained attitudes regarding women, before indicating ways in which new image can be formulated. The novels written by Sahgal are exactly like the commentaries on the struggle of women to liberate her from the chains. Sahgal portrays women's anger or protest, who finally became able to break the traditional codes or did grow strong enough to break the ice. Sahgal strongly pleads for a real change in the condition of women for being a toy in the hands of man to becoming a strong partner in life with equal rights and dignity. The women who value chastity, acceptance and compromise are finally feeling necessary to break the tradition, cross the age-old formidable boundaries and setup a life of their own. Sahgal portrays women who are not only deeply aware of their emotional needs but also fervently strive self-fulfillment. These women show courage of rejecting orthodox traditional social setup in favor of liberal and unconventional ways of life, looking forward to a clean break from the past. But this confession actually dooms her marriage. Inder represents the traditional patriarchal attitude of society towards women which put high premium on female chastity and virginity before marriage, while in the same patriarchal set-up the idea of male chastity is never questioned. Inder's indifferent and hardened behavior forces Saroj to realise the need of asserting her individuality and she, "...revolts against the established norms by leaving a marriage that had become an emotional wasteland for her".

As a women novelist, Sahgal recognizes that her primary obligation is that of advocating the emancipation of women. Sahgal in her novels vividly describe how women are exploited even during the modern times by both the individual and the society. Sahgal also traces out a slow and gradual deviation from the stereotype of the virtuous women to redefine virtue. Sahgal condemns self-immolation and suffering, and points out the virtue of modern women is "courage which is a willingness to risk the unknown and to face the consequences". Through the portrayal of Saroj, Simrit, and Rashmi in her novels Sahgal actually holds a mirror to the society that subjects its women to worst type of inhuman exploitation. Her women from Maya to the mother figure Rancee rise against the stultifying culture which retards women's progress and rebel against all attempts to elide women's pivotal role in the family and society. Her women are victims of a conventional society which does not permit women to hold their own views. Sahgal demands social justice for women, her focus being on freedom.

According to Sahgal, freedom for women implies awareness of her identity and raising voice against injustice. Sometimes they revolt against the exploitation of men and sometimes compromises with social reality. Saroj, the female protagonist in the novel *Storm in Chandigarh* emerges as a victim of male tyranny and chauvinism. She fears rather than loves her husband. She is a person who loves mutual trust, consideration, honesty, communication and absence of pretense in a relationship. "Hailing from a liberal family, believing in openness and trust as a hallmark of relationships, Saroj had naively presumed that her husband shared those values, not realizing that he was the product of an atmosphere where male dominance is the most formidable of cults." She is thoroughly truthful to Inder, her husband and her honesty in marital relationship can be gauged from the fact that she even confesses about her pre-marital relationship to him. Another women character Simrit of *The Day in Shadow* makes every possible effort to compromise and strength their relationship with her husband. Simrit like all Indian women loves her husband and wants her husband to have emotional connection with her, instead of only physical connection.

The value of life she respects has become meaningless in Som's (her husband) business world full

of materialistic ambitions. She needs something more than mere material property. Since this relationship is not at all emotional, she feels isolated and cold in her physical relationship with Som. The male ego of Som is badly hurt when Simrit fails to involve in the physical act. So, he gives her an ultimatum to choose either to be a docile wife or to leave home once for all. Simrit, being a woman longing for self-fulfillment and independence walks out from Som's life breaking the seventeen years of marriage bond. Simrit had to be very courageous to free herself from the bonds of marriage and divorce settlement. This courage shows the emergence of the new Simrit, who is able to make choices, take decisions and regard herself as a person. Simrit doesn't want to be known as her husband's wife but as her own self. Sahgal's women characters suffer because they refuse to submerge their individuality and cling to their personal identity at all costs. In *A Time to be Happy*, Maya and Ammaji suffer because they refuse to lose their identity. Ammaji is representative of older generation whereas Maya belongs to the transition period. In the novels of Sahgal women are no more goddesses; they are human beings and move from bondage to freedom, from indecision to self-assertion, from weakness to strength. Sahgal's women characters like Saroj, Simrit, Rashmi, and Anna all leave their husbands or break the marriage which doesn't allow them to be free and live life in their own way.

Conclusion

Nayantara Sahgal successfully presents in her novels the dilemma which modern women are facing in recent times. Women in her novels are conscious of their emotional needs and strive for self-fulfillment and reject the existing traditions and social set-up and long for a more liberal and unconventional way of life. Her novels portray women trapped and oppressed because of their dependence upon men and the harrowing experience they have to face in their struggle to come out of the bondage and stand in their own feet. The hardships and sufferings involved in fighting against an established order, is very well portrayed in her novels. Sahgal's women characters are individuals who can remain independent within the framework of society into which they were born. Sahgal believes that women should try to understand and realize herself as a human being and not just as an appendage to some male life. With the efforts of Nayantara Sahgal and other feminist writers the women has now attained a respectable position in family and the society but still the war is not over.

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UNVEILING THE CONTOURS OF HOMOSEXUALITY IN DEEPA MEHTA'S *FIRE* AND ABDELLATIF KECHICHE'S *BLUE IS THE WARMEST COLOUR*

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Abstract:

The present paper attempts to delineate how homosexuality has been used as a narrative strategy to represent the liberation and exploration of self in the protagonists of Deepa Mehta's Fire and Abdellatif Kechiche's Blue is the Warmest Colour. It also encapsulates the different perspectives and gazes the society has on homosexual relationships. The study brings to attention not only the erotic component in such relationships but also the beautiful life such couples have.

Keywords: *Homosexuality, deviant Other, eroticism, marginality, sexuality.*

Homosexuality has always been looked upon as derogative and demoralizing. The society sees man-woman relationship as normal and homosexual relation as perversion. The psyche of the community is so adulterated that they marginalize the so-called homosexuals who are even deprived of a gendered existence. Thus homosexuality is rather “a perception created through various discourses and representations” (Nayar 188). The label impinged on them as the “deviant Other” assumes a societal control over their lives. Moreover “homosexual is... a socially created identity or label that leads to specific legal, cultural, medical consequences for the person labeled as such” (Nayar 188). Breaking the normality of representing the homosexual minorities either in films or in fiction has always given room for controversy. In spite of the hullabaloo such narratives created, there is greater concentration on the erotic sexuality and the conjugal relationship of the sexes rather than on their contrived marginality. The hostility towards them remain which actually intensified their attempt “to redefine identities and carve out a cultural/political space within the dominant heterosexual paradigm” (Nayar 184). In fact, the rhetoric of liberation is a canopy for empowering themselves thereby proliferating their struggle to survive, “which includes a struggle for the means of continuing visibility” (Dollimore 25).

The celebration of homosexuality has emerged very lately in the Western films like *Boy's Don't Cry*, *Anders als die Anderen*, *The Children's Hour*, *Celluloid Closet*, *Born in Flames*, *Death in Venice*, *In and Out* etc. which in fact paved its way into the minds of the Indian filmmakers such as Deepa Mehta, Shekhar Kapur, Mira Nair and so on. The celluloid narrated the obnoxious realities of the so-called denigrated community and how the narcissistic perceptions of the society have unruly categorized such interrelationships as obscene and obsolete. Thus films showcases and familiarizes the unfamiliar world of these individuals on screen. Though the recognition that the Gay or Lesbian narratives received were warm, there is still a diminutive minority as viewers across the globe.

In Deepa Mehta's *Fire* and Abdellatif Kechiche's *Blue is the Warmest Colour*, homosexuality has been used diversely. The protagonists of both the films suffer the pangs of homosexuality and inclusively delineate the gratification of man's libidinal or instinctual wants. Radha and Sita of *Fire* are neither homosexuals nor amorous but are the victims of familial commitments and patriarchy. It is, in fact, the rejection from their husbands on account of filthy reasons that they ended up in an erotogenic relationship. The abstinence of Ashok, Radha's husband, is the result of his pursuit of salvation under the guidance of his guru. To him, women must be confined within the four walls of the house and are entrusted with the duties of looking after the needs of the family. He also foresees his wife to be docile and submissive which Radha

has played really well without complaining his celebration of celibacy. For Sita, her marital life with her husband Jatin is unsatisfying and loveless. Jatin is enticed by his Chinese girlfriend and sees Sita only as an object of his partial sexual satisfaction. When Ashok silences the dutiful Radha by playing the ritual of testing his carnal earning by sleeping beside her motionless, Sita out rightly decides not to accept her fate as such. The film describes the intimate friendship of the sister-in-laws Radha and Sita, their homosexual affinity towards one another and the extent to which their sexuality helps them to liberate from the clutches of patriarchy. Sita overcome the defiance and violence of her husband by turning her affection and attraction towards Radha thereby resisting the negligence of their husbands. Their eroticized behavior and actions lends them the power to see themselves as individuals from their prejudiced existence. When their sexual relation is discovered by Ashok, Sita leaves the house and Jatin with the bearing of an invigorated identity, breaking away the shackles of womanhood and patriarchal control. On the other hand Radha stays back to talk to Ashok. Radha is no longer the submissive and the loyal Indian wife who remains obedient and respects her husband no matter how long he abuses her. She outpours her emotions and feelings which have been hidden for ages. She did not beg her husband for forgiveness instead she assertively remarks that:

Without desire I was dead... Without desire there is no point in living... I desire to live. I desire Sita. I desire her warmth, her compassion, her body. I desire to live again.

These women have used their homosexual relation to defy and justify their actions in order to ramify the entrenched culture and to assert their freedom. Mehta has used fire as the most poignant symbol in the film to inculcate the Indian myth of purity and loyalty. In the final scene amidst the emotional outpouring, Radha's saree catches fire. Ashok remains numb and carries his paralyzed mother from the kitchen. Nonetheless, the fire purged Radha of all the impurities and of her hitherto subservience. She later rejoins Sita. Mehta has made a dig at the Indian customs and traditions, in particular, the norms which a married woman should follow. When the so called conservative patriarchy disparagingly condemns homosexuality Mehta's film challenged their ideology of sexual relationship. She has even deliberately used the names Radha and Sita to illustrate the virtues and purity of her heroines.

In *Blue is the Warmest Colour* Adele and Emma celebrate their erogenous homosexual relation without the hindrances of French law. Adele is a teenager who is erotically drawn to a blue haired and blue eyed Emma, the daughter of a bohemian couple. It is not the system that delimits their idyllic love but the social status and the hypocrisies of class. The scenes of sex and nudity in the film has prolonged for more than ten minutes to exemplify the freedom such couples enjoy in the recent scenario and that the limitations set forth by class can be dismissed altogether. Nevertheless it is their class differences and expectations arising out of their love-life separate them apart. The differences in their class are evident even from the appearances of the heroines and how they carry themselves throughout the film. The nose dripping, open mouthed and uncultured Adele is regarded as the muse of Emma's paintings, who wants her always to be unsophisticated and innocent. On the other hand, for Adele their homosexual relation has given her a new kind of freedom and the opportunity to explore herself and identify her own potentialities. Emma's parents welcome Adele and encourages their relationship, whereas Adele's conservative parents believes that they are just friends. The dinner scene in Emma's house shows a sharp contrast to that in Adele's house. Emma's parents present wine and oysters for dinner while for Adela's parents food brings happiness and love. At the close of the film Adele is seen walking away from the exhibition conducted by Emma, where she feels all alone and alienated in the midst of Emma's sophisticated friends circle. Both are separated and this has affected Adele more than Emma herself. To Adele their amorous relation has added colour to her life. Their breakup caused hallucinations at night and Adele is seen losing her charm and presence of mind.

The colour blue has much significance in the film. Emma's hair and eyes are blue and in the last scene the coat that she wore was also blue. The colour blue has emotional affinity and sensual intensity for Adele. She perceives the colour as indicative of her sexual passion, love and loss and even the different

stages of depression that she undergoes. When their relationship ceased Emma changes her hair colour which in fact deciphers the emotional dryness and the vanity of their love life. She remarks: "Existence precedes essence". Kechiche has presented how desire and eroticism in a homosexual relation can be fruitful and devastating at the same time. He narrated the story entirely from a male perspective with all its rawness and without negotiating with the existing critical gaze.

Both the films are critically acclaimed for its profundity and destabilize the social stigmas associated with sex and sexuality. Though the films are representative of two different periods and two different cultures, they more or less elicit the same kind of relationship and experiences. The filmmakers have taken a very sensitive issue and dealt it profoundly with ease and perfection. The viewers are mesmerized by the craft and the acting potentialities of the actors. The new experience and the new approach has proliferated applause and the audience carried with them a deconstructed notion of the "deviant Other".

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RACE AND GENDER INEQUITY IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH*

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Abstract:

The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it's a lie. I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America - Chimamanda Ngozi Adichie in Americanah

The above lines in Chimamanda Ngozi Adichie's Americanah depict the sufferings that American immigrants face in acclimatizing and adjusting to American culture. This statement implies that several people do not view themselves as blacks until they shift into a cultural territory where their "race" decides the quality of their lives and makes them stand apart in the perspective of others. Americanah examines the hardships of a Nigerian woman, Ifemelu, who shifts to the United States for higher education. In a quest for her identity, Ifemelu had to face discrimination on the basis of her "race" and gender. In this paper, I aim to explore how "race" and gender pose a major challenge to female African immigrants in the US and how Ifemelu overcomes these hurdles and establishes herself in the American society.

Key Words: *Race, immigrant, culture, education.*

Chimamanda Ngozi Adichie's novel *Americanah* predominantly concentrates on the African immigrants and issues related to race. The novel is narrated in the perception of a Nigerian and has endeavoured a fresh and unconventional initiative of writing. The issue of migration is a means through which Adichie presents concerns of race and gender. She discerns that race and gender operate very close to each other in the process of moulding a person's experience.

Americanah unfolds the story of a young Nigerian woman, Ifemelunamma, who in pursuit of higher education migrates to America on a student visa. Ifemelu's studies at Nsukka University were persistently disturbed by faculty's strikes under Nigerian government which was infested with corruption. Her aunty Uju who is located in America makes preparations for Ifemelu's scholarship and the latter leaves for America with high aspirations of receiving qualitative education. Once she sets her foot on the American soil, she faces an alien culture and is encountered with various problems ranging from financial deficits to racism, which ultimately lead to an absolute sense of isolation. In no time, she realizes that she is made to 'belong' to the disadvantaged group on account of her skin colour and as she is not as rich as she was earlier. At home (Nigeria), she was unaware of her black colour and it is only after she reaches America she becomes conscious of her blackness.

The novel foregrounds a chain of events of a racist nature which female African immigrants encounter. Ifemelu is one such immigrant who tries to grapple with the situation and tries to be a part of the mainstream society. Nevertheless, over the years, she strikes a fine balance between the cultures by acknowledging a few features of the American culture which she considers essential and simultaneously preserving strong characteristics of African culture.

The novel recounts the story of Ifemelu, the protagonist and her high school friend, Obinze who part ways to diverse lands, America and Britain respectively. Adichie, through Ifemelu, portrays how African women immigrants are forced to take a back seat in a foreign land, either because of their

blackness or being a woman. Ifemelu exhibits toughness of character while overpowering these challenges, eventually emerging self-independent. Obinze, on the contrary, experiences racism where whites are dominant making him an unsolicited visitor. Obinze decides to return home when caught by the authorities as an illegal immigrant rather than utilizing the services of a lawyer to plead with in his case. Finally, both of them return to Nigeria. Obinze, in search of greener pastures lands in Britain but ironically achieves success in his motherland, Nigeria. At this point, Adichie drives home the point that the kind of success one aspires to achieve in America can be achieved in Nigeria too.

The characters in the novel migrate to prosperous countries with a hope of better prospects but as soon as they land their first confrontation is with racism. Unlike in America, Africans in Africa do not undergo racism. The immigrants find it an unusual experience which takes the form of repression. There are several episodes in the novel where the Africans experience racism in America. Gender plays a crucial role when one thinks of self-identity. Ifemelu as an African-American has to face several challenges. In the beginning, Ifemelu stays with her Aunt Uju and her son, Dike at Brooklyn. Ifemelu has migrated to America on a student visa and her aunt gives her a fake identity card so that she can search for work. Her school friend, back at home, Ginika, introduces her to American culture and its racial politics. In an attempt to secure a job, Ifemelu adopts American accent. She changes her hairstyle so as to suit the dominant culture. In the end, she retains her black culture and at the same time transforming herself to suit to American culture.

As a female immigrant, she has to face money constraints, which finally result in total estrangement from herself and others. At first, she fails to secure a job and when she fails to pay her rent in time, she resorts to a sexual confrontation with a white man. As a consequence, she becomes desolate as she has neither accomplished anything worthwhile in life nor stood to her boyfriend, Obinze's anticipation. This mortifying encounter affects their relationship as she distances herself from Obinze, her roommates and the outside world. This isolation is the result of the pressure she undergoes due to limited financial resources. Ginika helps her to secure a job of a babysitter at the house of a rich, broad-minded white woman, Kimberley, benevolent and warm. Ifemelu and Kimberley get along very well with each other. Ifemelu starts seeing Kimberley's cousin, Curt, an affluent attractive white man. They go on several trips and he helps her in securing a job and a green card. "She was lighter and leaner; she was Curt's girlfriend, a role she slipped into as into a favourite, flattering dress." Though Ifemelu is free, when she is introduced by Curt to his family and friends, she observes biased remarks which imply feelings of dominance on the part of white women. In fact, their relationship is ideal but his white privilege is always a source of constant bewilderment and concealed embarrassment that reminds her of the dissimilarities between them.

After she is separated with Curt, she is disheartened again. She questions herself if 'race' is one of the reasons that affected her relationship with Curt. She launches a blog: "*Raceteenth or Various Observations about American Blacks (Those Formerly Known As Negroes) by a Non-American Black*". In a short span of time, this blog gains popularity and finds a large number of followers. The blog carries several posts that portray the experiences of African immigrants in the US. Her blog is a platform where she renders her opinions of 'race' candidly. The blog serves double purpose Ifemelu is able to convey her emotions without any inhibitions; guide others who are in a similar position by sharing her experiences. Furthermore, this blog is the best option for Adichie to come up with some of the most pertinent observations in the novel; by merging Ifemelu's critiques on affected superiority and discrimination with her experiences as an immigrant, she succeeds in passing a fierce criticism on the contemporary society.

Americanah is a comprehensive and absorbing tale of immigrant encounter. Adichie depicts the opposition that African women confront as immigrants and also portrays the experience of African men-women immigrants. In the US, the term 'black' refers to everyone with darker skin, regardless of the country they come from. It is an intrinsically racist expression that rates people on the basis of the shade of

their skin light and dark. Ifemelu condemns the absurdity of the idea, devoid of any sense besides that which is earmarked in the social context.

The novel also displays an undisputed anxiety between Africans and African Americans. At home, Ifemelu never had an awareness of race which is not the case in America. It was not an obstacle in Nigeria, and only when it became a hindrance, she observed its presence. She becomes aware of race and earns a livelihood by contributing articles on it, nonetheless, she is not worried about America's racial history as African Americans. During the initial years of her stay in America, Ifemelu is depressed as her identity is threatened which is an outcome of a social construct that conflictingly opposes and highlights race.

Economic victimization is another issue experienced by female immigrants as a consequence of systematized racism. Laws pertaining to immigrants are rigorous in America. If an immigrant is found without authentic documents, he or she is stamped an illegal immigrant and in turn results in his or her deportation. In a bid to escape from the eyes of the law, a majority of immigrants settle in menial jobs in miserable conditions. Halima, Alisha and Mariam, the three African women braiders in the novel are victims of financial oppression. They are denied of minimum comforts; their homes are located in areas where they are neither socially nor economically decent. When Ifemelu wished to get her hair braided, she had to travel by taxi for a long distance from the posh white-owned outskirts of Princeton to Trenton which she explains as “a part of the city that had graffiti, dank buildings and no white people.” (9)

In the meantime, Obinze migrates to England and stays with his friends but fails to secure a decent job, and his visa lapses. He hires an identity card and obtains low-grade, unskilled work. He is amiable with his boss and fellow worker, but sent back as an illegal immigrant. Obinze borrows money from his childhood friend, Emenike, who becomes wealthy in England, and pays for a green-card wedding with Cleotilde. However, on the day of marriage, Obinze is arrested and sent back to Nigeria. In Nigeria, Obinze flourishes in real estate business and is married to the charming Kosi and has a daughter.

The uniqueness of *Americanah* lies in the fact that Ifemelu decides to return to Nigeria after spending thirteen years in the US not because she could not establish herself, but for a strong desire to return home. With Ifemelu's intentional return to Nigeria, she prefers to be recognized as an 'Americanah' rather as an American, as her friend commented, “next time we see you, you will be a serious Americanah” (100). For several migrants, the term “American” specifies the most favoured guardianship of the nationality of that vast world powerful nation that many immigrants crave to earn, while *Americanah* stands for a recognition built on earlier encounter of living in America.

On their return to Nigeria, both Obinze and Ifemelu meet every day and revive their love for each other. They spend a few weeks happily but part ways when Obinze's marriage looms a shadow on their relationship. Obinze attempts for a judicial separation from Kosi but she refuses to leave him. After seven months, he is at the doorstep of Ifemelu, declaring that he is separating from Kosi and wishes to stay with Ifemelu. She allows him in and starts a new life together there.

Adichie's *Americanah* provides an external view on what it means to be black in America and hence provides a perception of race and gender. Adichie's external viewpoint provides *Americanah* a genuine and novel standpoint. She seeks to present an account of the experience of black immigrant women in the US and to unfasten the twofold colonization that black women suffer from.

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GRAHAM SWIFT'S FICTION: A STUDY

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Abstract:

Graham Swift is a fine contemporary writer. He is a novelist, mainly with a book of short stories. Graham Swift was born in 1949 in London. He had his education in Cambridge. Graham Swift has, so far, produced three books of short stories, Learning to Swim (1982), Chemistry (2008) and England and Other Stories (2014). Making an Elephant (2009) is his non-fictional prose. Some of Swift's books have been filmed, including Waterland (1992), Shuttlecock (1993) and Last Orders (1996). His novel Last Orders was joint-winner of the 1996 James Tait Black Memorial Prize for fiction and a mildly controversial winner of the 1996 Booker Prize, owing to the superficial similarities in plot to William Faulkner's As I Lay Dying. The following is a critical analysis of his major novels. The present research paper attempts to study Graham Swift's novels.

Key Words: *Controversial winner, memoir.*

Graham Swift was one of the most important British novelists. His novels include The Sweet-Shop Owner (1980), Shuttlecock (1981), Waterland (1983), Out of this World (1988), Ever After (1992), Last Orders (1996), The Light of Day (2003), Tomorrow (2007), Wish you were here (2011) and Mothering Sunday (2016)

The Sweet-Shop Owner (1980):

The book is set on a sunny Friday in June 1974 and describes the routine of what turns out to be the last day in the life of Willy Chapman, the eponymous owner of a South London sweet shop. Central to the book is his relationship with his beautiful and yet distant wife Irene who bore him a daughter on the unspoken agreement that no love would be expressed between them. Interspersed with flashbacks to his earlier life, Willy attempts to justify himself to his estranged unforgiving daughter Dorry via an internal monologue.

Shuttlecock(1981):

Prentis, junior assistant in the 'dead crimes' department of the police archives in London, starts writing a personal memoir almost inadvertently. It is in response to his growing alienation from his wife and children; to regular visits to his estranged father, who has recently become catatonic and is in hospital; and to the confusing situation at work where he suspects his boss, Quinn, of suppressing crucial files in a case he is asked to investigate. Eventually it emerges that the files concern a friend that his father has betrayed and a blackmailer who claimed to have evidence that his father was not the World War II war-hero he claimed to be. Quinn is approaching retirement and has been grooming Prentis to see if he would make a suitably humane successor. Now he gives Prentis the choice of whether Quinn should destroy the files in question. When he agrees, he is guaranteed promotion. At the same time he loses his sense of inferiority to his father and manages to rescue his family situation at home. He has come to the conclusion that the impressions we make are fictitious. His father's story of his work as a spy in Nazi-occupied France, passages from which are interspersed with Prentis' own narrative, was created to hide the real truth about himself. Prentis, in his turn, is now creating a new version of himself in order to conceal his own weakness and uncertainties.

Waterland (1983):

The title of the novel refers to its setting in The Fens in East Anglia or Eastern England. *Waterland* is concerned with the nature and importance of history as the primary source of meaning in a narrative. For this reason, it is associated with new historicism. *Waterland* can also be said to fall under the category of postmodern writing. This is because it contains characteristics associated with postmodern literature, such as a fragmented narrative style, where events are not told in chronological order. An unreliable narrator is also present. Major themes include storytelling and history, exploring how the past leads to future consequences. Andrew Sanders remarks: "Swift's perspective in his subtle, thoughtful novel *Waterland* is less drawn out but quite as decidedly historical." (Sanders, 657)

The plot of the novel revolves around loosely interwoven themes and narrative, including the jealousy of his brother for the narrator's girlfriend/wife, a resulting murder, the abortion the girl undergoes, her subsequent inability to conceive, resulting in depression and the kidnap of a baby. This personal narrative is set in the context of a wider history, of the narrator's family, the Fens in general and the eel.

Out of this World (1988):

Out Of This World is about the author's highly intelligent attempts to write a private and intimate novel which also takes account of history. Conveniently for this purpose, the hero, Harry Beech, is a former war photographer, and his father, besides being a veteran of the First World War, runs an arms factory. So most of the major 20th century conflicts get a look-in, and, for good measure, a pivotal scene of father-son confession takes place while they are watching the moon landing on television. Meanwhile Harry's estranged daughter Sophie lies on a couch in Brooklyn, venting her hostility towards her father and complaining about the short-comings of her own marriage to her attentive analyst, Dr Klein. Snippets of a family saga emerge in flashback - infidelities, unspoken feelings, perverse loyalties, and so on. Many of the motifs are familiar from Swift's earlier work. There are Greek backgrounds, a father figure physically and psychologically scarred by war, and power relations underlying the family structure, here as before teased out with descriptive subtlety and shrewd timing.

Ever After (1992):

One novel, *Ever After*, published in 1992, deserves a particular attention. Like its predecessors, it is concerned with complex and repeating family patterns, the sins of one generation visited on the next, dubious paternity, marital infidelity and buried secrets. However, the interest of this study lies in the fact that in *Ever After* those themes have matured to a significant extent. It is particularly striking in the way the narrator commits himself to exploring around perspectives, to undermining his own assertions, squeezing the reader between the pincers of past and present, being ironic at the expense of what somebody did not know, but somebody now does. Thus, one becomes progressively aware of the fact that the main interest in *Ever After* results in utterance. The effect it creates is rather like that of a multiple-stage theatre in which the audience has to visualize at one and the same time various plots which only prove to be interrelated at the end.

The central character in *Ever After* is a middle-aged man called Bill Unwin, the widower of an actress, who himself survived a recent brush with death. He has two remarkable tales to tell. One, ranging from post-war Paris and the Soho of the 1950s to contemporary entanglements, sexual and scholarly, in the far from other-worldly groves of academe, is the vivid account of his own life. The other, pieced together from the private notebooks of a Victorian ancestor, Matthew Pearce, is the story of a good and simple man whose happiness is destroyed by his compulsive search for truth. Through these notebooks, Bill is drawn, as Matthew was drawn before, to the painful contemplation of life itself.

It would have been too easy for Graham Swift to elaborate the most simple three-tier novel: 'to be born, to love and to die.' *Ever After* finds its originality in reshaping this most commonly accepted process: "to die, to be born, then to love". It gives the novel a completely different viewpoint and a new rhythm, which overturns the vision of the whole structure. Swift considers the structure and shape of a novel "in

terms of rhythm, movement, pace and tension. And it isn't a very intellectual process. It's very much a sort of musical thing. The adjective musical is particularly significant in *Ever After* since the rhythm is built upon a movement in three time very much like the waltz. However, Swift innovatively beats an inverted time. "To die" appears to be the first beat of the musical cadence played irrevocably backwards.

Last Orders (1996):

The story makes much use of flashbacks to tell the convoluted story of the relationships between a group of war veterans who live in the same corner of London, the backbone of the story being the journey of the group from Bermondsey to Margate to scatter the ashes of Jack Dodds into the sea, in accord with his last wishes. The narrative is split into short sections told by the main characters as well as updates along the journey at Old Kent Road, New Cross, Blackheath, Dartford, Gravesend, Rochester, Chatham Naval Memorial and Canterbury Cathedral. The title 'Last Orders' not only refers to these instructions as stipulated in Jack Dodd's will, but also alludes to the 'last orders (of the day)' - the last round of drinks to be ordered before a pub closes, as drinking was a favourite pastime of Jack and the other characters.

The Light of Day (2003):

The book is set in 1997 in Wimbledon, the narrator George preparing to visit the grave of Bob Nash in Putney Vale Cemetery on the two year anniversary of his death, and then to visit Sarah who was convicted of his murder and with whom George has fallen in love. George recounts his involvement in the crime, employed in Sarah as a private investigator to ensure that Bob's affair with Kristina, a Croatian refugee, had come to an end.

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PAIN AS A PRIVILEGE: A STUDY OF HARDY'S *THE RETURN OF THE NATIVE*

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Abstract:

*Pain is inevitable for human beings. Man, down the ages has repeatedly questioned the cause for pain and suffering. The Victorian Age experienced a transition in its science, technology and most importantly, its beliefs. The Age awakened England to new thought and reasoning. The instilling of new ideas and beliefs also caused the people to be perplexed. Thomas Hardy portrays the crises faced by the Victorians, contemplating and questioning different ideas and beliefs. Hardy, in his works, bestows great emphasis and importance on nature and its character. Nature, is believed to guide, teach, warn, punish and chasten those that come in contact with it. The article seeks to explore the question of pain and suffering based on Hardy's *The Return of the Native*. Pain is considered a privilege and an evidence of love and compassion in this selfish world.*

Keywords: *Pain, Suffering, Nature, Free-will, Love.*

The Age of freedom, science and awakening, the Victorian era brought to England a transformation that it had not seen over the centuries. Its scientific and technical development, its growth in population and abundance of resources caused the people of the time to be self-sufficient. They believed and professed that they could control both man and nature. The important transition in the Victorian Age is recorded by Jerome Hamilton Buckley, in his essay, *Victorianism*. "The Victorian Age as a whole was forced to adapt itself to new values as old tradition crumbled; and the term "Victorian" is, therefore, egregiously abused when invoked to describe attitudes that the Victorians inherited, modified or discarded" (8).

The nineteenth century in England witnessed the birth of new theories. Charles Darwin, Herbert Spencer and Thomas Henry Huxley among many others shook the foundations of faith and religion. In *The Origin of Species* published by Charles Darwin in 1859 suggested that all vegetative and animal forms of life have evolved from other primitive forms by biological evolution. Herbert Spencer brought forward the theory, 'survival of the fittest' based on Darwin's theory of evolution. Plato suggested that every living form is created by keeping eternal ideas and forms as patterns in the mind. Modernism became a prop on which the western civilization abandoned its religious morals and standards. The people of the Victorian Age, walked away from their love for liberty, old standards of marriage, honour and compassion for the weak and embraced destruction of the unborn, promoted alcohol among the youth, and gave themselves to sexual perversion, marital unfaithfulness and adultery due to which values decreased day by day. The period of Enlightenment highlighted the ability of the human mind to comprehend that which otherwise would need supernatural revelation. Alister. E. McGrath speaks of the Enlightenment period in his book, *Christian Theology*.

The movement is perhaps best seen as a reaction against certain of the central themes of the Enlightenment, most notably the claim that reality can be known to human reason. It protested against any reduction of reality to a series of rationalized simplicities. Instead, Romanticism made an appeal to the human imagination, which it held to be capable of

providing a synthesis of the complexities and tensions which it observed in nature and in human feelings (70).

Thomas Hardy, born in the Victorian Age, abandoned his Christian faith and upbringing for the budding theories of the age. Hardy's novels are all set in the fictional place, Wessex. Hardy's knowledge of the seasons and calamities of nature can be noticed vividly in his works. Across the years, critics have registered that Hardy has extensively recorded the change that England witnessed, from being rural and agricultural to adapting to modernism. Hardy portrayed rural life as it was during which industrialization took over England. The suffering and anguish of the rural community is seen in Hardy's novels. Their struggle to adapt themselves to industrialization also influenced their beliefs. One can see that Hardy's stream of thought through his novels was to find an answer to this suffering that his very own rural community faced at the dawn of a new era which put an end to many people's livelihood. Hardy, to the very end of his life was seen trying to solve this puzzle but never succeeded; nor did he adapt to the new changes in England. Dr. Ganpat Rai, in his book, *Thomas Hardy's Realism and Pessimism*, says, "There is a strong sense of the relationship between Hardy's novels and the social and economic history of Victorian rural England" (139). Dr. Ganpat Rai also points out the superiority of Hardy over the other writers by talking about the nuances found in Hardy's works:

There has never been a novelist so sensitive to impressions of sight and hearing, one who renders them with so much precision and at the same time with such regard for the total aesthetic effect of the scene or object rendered, its harmonious relation to the emotions involved. The appeal is threefold; to our sense of reality, to our sense of beauty and to our sympathetic emotions; and such a combination, so rare if not unique in fiction, is what gives Hardy his superiority over many novelists with greater endowments in other directions. (139-140)

Hardy used 'nature' to represent the harsh realities of life. Egdon Heath is the centre of the plot in *The Return of the Native* published in 1878. According to William R. Rutland, *The Return of the Native* is artistically the most perfect of Hardy's novels (68). John Holloway in his article, *Hardy's Major Fiction*, remarks that the end of the novel is half-tragic but that Hardy would have intended it to be more tragic (269). In Hardy's novel, *The Return of the Native*, the characteristics of Egdon Heath is compared to the character and behaviour of man his virtues and vices:

It was at present a place perfectly accordant with man's nature neither ghastly, hateful, nor ugly: neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony. As with some persons who have long lived apart, solitude seemed to look out of its countenance. It had a lonely face, suggesting tragical possibilities. (6)

A heath, generally, is considered an infertile shrubland; it is no of use to anyone. However, Hardy gives to Egdon Heath an almost mystical and supernatural power, where the heath has the capacity to build or ruin one's life. Hardy considers civilization, the heath's enemy:

The untamable, Ishmaelite thing that Egdon now was it always had been. Civilization was its enemy; and ever since the beginning of vegetation its soil had worn the same antique brown dress, the natural and invariable garment of the particular formation. In the venerable one coat lay a certain vein of satire on human vanity in clothes. A person on a heath in raiment of modern cut and colours has more or less an anomalous look. We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive. (6)

Egdon Heath provides repose or a sort of relaxation to people that awakens one's senses to tranquility. While rural life is considered stagnant by many from the nineteenth century to the present day, Hardy considers it a repose:

To do things musingly, and by small degrees, seemed, indeed, to be a duty in the Egdon valleys at this transitional hour, for there was that in the condition of the heath itself which resembled protracted and halting dubiousness. It was the quality of the repose appertaining to the scene. This was not the repose of actual stagnation, but the apparent repose of incredible slowness. A condition of healthy life so nearly resembling the torpor of death is a noticeable thing of its sort; to exhibit the inertness of the desert, and at the same time to be exercising powers akin to those of the meadow, and even of the forest, awakened in those who thought of it the attentiveness usually engendered by understatement and reserve. (12)

Nature provides the slowness that is required to reflect and introspect one's self and those around. It has a way of giving revelations to man whereby he can know his worth, shortcomings and character. It causes one to rejoice, to repose, to mourn loss, to overcome grief and thus, it becomes the cornerstone and enables man in the process of his moulding. In Hardy's novels nature reflects the characters' mind and vice versa. The characters and nature are in harmonious communion and never once do the rustics go against the forces of nature. Never once does any character, win against nature in spite of the influence of modernism. Those going astray are embraced by Nature and offered the means of correction. Egdon Heath is depicted in such a way that it would be a place, an ascetic or monk would love to live and muse:

The most thorough-going ascetic could feel that he had a natural right to wander on Egdon: he was keeping within the line of legitimate indulgence when he laid himself open to influences such as these. Colours and beauties so far subdued were, at least, the birthright of all. Only in summer days of highest feather did its mood touch the level of gaiety. Intensity was ore usually reached by way of the solemn than by way of the brilliant, and such a sort of intensity was often arrived at during winter darkness, tempests, and mists. Then Egdon was aroused to reciprocity; for the storm was its lover, and the wind its friend. Then it became the hoe of strange phantoms; and it was found to be hitherto unrecognized original of those wild regions of obscurity which are vaguely felt to be compassing us about in midnight dreams of flight and disaster, and are never thought of after the dream till revived by scenes like this.(5)

In the novel, Mrs. Yeobright is portrayed as a woman of high social standing who prefers to maintain a distance between the heath folk and herself. Her solitude and estrangement is an attribute of the heath itself. She is a reflection of her surroundings. Thomasin Yeobright on the other hand, is introduced as recovering from her disappointment. Thomasin's disappointment lies in Wildeve, her fiancé, who has an affair with a woman named Eustacia Vye. Hardy describes her condition: "The groundwork of the face was hopefulness; but over it now lay like a foreign substance a film of anxiety and abstracted nothing of the bloom, and had as yet but given a dignity to what it might actually undermine" (41). Wildeve does not seem to have got over the power of Eustacia's beauty and does not proceed with his marriage to Thomasin. Wildeve is one with a "lady-killing career" though no woman would find anything in him to dislike him. Eustacia Vye is described as close to a demi god by Hardy:

Eustacia Vye was the raw material of a divinity. On Olympus she would have done well with a little preparation. She had the passions and instincts which make a model goddess, that is, those which make not quite a model woman. Had it been possible for the earth and mankind to be entirely in her grasp for a while, had she handles the distaff; the spindle, and the shears at her own free will, few in the world would have noticed the change of government. There would have been the same inequality of lot, the same heaping up of favours here, of contumely there, the same generosity before justice, the same perpetual dilemmas, the same captious alternations of caresses and blows that we endure.(75)

Eustacia's native is Budmouth. She is the daughter of a bandmaster of a regiment. Her mother is the daughter of a captain. The bandmaster made his permanent home in England and took great trouble to

provide for his family. Other expenses were defrayed by Eustacia's maternal grandfather. After the death of Eustacia's mother, her father drinks himself to death. The girl is forced to live with her grandfather at Egdon Heath. She does not like the change but is forced to adapt to it. Her imagination overtakes her reality as one sees less of human life in the heath. She believes that love is the only cure to her loneliness. She longs more for passionate love than for any particular lover. She is highly critical of 'Destiny'. She believes that only 'Destiny' controls her finding love and that the same would also cause her love to sink. She desires passionate love to keep herself occupied. In the novel, Eustacia's idea of love is described in the following manner:

Fidelity in love for fidelity's sake had less attraction for her than for most women: fidelity because of love's grip had much. A blaze of love, and extinction, was better than a lantern glimmer of the same which should last long years. On this head she knew by prevision what most women learn only by experience: she had mentally walked round in love, told the towers thereof, considered its palaces; and concluded that love was but a doleful joy. Yet she desired it, as one in a desert would be thankful for brackish water. (79-80)

Hence, she finds Wildeve, an eligible man to help her with the cause. When she learns from her grandfather that Wildeve has not married Thomasin yet, she lights a fire as a signal for him to meet her and persuades him to not marry Thomasin. Diggory Venn, the reddleman who is also in love with Thomasin is a witness to this conversation and warns Mrs. Yeobright about the affair. Wildeve is determined to marry Thomasin. This having been made clear, Eustacia shifts her focus to Clym Yeobright. Clym, is Thomasin's cousin who has returned home after a long time. Hardy describes Clym as one with a singular personalities: "Had Heaven preserved Yeobright from a wearing habit of meditation, people would have said, 'A handsome man.' Had his brain unfolded under sharper contours they would have said, 'A thoughtful man.' But an inner strenuousness was preying upon an outer symmetry and they rated his look as singular" (161-162).

Eustacia desires an opportunity to meet Clym but fails, though she waits for him continually. She resolves to look for him no more but the opposite happens and Hardy blames Providence for it. "But Providence is nothing if not coquettish; and no sooner had Eustacia formed this resolve than the opportunity came which, while sought, had been entirely withholden" (140).

Clym and Eustacia meet and eventually marry, much against the wishes of Mrs. Yeobright who is aware of the affair between Wildeve and Eustacia. Reality dawns on the characters when mundane life begins. Clym discovers he is losing his sight, gives up his dream to educate those in the heath and takes up furze-cutting. Eustacia is unhappy. Wildeve and Thomasin do not find their happiness in one another. The lovers, Wildeve and Eustacia, seek each other but Venn, makes sure that their plans become futile. Mrs. Yeobright wants to make peace with her son and goes to the newlyweds' home but is not welcomed by Eustacia. While Clym is asleep, Wildeve goes to meet Eustacia and in the meanwhile, Mrs. Yeobright also goes to the house. Eustacia does not open the door for her. Mrs. Yeobright, returns heart-broken, to be killed by the bite of an adder. Clym is driven mad by the sense of guilt and then by hatred towards Eustacia. Wildeve and Eustacia plan to leave the heath but die by falling into a flooding river. Venn marries Thomasin after Wildeve's death and Clym becomes a preacher.

Eustacia Vye lives by the principle of *carpe diem*, to live for the day and enjoy it. Hardy gives a detailed description of Eustacia's beauty. He compares her to the Sphinx, Artemis, Athena and Hera. Hardy goes further on to explain that her eyes are Pagan and that she could have been able to sleep with her eyes open. The description of Eustacia is beautiful: "Her presence brought memories of such things as Bourbon roses, rubies, and tropical midnights; her moods recalled lotus-eaters and the march in 'Athaliae'; her motions, the ebb and flow of the sea; her voice, the viola" (76).

Eustacia absorbs all that was dark from Egdon Heath. Though she is well learned, she is rebellious. She cannot not see the beauty of the heath; nor can she live in harmony with nature. She causes pain not

only to herself but also to others through her actions. Even after knowing that her choices may cause permanent damage to people and relationships, she still chooses them. Wildeve, on the other hand, wants more than one woman to please him emotionally, physically and materialistically. The cousins, Clym and Thomasin become victims. They choose poorly and suffer from their choices. These characters undergo both deserved and underserved suffering. Thomasin is to blame for choosing Wildeve instead of Venn because he seems to be more prospective.

Clym, marries Eustacia, against the wishes and warnings of his mother and consequently loses his mother and his wife. His wife, in spite of the marriage vow, to be with him in sickness or health and in his richness or poverty, finds fault with him when he loses his sight. The reddleman, Diggory Venn, is the most patient character in the novel, who waits patiently for love and remains loyal and steadfast even when he has been pushed aside as a second choice because of his trade.

C.S. Lewis says that pain, like pleasure, can also be received. Everything given to a creature by free will must be two-edged, not by the nature of the giver but by the nature of the recipient (97, *The Problem of Pain*). One cannot say that the individual who suffers long, suffers more than the other. The intensity of pain caused and its effect on the character may vary depending on the circumstance and the cause.

Clym seems to suffer more than the other characters in the novel. The guilt he carries after his mother's death makes him mentally upset and hysterical. In the book, *Thomas Hardy's Realism and Pessimism*, it is said that "Hardy seems to be at one with the German philosophers that all individuals do not feel pain with the same intensity." and that "Hardy's position on this point may be put in Julian's words: 'It is not the thing, but the sensitiveness to the thing, which is the true measure of pain'" (141).

In *The Later Years of Thomas Hardy*, Hardy believes that pain has been constant. "Pain, has been, and pain is: no new sort of morals in Nature can remove pain from the past and make it pleasure for those who its infallible estimators, the bearers thereof" (97). Hardy questions this pain and suffering which is prevalent in every man's life: sickness, loss of a loved one, suffering both emotionally and mentally, unrequited love and the list will fill umpteen number of pages as there is no end to pain and suffering here on this earth. Every man becomes a victim in this vicious circle of life and there is no escape. In Hardy's novel, Eustacia represents the modern world that is hasty in its decisions and loves fun and frolic. Eustacia takes everything in her life for granted even with the knowledge of the repercussions she will have to face. Life does not always offer a second chance. Eustacia dreams of living a free life in Paris, this dream being the main reason for her to marry Clym. Freedom is not always as open as it seems, it cripples one based on the decisions one makes. It is like a test given to man to determine whether he will trample on and take advantage of the freedom given or will he use the gift of freedom wisely. Hardy's view on freedom is seen in his biography, *The Later Years of Thomas Hardy*: "We call our age an age of Freedom. Yet Freedom, under her incubus of armaments, territorial ambitions smugly disguised as patriotism, superstitions, conventions of every sort, is of such stunted proportions in this her so-called time, that the human race is likely to be extinct before Freedom arrives at maturity" (139).

Hardy also projects the necessity to live by the morals of the rural life. Values and beliefs are given priority and though they may not bring wealth and fame, they do bring a fulfillment that money cannot buy. In the essay, *Hardy's Major Fiction*, John Hollaway says, "The novel resolves in an assertion of the old order, its regenerative austerity, its rewarding unrewardingness" (269). Hardy's emphasis on rural life and the ideas of freedom, pain and suffering are interconnected. One cannot understand the need for Hardy to address these issues of pain and suffering without understanding the rural scenario in Victorian England.

The question of undeserved pain and suffering are age old questions of theodicy that man has never failed to ask. Many writers question, why God, if there is a God never put an end to undeserved suffering? C.S. Lewis, in his book, *The Problem of Pain*, says:

It is so arranged that all forms of it can live only by preying upon another. In the lower forms this process entails only death, but in the higher there appears a new quality called

consciousness which enables it to be attended with pain. The creatures cause pain by being born, and live by inflicting pain, and in pain they mostly die. In the most complex of all the creatures, Man, yet another quality appears, which we call reason, whereby he is enabled to foresee his own pain which henceforth is preceded with acute mental suffering, and to foresee his own death while keenly desiring permanence. It also enables men by a hundred ingenious contrivances to inflict a great deal more pain than they otherwise could have done on one another and on the irrational creatures. (1)

Reason and consciousness are the main causes of man's pain. When one considers the animal world, one can only imagine an abstract pain but with man, pain is real and it makes an individual bend and break in its power. The German philosopher, Schopenhauer believes that life is sunk in suffering (141, *Thomas Hardy's Realism and Pessimism*). Suffering is inevitable and is caused by one's own actions, another's actions and sometimes by nature. Pain in the novel, is suffered by every character, the cause being Eustacia and decisions made by other characters based on her. Love, induces and elevates the pain in the characters. So, if pain has to be removed then love too, has to be removed from human kind. As discussed earlier, pain is caused by the sensitiveness to the thing or to someone. To eradicate pain is to eradicate compassion, mercy and selflessness.

Mankind in its imperfect state, chooses to love and hurt, love being the fundamental to its being. Hardy and many other Victorian writers fail to see this truth and remain strong that the God above is the cause for all pain. It is believed that God has granted to man, free-will and free-will, has its drawbacks as well when one chooses poorly. Free-will causes the divide, men stand on both sides of the battle field and fight for what they believe is true and noble, they fight for that which they love. In *The Later Years of Thomas Hardy*, Hardy speaks of this but does not come to the realization of it: "The intelligence of this collective personality Humanity is pervasive, ubiquitous, like that of God. Hence, e.g. on the one hand we could hear the roar of the cannon, discern the rush of the battalions, on the other hear the voice of a man protesting, etc." (226).

As the saying goes, to love is to be vulnerable, to love is to put someone else above one's self even if that causes pain and suffering. Writers like Hardy feared that life without communion with nature will make men mere machinery. If the world does not primarily function by love, then, the world would be a very large industry producing incredible output but the essence of everyday living will be gone. Sadly, the world is heading towards this end. Pain, is a part of human nature and exhibits its nature to love. In today's world, Hardy would probably choose pain rather than a humanity that is self-driven and not compassionate. Hence, pain is essential for human kind as it is the evidence that love exists in this world. Humanity, no matter how modernized it has become, needs compassion and love to function.

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THE HANUMAN MYTH IN ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract:

Like Joyce's Ulysses, Adiga exploits ancient myth in his Booker winning novel The White Tiger. He uses the Hanuman myth of Valmiki's The Ramayana to show the contrast of master-servant relationship in the heroic age and that of postmodern age. The myth helps him to explain the Rooster Coop mentality of the Indians. He frankly exposes how people are kept passive in the name of religion. Servants behave hypocritically only to please their masters. They have a mixed feeling towards their masters. They use their masters, if they can, to rise upper echelons of society. The protagonist of the novel Balram Halwai does not hesitate to slit his master, Mr. Ashok to rise the ladder. Not only the servants, but the masters also deviate from the righteous path. They ask their servants to bear the burden of their own crime. Adiga has successfully exploited mythological materials to present social materials. He portrays parallel characters to parody the archetypal figures of Valmiki.

Keywords: Rama, Hanuman, myth, master, servant.

In general a myth is a story which is not “true” and which involves (as a rule) supernatural beings or at any rate supra- human beings. In its central modern significance, however, a myth is one story in a mythology a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group, and which served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives.

Valmiki in his great epic *The Ramayana* created the character of Hanuman who was utterly obedient and respectful to his master Rama, the hero of the epic. Balram Halwai, the protagonist of Arvind Adiga's *The White Tiger*, sarcastically explains to Mr. Jiabao, the Premiere of China:

...you will find an image of a saffron coloured creature, half man half monkey: this is Hanuman, every one's favourite god in the Darkness. Do you know about Hanuman, sir? He was the faithful servant of the god Rama, and we worship him in our temples because he is a shining example of how to serve your masters with absolute fidelity, love and devotion. These are the kinds of gods they have foisted on us, Mr. Jiabao. Understand, now, how hard it is for a man to win his freedom in India (19).

As a way to keep the masses passive, people are told to worship Hanuman .Religion is criticised by Karl Marx as “the opiate of the masses”, and is shown to full effect with Hinduism. A servant's loyalty, “the trustworthiness of servants is the basis of the entire Indian economy” (75). Adiga presents the issue of servitude as the fundamental characteristic of Indian people and he amalgamates the myth of Hanuman effectively with the issue. It helps him to explain the Rooster Coop mentality of the Indians:

A handful of men in this country have trained the remaining 99.9 percent - as strong, as talented, as intelligent in every way to exist in perpetual servitude, a servitude so strong that you can put the key of his emancipation in a man's hands and he will throw it back with a curse (175-76).

Hanuman in *The Ramayana* was also a strong and talented creature. He was absolutely faithful to his master Rama.

In *Ulysses*, James Joyce presents his hero Leopold Bloom as modern Ulysses. Ulysses of Homer and Bloom of Joyce are not the same though there are some parallels between them. Likewise Adiga does not portray modern Rama i.e. Mr. Ashok and Hanuman i.e. Balram Halwai with the same pen as Valmiki did. To impress Ram Prasad, the number one driver of Mr. Ashok's family, is a devotee of Balram "bought two dozen of the cheapest idols of Hanuman and Ram...and packed them into the room" (77). Balram pretends to show his devotion to gods. His actual intention is to please his master. Mr. Ashok and Pinky Madam would sit in the back and Balram "would drive them wherever they wanted, as faithfully as the servant-god Hanuman carried about his master and mistress, Ram and Sita" (46). While returning from Laxmangarh, "The two of them kept an eye open for every tree or temple we passed by, and turned to me for a reaction of piety which I gave them...They were convinced I was the most religious servant on earth"(90).

As a servant Balram tried to impress Mr. Ashok. He told the caretaker of Laxmangarh mansion, "I love Mr. Ashok so much you must let me serve him lunch!"(82) Mr. Ashok unlike his father (the Stork) and brother (Mukesh Sir) loves Balram well. He has somewhat Rama like attitude towards Balram. But Balram's attitude towards his master excludes any humanity, financial terms being the only ones considered. When Mr. Ashok ponders over the "the point of living", Balram answers spontaneously: "The point of your living is that if you die, who's going to pay me three and a half thousands rupees a month?"(186). As Mukesh Sir left Delhi, the skirts of Pinky Madam became shorter and Balram feels, "...my beak was aroused" although he knew "master and mistress are like father and mother" (143). So modern day Hanuman (Balram) is as different as modern day Sita (Pinky Madam).

The worst example of rooster coop in the novel is to be found when Pinky Madam hits a poor child with a speeding vehicle. The crime of killing a child is thrust upon Balram and he is asked to willingly accept it. Adiga harshly criticizes the servants' positive valuing of the injustice committed to them: "Doesn't the driver family protest? Far from it. They would actually go about bragging. [...] He was loyal as a dog. He was the perfect servant" (169). That Balram eventually comes out of this broil is another story; the incident explicitly pinpoints the rooster coop. Balram cannot decide "Do we loathe our masters behind a facade of love or do we love them behind a facade of loathing? We are made mysteries to ourselves by the Rooster Coop we are locked in" (187).

Faith is fatal for modern Rama and Sita. So when Mr. Ashok says, "I was faithful to Pinky my wife-the whole time", the minister's assistant, the fat man sarcastically replies, "Faithfully married. No wonder it ended in divorce" (215).

Balram confesses to having become a "civilized fellow full of debauchery, depravity, and wickedness," cheating on his master. Balram's childhood ideal fulfilled a uniform and a good master. But a new sense of beauty is being figured out; a new and different idea replaces the old one. He enjoys the comfort of Honda City car, company of women (prostitutes) and luxury of shopping mall. Iqbal has written about slaves, "They remain slaves because they cannot see what is beautiful in this world" (40). Even as a boy Balram could see what was beautiful in the world and he said, "I was destined not to stay a slave" (41). The visit at the zoo proves a new opportunity for a revelatory insight, Iqbal's verses recurring premonitory: "The moment you recognize what is beautiful in this world, you stop being a slave" (275). Balram produces his philosophy; "Let animals live like animals; let humans live like humans" (276), has visual contact with the white tiger, faints soon after and then, in a letter to Granny, cries: "I can't live the rest of my life in a cage, Granny. I'm so sorry" (278). Soon after he slits his master's throat and runs away to Bangalore with his bloody money. Balram experiences no remorse in betraying Rama, Mr. Ashok's principal chauffeur, on his way to fulfilling the new ideal of freedom. To justify his action he remembers a story he heard at a train station: "One day a cunning Brahmin, trying to trick the Buddha, asked him, 'Master, do you consider yourself a man or a god?'"

The Buddha smiled and said, 'Neither. I am just one who has woken up while the rest of you are still

sleeping' (315). Likewise he also considers himself neither a demon nor a man. He has woken up. He also says, "All I wanted was the chance to be a man and for that, one murder was enough" (318). He keeps his father's wish, "My whole life I have been treated like a donkey. All I want is that one son of mine at least one should live like a man" (30).

When Sita gave Hanuman a beautiful pearl necklace, he began to break the pearls with his teeth to find out whether any of the pearls contains his Prabhu Rama. He does not keep a thing devoid of Him. But modern Hanuman (Balram) keeps a strong bottle, Johnnie Walker Black, to murder his master. Modern Rama (Mr. Ashok) is quite different also. When Sita was taken by her mother Earth Rama did not seek other woman's love. When Pinky Madam returns to America, Mr. Ashok returns to his first love Uma. His family tried to send Balram to jail in the hit-and-run case committed by Pinky Madam.

The myth of Hanuman is effectively used by Adiga in modern day situation. It expresses the changing perspective of master-servant relationship. The myth has got reversed in modern situation. The protagonist Balram explains to Mr. Jiabao, the Premiere of China: "The greatest thing to come out of this country in the ten thousand years of its history is the Rooster Coop." (173) Like a white tiger, Balram alias Munna breaks the coop.

Adiga's hero breaks the coop and he is the rarest of the human beings and rightly called the white tiger. He adopts all the false means to climb the ladder; the means which are feared by an average Indian due to his feelings of loyalty towards his master. So Lily Want aptly writes, "The novel, one must say, poses a threat to the cultural ethos of India ..."

Adiga deconstructs the myth of Hanuman to suit his purpose. His materials in *The white Tiger* differ substantially from Valmiki's *The Ramayana*. These materials are social not mythological. Adiga's portrayal of Mr. Ashok, Pinky Madam and Balram is, in fact, a parody of Rama, Sita and Hanuman respectively. Adiga's Ashok, Pinky and Balram are modern version of archetypal figures. Influence of James Joyce's *Ulysses* is clear in this respect. Adiga weaves his plot artistically with the threads of ancient myth and post-modern Indian reality.

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UNVEILING THE DOUBLY MARGINALISED: A FEMINIST READING OF KAVITA KANE'S *KARNA'S WIFE AND SITA'S SISTER*

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Abstract:

The article titled 'Unveiling the Doubly Marginalized: A Feminist Reading of Kavita Kane's *Karna's Wife and Sita's Sister* explore the psyche of two characters Uruvi and Urmila respectively. Uruvi, hitherto neglected character, gains proper attention in the novel *Karna's wife*. Urmila, the most disregarded character, becomes the central character in the novel *Sita's Sister*. Through a re-visioned myth making technique, Kane presents Uruvi and Urmila as defiant characters who raise their voices against the dominating patriarchal discourse. In *Karna's Wife* there occurs a re-view of unfairness and subordination in relation to gender and caste done by the upper class Pandavas along with the great male icons to Uruvi and others. By fitting Uruvi into the mould of modern new woman, Kane exposes the cruelties done by Pandavas to the female figures like Uruvi, Kunti, Vrushali. Whereas in *Sita's Sister*, Kane has given Urmila a well-built feminine identity and presents her as one making use of the feminine power in her to express her opinions and make decisions in favour of women in a patriarchal society.

Key words: *Psyche, re-vision, patriarchy, subordination, discourse.*

Critiquing the prominent patriarchal domination is one of the major concerns of Indian women writers. The two novels of Kavita Kane reveal her concern and strong passion towards the bold women characters in mythic tradition. Kane like other women writers of the modern period presents female protagonists as bold enough to break away the fetters over them and also throw-outs the stereotypical traditions in which women play passive roles. Kane introduces the novel *Karna's Wife* and *Sita's Sister* through the technique of revisionist story telling. Revision simply means re-visioning the entire novel from another one's point of view here this happens from the feminist angle. Here the author reconstructs the images of women in a different way. Simply it is an attempt to retrieve female identity from the oppressive phallogocentric language. Many contemporary women writers have made great effort in re-constructing the well-established myth structures. Myth is a traditional or legendary story, usually concerning some being or hero or event which comes down from history that has an accepted meaning in our society. Here the author Kavita Kane, a true blue Punetite appropriates the myth and assigns new meaning to it through her novels *Karna's wife* and *Sita's Sister*.

Myth, the patriarchal language, always subjugates women. Ever since the story of *Genesis* came out women were treated as being created out of man. By reconstructing the epic Mahabharata and Ramayana respectively, Kane sabotages this patriarchal language and brings Uruvi (*Karna's wife*) and Urmila (*Sita's sister*) to the surface level to fight with the evils of male dominated society. In the above mentioned epics, both of these characters have no significant role, whereas in *Karna's wife* and *Sita's Sister* they play the major role. Kane's Uruvi and Urmila question the discriminations of the royal society and act against the differences in variant ways. Unlike Vyasa's and Valmiki's characters, Kane's protagonists question the discrimination of the royal society towards subservient people. Uruvi's act of breaking the fetters goes to an extent of selecting groom from an outcaste without minding the protest from different angles. Urmila, apart from Sita, very actively fight against the odds in a male chauvinist society.

The legendary epic writers have never given any special consideration in bringing the characters Uruvi and Urmila to limelight though they have done many daring deeds during their life time. The novel *Karna's Wife*, told from Uruvi's point of view, unfolds against the backdrop of the epic struggle between the Pandavas and Kauravas. It is a moving story of love against all odds. In *Karna's Wife* she portrays the female protagonist Uruvi as a rebellious character who raises their voices against male dominations, foolish conventions, political and social restrictions and cultural backwardness.

Karna's wife is definitely a feminist writing in which myths are re-visioned, rewrote and re-told from a female point of view. Here the author focuses on a character that is hitherto neglected by the readers. The title *Karna's wife: The Outcast's Queen* reveals the protagonist as doubly marginalized, first as a woman and second as an outcast. Uruvi, unlike other passive female characters, raises her voice against the patriarchal society and interrogates every false notion bravely. Kane makes a deep probe into the psyche of Uruvi and presents her as a formidable character who challenges the stereotypical clichéd norms of society.

It is a re-view of discrimination and subordination in relation to gender and caste. According to Adrienne Rich: "Re-vision the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction is for women more than a chapter in cultural history. It is an act of survival" (18). The novelist Kane adopts this strategy to present before the readers a strong Uruvi. She looks back into the history to fill the new bottle with old wine. Under the guise of a mythical fantasy Kane analyses the different realms of a female mind. Unlike other characters, Uruvi is presented as strong enough to raise her voice against the misdeeds of man, including her husband's. Kane's portrayal of Uruvi as an aggressive one is really tricky. Her belligerence seems to be a real threat against man's power and superiority. Here she brings out a new kind of meaning to womanhood. In patriarchal society there is a mistaken belief that the curses of womanhood lies in the blind acceptance of the inequality imposed on the women. She shatters this view and upholds the notion that women should be given equal voice, equal opportunity and equal place like the man. She struggles against all the odds that come in the form of injustice against both women as well as the outcasts. The novelist presents her an incarnation of women's pride, sharp intellect and strong will. Kane brings to the surface the broader and deeper aspect of Uruvi's mind.

Kane portrays Uruvi very realistically by unfolding the different facets of her life. Kane introduces the character Uruvi as: "The spirited daughter had inherited her mother's glorious beauty and her father's sharp mind, and both sizzled in her short flashes of temper" (9). Uruvi, the princess, who has enjoyed the pride of an elite class, enters into an extremely opposite realm after her marriage with Karna. Uruvi as a single child has enjoyed the freedom in its all sense. Though the reader feels the character as an arrogant one, it is her arrogance in inquiring the patriarchy makes her a strong woman as well as a powerful character. Kane presents her as bold and an arrogant woman who is very much efficient in interrogating every false notions, conventional styles, and patriarchal rules.

In *Mahabharata*, Uruvi's desire for Karna is depicted as a mere infatuation. But Kane interprets it in different way. Uruvi's desire for Karna cannot be viewed as a fleeting infatuation of evanescent period. Uruvi the pampered princess of Pukeya, loved Karna whom most people treated with great scorn. In Kane's language it is her boldness that tempted her to fall in love with an outcast, by challenging the royal society and also knowing the every possible outcome. Uruvi shows an inclination towards her father more than towards her mother. The admiration towards her father prompts her to be like him both in talents and masculinity. She tried her best in converting herself into a daring princess who can be equated with other princes like Arjuna, Bhima... Her competence is showed in the following lines: "While girls of her age were groomed to become dainty princesses, princess Uruvi saddled her horse each morning to ride to the Gurukul where she spent the day immersed in the world of medicinal herbs and other remedies". (15) King Vahusha, the typical father considered her daughter a precious gem really becomes helpless at his daughter's decision in marrying an outcast, Karna. When Uruvi boldly reveals her intention to either marry

Karna or remain unmarried, King Vahusha directs her decision by reminding her of the social consciousness. He says: "Society will not permit me to keep you unmarried, nor will it allow you to marry a charioteer's son. You can't marry a half caste" (18). The words reflect not merely an anxious father but a system of patriarchal thought which is always resistant to change.

In *Karna's Wife*, Uruvi greatly condemns the caste consciousness of the Kshatriya clans by bringing out their different ritual practices. For them marrying a man of lower caste, 'pratiloma' (19) is prohibited by the *shastras*. At first, King Vahusha who is totally dissatisfied with his daughter's decision to marry Karna, the low caste, later changes his decision when he is dominated by the paternal instinct in him. He also follows the same righteous path of her daughter which is against the foolish customs and family pride. When her mother warns her against the plight of her future life, she lashes out against her and says strongly that she will be comfortable with Karna. Her audacity reveals again when she questions the handing over of Kunti, by her father king Sura, to Kuntibhoja, his cousin who is childless. She shows the readiness to question the paternity for this matter. She flaunts her parents by saying that if she were in Kunti's place, she would be furious and definitely question her father that for committing such a cruel act. To quote "I would have been furious how dare he" (26).

By using the mythical framework of *Mahabharata* Kane tries to give voice to another sacrificial lady character who was also victimized in the patriarchal hegemony. Through the portrayal of the character of Kunti, Kane brings out the tragic picture of her who has lost everything including her own identity, name, father, husband, kingdom, and pleasures. To prove how much a woman has suffered at the hands of patriarchy, Kane introduces before us the victim Kunti. Like every woman she also wants to lead a happy life with her husband. But she has to keep all the pleasures away from her married life. The greatness as well as the sufferings of Kunti is described in a brilliant way by the novelist "Kunti who would have preferred to have died with her husband but lived to be a mother not just to her sons but to the infant sons of Madri as well Kunti, the queen mother, who in an instant, became a king's widow without a kingdom" (27). Uruvi is commanding and candid, and hence she declares her affection towards Kunti without further delay. She is portrayed as a very passionate and practical character with obstinacy in her attitude. Though the royal princesses are forbidden many pleasures in their life, the real freedom they have enjoyed is their own swayamvara in which the prospective bride is given the freedom to decide her life partner. Uruvi voluntarily selects Karna, an outcast, ignoring the rage and wrath of the society. King Vahusha protects his daughter from the attack of male members by saying that "this is a swayamvara and the bride to be has the final say. She has the right to reject any of the suitors for any reason; she has the right to choose whomever she wants" (41). Thus the union between Uruvi the Kshatriya princess and Karna takes place. Karna the strong warrior also became helpless at Uruvi's fragile beauty, 'a beauty infused with a fierce determination' (41).

When Karna reveals his anxiety over their future life by merely calling himself a Sutaputra, it is Uruvi who gives him consolation by addressing him, 'A Sutaputra who was born to show valour and to achieve glory.... Honour is not in a name or status but what you carry in your heart.' (42). Here Uruvi dictates rules for her life.

Kane presents before us another dominant yet passive female character Vrushali, first wife of Karna: incarnation of peace and love. When she comes to know about the marriage of Karna with the Kshatriya princess she accepts it calmly by saying that 'if he is going to be happy, so be it' (45). She calmly accepts the institution of polygamy which is very much popular during that period. Uruvi, though a very young girl, transforms herself into a sturdy matured wife after her marriage with Karna "she was like a haven where he sought refuge and he knew he could never let go of her" (49). By showing two different natures of two different women through two different characters like Uruvi and Vrushali Kane proves the complex nature of woman—the passive and the challenging. Uruvi does not belong to the guild of conventional "life", who lives their life by submitting themselves completely to the will of their husband,

she violates all rules of Karna. She is not Karna's shadow, rather, makes his voice and world. The only guilt she has felt in her life is her intrusion into Vrushali's 'marital paradise' (50) without her consent. Sometimes she becomes a typical wife who works out her envy at her husband's first wife whenever Karna utters good remarks about Vrushali.

As the wife of Karna, Uruvi has to pass through a series of disgraces from many members of the royal family. Kane is successful in portraying Uruvi's experiences as an outcaste. Kane talks about the disdain that a pariah woman faces among the elite with evidences. In this novel all the royal ladies, Uruvi's friends and acquaintances have ignored, avoided, and refused to join with her; more than that, people have treated her with a 'frosty disdain'(58). She becomes conscious of her low esteem and her fall from grace. Unlike other women characters in this novel, Uruvi is never interested in gossips, rather an epitome of beauty and an informed in art, literature and medicine. Among the royal ladies, she is lowered to the rank of an inferior one, an outsider who has lost her identity as the princess of Pukeya and the Queen of Anga. The treatment or the humiliation she experiences from them, reminds her about her mother's words of caution regarding her future life with Karna which was once discarded by her. Author blatantly remarks that:

“At a particular moment she recognized the cruelly superficial world which tried to instill negative spirit in her. But she proved herself that no one can beat her down in the name of social chastisement. King Vahusha's comment on her daughter is enough to acknowledge her bravery/braveness. 'Courage is very odd '.....'Any other person would have locked herself in her home to hide from this deliberately cold treatment and the unkind remarks but not my Uruvi, she's a lioness all right” (61).

The *Puranas* consider woman as a non-entity and totally subservient to man. As a writer, Kane looks at Uruvi from a woman's point of view. Kane's Uruvi is powerful in questioning the royal patriarchy. At one crucial moment Uruvi questions Bhishma Pitamaha, the most venerable figure in Hastinapur regarding his prejudice towards Karna as the charioteer's son (62) and Arjuna the Pandava prince. Uruvi also questions the discrimination prevalent in the society. How the patriarchal society considers the outcast and how they deny the privileges to the lower caste. It is evident in her statement which she utters to Bhishma: “Karna is a warrior by his deeds but each time whenever he and Arjuna were compared Arjuna has won because of his noble birth and not because of his merits. Is that no unfair that it has blown up into a huge wrong?”(67). Kane's Karna evaluates Uruvi's character and addresses her as an extra ordinary creature of opposites “there seem to be women in her, one rational and other emotional (67). More than a wife, Kane's Uruvi also carries out the role of a guide, mentor, and philosopher---. Karna himself admits it without even a tint of shame (67). “It's not just love and beauty as you so dismissively say. Uruvi has taught me a lot of thingShe has taught me to live” (67). Here the male one acknowledges the female one.

Uruvi lashes out at all male icons. The ideology Dronacharya symbolised was also getting attacked in a female ideology. It is a fact that a teacher should behave impartially by imparting knowledge to each and every one who are seeking it. But Guru Dronacharya has denied it to Ekalavya and Karna due to their caste. Uruvi, though a feminine figure, shows great courage in questioning him by asking “Is that the dharma of a teacher? How can he be the perfect guru if he is so blatantly partial? If he is not humble and honest he can he teach his students those virtues?” (75). She once again proves her gallantry.

She plays different roles in her life. The role of a good daughter, dutiful queen, curer, and a passionate wife. She can be called a reformer who has done her best to change the society's attitude towards the outcaste. Her love towards her husband has no boundaries. Her rage towards people who ill-treats her husband is evident in her each performance. To Karna's query: 'are you going to get angry and abusive with all the people who have behaved badly with me?'(77). Uruvi without further delay says that “yes I shall! I can't bear it if any one hurts you” (77). She also interrogates the position given to women by the royal society. “From when has any woman been informed or asked, for advice on court politics and family

intrigue?" (111). In earlier times women have no voice in society even if it is in protection of her own husband. But Kane's Uruvi sometimes reminds us of Kannaki, the mythical heroine who showed no hesitation in burning out the entire city in terms of her husband.

Starting from her childhood, Uruvi represents a shift in the prevalent system of thought. She expresses the power to question wrong deeds, and also shows the reason to separate the wickedness from good. That is why she retorts Duryodhana for his bad influence on Karna. She does not want to be a passive wife. She strongly expresses her opinions to anyone without considering their age, the time or context. She tries to convince Karna about the false intentions behind Duryodhana's feigned friendship by knowing that it falls on the deaf ears. Her rage against foolish customs is evident in her protest against Madri's act of committing 'sati'. She questions the practice and asks how a mother could do this to her tiny children. All these show what a formidable character is Kane's Uruvi.

Though she feels the humiliation as an outcast's wife, she never shows the keenness to give up Karna for her own sake. A woman's weakness is her sobs. But Uruvi is strong enough to hide her grief. Her cries are always silent and tears are unseen. The world has never paid any attention to the silent cries of an outcast's queen. She is made up of the stuffs like goodness, sacrifice and love. She can be beaten by only one thing-love. The only negative quality which has affected her greatly is her jealousy towards Draupadi. It is evident in the following line: "It is the thought of Draupadi that now tormented Uruvi. She could not forget the look of intense yearning she had seen in Draupadi's eyes, her gaze lingering on Karna" (111).

Kane portrays her as an influential woman as well as a humorous wife. She even does not show any hesitation in teasing her husband when he has expressed his excitement in becoming a father by mentioning that he is not becoming a father for the first time. Only Uruvi can ask such a question to such a challenging hero, her adoring husband Karna. When she comes to know about the tragedy of Panchali she shows the audacity to question the injustice shown towards a woman in public. She becomes furious and becomes a visionary by predicting the impending disaster. She is not ready to subdue her voice; instead, she raises her voice against everyone. She retorts against her husband and openly announces her detest towards him by sharing the news that she has decided to be away from him. She also says that she cannot love Karna as she did earlier only because of his active role in humiliating Draupadi. She is not ready to silently suffer the disgrace on womanhood. Here Kane's Uruvi becomes a real protestor. She asks him "did it make you feel proud, great warrior, to pull a woman by her hair and haul her through the royal hall (116). She is heroic enough to question the crime committed by her husband. Through her admonishment she makes him confess the wrong cruel deed he has done to Draupadi. As a woman she really values the proud womanhood. Her acts are more than to protect womanhood; they are against injustice of social evils.

Though Kunti is a motherly figure to Uruvi she accuses her of being tricky in using Draupadi as a weapon for the sole purpose of bonding the five brothers forever. She condemns her not only for invalidating woman's soul but also for making Draupadi, a whore before the public by sharing her as the wife of Pandavas. In our ancient society, the royal consorts are not allowed to go out of their palaces. But Uruvi breaks out the shackles and enters in to the role of a healer by practicing the art of curing for soothing the suffering of others without considering the protest from the people around her. She questions her father on the need of cruelty called war. She is well aware of the fact that she cannot put a stop to the so called war. So she sympathises with the war victims irrespective of their caste.

Though she is an ardent critic of Karna, her love towards Karna is never-ending. When Shona alleges that Uruvi's love is fake and she is much self-centered, Uruvi bursts out her feeling and says flatly everything in her mind. She strongly expresses her rage towards Shona when he tries to categorize her elite. She becomes really furious when Shona calls her a pretender who is interested in showing strong discrimination towards her outcast husband. When she comes to know about the fact that Kunti is Karna's mother, she bluntly expresses her anger against Kunti for hiding her motherhood of Karna by giving him up in the river. She says that Kunti has revealed this only in the eleventh hour to save Pandavas and also

calls her a selfish one and censures her as the responsible person for Karna's failure. "He remains rejected even now as he was at birth .You made him a pariah within his own family" (259). Because of her concern towards Karna, Uruvi shows wrath against Kunti while Karna keeps unvoiced. As a dutiful, loving wife she cannot bear the disgrace that has befallen on Karna and counts all the astringent moments in his life and blames Kunti for all these.

Simon De Beauvoir's image of 'the modern woman: who would be equal of men and who would think and act like a man and instead of bemoaning her inferiority to men, she would declare herself their equal' (149), is an apt mould for Kane's Uruvi to fit in. Like modern new woman she bravely counts each and every rule broken by the righteous Pandava and questions the right in discarding the dharma in many vile deceptions. Though the thought of death of her husband torments her very much, she engages in bringing solace to others. As an ordinary woman she is also shattered at the news of her husband, but at that moment she recalls her husband's words and transforms herself into a sole dependent of her family. She shows the courage to console Duryodhana who laments over the death of his dearest friend Karna. Soon after the death of Karna she gains some courage and engages herself with the habit of curing others. She is haunted by the memories of Karna and lives the remaining life as an outcast's queen in Karna's home by rejecting the offers made by the Pandavas.

In *Sita's Sister*, Urmila comes out of the shackle of marginality imposed upon her by the male dominant society. Here, she is not an ordinary girl who remains herself in the shadow of Sita and Lakshman. Instead, it is through her they find solace and courage. She acquires the status of an audacious heroine, who struggles to keep everything intact when the situation is adverse. Like a combatant, she fights against all the malevolence that exists in the society and also questions the injustices and atrocities show towards the submissive category of society, especially to Sita. Urmila's open mindedness is revealed when her sisters reach the palace of Ayodhya. Urmila receives a warm welcome there, but she is quite unhappy about how her sister, Sita, is treated. Urmila cannot tolerate the act of ignorance towards her sister and raises her voice against it. But Sita, who always remains passive and in obedience to the ways of male dominated society, never reacts to the decision or insults made by the elder. Nevertheless Urmila shows no inhibition in questioning the attitude of the family towards her sister. When Kaikeyi refuses to accept Sita as Ram's bride and when they are planning for a remarriage for Ram, Urmila becomes angry and she remarks "This is Tyranny!"(101).

Urmila, at another time, furiously interrogates the policy of the family and also abuses Ram for being silent. When Manthara criticizes Urmila for not helping her in the kitchen as the women in the palace were made to believe by the society that cooking is the duty of the woman. She strongly resists the patriarchal custom and decides to paint rather than cook. She resists the preconception of the society by seeking and gaining knowledge from a very young age and attending intellectual discussions, which were forbidden for women in a traditional patriarchal society. Unlike other women, she does not want to be confined herself within the four walls of her palace. Her curiosity to learn something new has changed the society's notion that girls should not be educated. Instead of being meek, passive and obedient, Urmila becomes cognizant of the feminine energy within her and emerges as a courageous and authoritative woman.

Kane's Urmila exhibits masculine assertiveness throughout while retaining her essential femininity. Her courage and fearlessness have a physical manifestation in an instance where the swayamvar is taking place. During the swayamvar, Ram lifts the Shivdhanush, breaks it and wins the trial. After that incident, when the entire Rajsabha is engulfed in sage Parushuram's wrath, Urmila interferes there wisely to reduce his growing anger and thereby protects the entire kingdom from his wrath. The novel portrays Urmila as a great feminist icon. Unlike other women characters, she makes bold decisions to pursue her passions of painting and studying Vedantic verses. Like Sita, she doesn't accompany her husband to the forest, instead, takes care of her family and engages herself in handling royal duties. After

the death of king Dasharath, the kingdom of Ayodhya is in danger of war. At that crucial moment, it is Urmila who supports others to get ready for the war. She orders like a queen and firmly takes decision to overcome the dilemma. Her ability in handling matters is evident in her mother's words about her, "if you can run your home well, you can conquer the world!"(183).

Kane is successful in portraying the forgotten, unnoticed and unheard characters Uruvi and Urmila before the readers in a very different outlook. Their journey is truly a quest for a voice, an identity and personal progress. The author clearly lends a feminist undertone to the hitherto unheard voices of Urmila and Uruvi and rearticulates their position in the society.

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ARTISTIC VISION OF EAST-WEST ENCOUNTER IN THE WORKS OF ALICE MUNRO AND RUTH PRAWER JHABVALA

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Abstract:

A sincere effort has been taken to bring together two of the most popular writers of the East and the West, namely Alice Munro, a Canadian novelist and short story writer, and Ruth Praver Jhabvala, a Polish by birth who later on settled in India marrying an Indian and wrote mainly about India, Indians and Western women in India. The specificities of social life, customs, cultures, traditions, family surroundings, etc. have conditioned the artistic vision of the two writers. The present paper develops to show women's relationships with their husbands, daughters and others in their families. The paper also studies how they develop their women characters' mindset from girlhood to womanhood, and show how correspondingly the characters change their attitude and sensibilities. The two writers are typical in the sense that they are endowed with the consciousness of the problems faced by women in their domestic domain and in society. Effort has been taken in this paper not to bring in mere parallels, but to integrate the unique artistic vision of both the writers by putting them on the right track.

Key Words: *Artistic vision, sensibilities, womanhood.*

Alice Munro and Ruth Praver Jhabvala wrote novels on India. The specificity of social life, customs, cultures, traditions, family surroundings, etc. have conditioned the artistic vision of the two writers. They are typical in the sense that they are endowed with the consciousness of the problems faced by women in their domestic domain and in society. Effort has been taken in this paper not to bring in mere parallels, but to integrate the unique artistic vision of both the writers by putting them on the right track. First the place of women in contemporary society and their familial relations are visualised by both the authors. Though they belong to two different countries and cultural traditions, they have developed their own perceptions concerning women, their urges and needs on the basis of human equality and dignity, keeping in view, their actual social conditions. Although the common denominator in each of the writer is the deplorable condition of women, each in her own unique way studies the problem from her own cultural perspective.

The study of the mother-daughter relationship, the relationship between women living in the same families, the problems women generally face as they live with their husbands, their submissiveness to their domineering husbands, their trials to sally away from the mainstream, their search for self-fulfilment and their final homecoming in order to find some measure of adjustment and accommodation within the existing situations are some of the common areas of interest shared by both the writers. In both writers, human love pervades their stories in which sisters are bound by mutual love and affection, and stepmothers and stepdaughters are tied together by cords of indescribable love. As wives, the women figures, shower upon their husbands abundant love in spite of the fact that there are problems to be resolved.

Ruth Praver Jhabvala's writings deal mainly with the Indians and their ways of life and hence there is a tendency on the part of the critics to call her an "Anglo-Indian" writer. The other part of her works deal with the Indian women living abroad, and a variety of English folks, young and old, living in India. As many of her English women in India accept the Indian ways of life and try to assimilate Indian culture, they

are studied along with the Indian women characters. About this problem of categorization Jhabvala herself has said: "Sometimes I write about Europeans in India, sometimes about Indians in India, sometimes about both, but always attempting to present India to myself in the hope of giving myself some kind of foothold" (qtd. in James Winson 720).

This double vision gives her (Jhabvala's) works richness and power, and a sense of naturally controlled irony. Sastry points out that "The East-West encounter is one of the basic themes in many of her short stories" (164). Her plots centre on domestic situations and everyday occurrences. The fundamental importance in their stories is people's perceptions of themselves, of others, and of the world at large. They demonstrate what a woman sees in her family and around her and how finally she behaves as a meek, mild and domesticated ordinary woman. The two writers endowed with a unique and rare vision of life and an incredible power of transmuting their personal experiences into artistic creations which are beautiful and realistic vignettes of family life.

Generally, a woman's identity is defined in terms of her relationship as a mother, a daughter, a sister and a wife. It means virtually a woman does not have an identity of her own. Living in society postulates human relationships which can become a source of vibrant, fulfilling experience to the individuals or can lead to frustration and anguish. Munro has rightly understood this psychological factor and hence familial connections are very strong in her stories. Her portrayal of women characters from different generations throws light on her understanding of the importance of human relationships. In Munro, mothers are portrayed as sick and crazy. But in spite of the sickness and the hysterical nature, the mothers have deep and intense love for their daughters. One may find a faithful and realistic representation of Mother-Daughter relationship in her works. As Notar and McDaniel state, "One of the earliest and most profound bonds women form with each other is that of mother and daughter" (11).

Munro wants to stress upon the fact that whatever be their situation, they are primarily concerned with the well-being of their daughters and the other members of their family. In the story "Family Furnishings" Munro shows that the mother becomes very sick, and soon she changes herself into "a stricken presence around the house" (*HFCLM* 98). Amidst her sickness, she always gives counsels to the daughter and later it is emotionally felt by the daughter as: "My mother would say that she did not like to see a woman smoke. She did not say that it was indecent or unladylike--just that she did not like it" (88). The daughter also puts across that her mother has a horror for irregular sex and she feels that sex is only for married people. The mother figures feel that it is their duty to prepare them to face the future ordeals as boldly as possible or adjust themselves to the situations that may arise.

A similar situation is seen in the story "Soon" in *Runaway* when Juliet goes to see her sick mother, Sara, with her daughter, Penelope. To express her deep love for her daughter, the mother, though very sick, goes to receive Juliet and Penelope at the railway station. She reaches out her hands for Penelope "the arms that slid out of her sleeves were sticks too frail to hold any such burden" (90). Penelope, who has tensed herself at the first sound of her grandmother's voice, yelps and turns away, and hides her face in Juliet's neck. Munro artistically emphasizes the extremely sick mother's intense and unfathomable love for her daughter and granddaughter.

Munro's portrayal of the condition of sick mothers at home makes her readers awesome. Nevertheless, their love for their children never abates. The sickness and the neurosis of the mother who was suffering from Parkinson's disease are in a way reflected in her stories. In an interview with Geoffrey Hancock, Munro said, "Mother-daughter relationship interests me a great deal. It probably obsesses me. . . . Probably because I had a very intense relationship with my own mother. She became ill when I was quite young" (*Canadian Fiction Magazine* 103-04).

Incidentally, it is to be noted that like Munro's mothers, the mothers of Jhabvala too are affected by a streak of hysteria and craziness, mainly due to their familial connections. It is quite interesting to see that these mothers very often miss the love and affection of their husbands and they turn towards their

daughters, showering upon them all their love and kindness, feelings and emotions. Evidently, one will be impelled to find how mothers, whoever they may be, are actuated and conditioned by social, cultural and familial traditions. This common factor underlies and unites the artistic vision and the psychological understanding of the two artists who realistically bring out the behavioural patterns of the mothers in their respective cultural settings.

In “Gopis” Jhabvala tells the story of Lucia who prefers to go to India from her native place New York to learn Indian dance. Lucia finds it hard to reckon herself with her mother who is a Westerner scorns Lucia's commitment to Indian dance. So Lucia refuses to see or speak to her mother for months and she does not even say “goodbye” to her before leaving for India. However, since her arrival in India, both mother and daughter are constantly on the phone talking to each other. After she goes back to New York, Lucia gives up all her desires, ambitions and interests for the sake of her sick mother forever and stays back in Connecticut.

Indian mothers' inexplicable love for their daughters is also deftly depicted. This deep-seated love for children is ingrained in the very heart and soul of all mothers, whatever be their nature, culture and traditions, bring Jhabvala very close to Munro. It is a common psychological, physiological and biological trait in all women. Again in Jhabvala's story “Life,” Rosemary's mother, Nina, furnishes her room so beautifully well when Rosemary arrives from New York. The daughter who cannot accept her mother's love feels that it “had been overlaid by my own interests” (*MNL* 5). Also the mother Nina who has been a spectacular beauty begins a career as a film actress that may lead to stardom. The daughter knows the fact that it is very hard for her mother that she is not pretty. The daughter's as well as the mother's attitude and feelings towards each other is well brought out by the writer: “I knew how hard it was for Nina that I was not pretty, . . . She would buy me frocks that would have looked lovely on some other little girl and I put them on eagerly. But it was Nina herself who said, 'Take it off, darling,' and she would turn away in tears” (*MNL* 5).

Jhabvala also points out that it is only in the mother's house a woman can find the needed comfort and consolation and not anywhere else. In the story “Prostitutes” Tara lives in a house which is bought for her by her lover, Mukand Sahib. She has not felt lonely at all in the house. She eats and sleeps and plays with her daughter, Leila. She is very proud of her husband and of his attachment towards her. When Tara visits her mother's place, she relaxes that it is: “. . . the most comfortable place. . . Tara stretched herself out on the mattress on the floor in an attitude of complete relaxation” (*HIBHM* 201). When Tara complains about her lover to her mother, “I don't want to see him ever again. I hate him. . . I'm not going back there. I shall stay with you” (205), the mother advises her: “You can wait for seven births and plead and pray with folded hands, and still you will not meet again a person like Mukand Sahib” (204). She continues, “He has been sent to us from above” (207). The story illustrates that a mother's love for her daughter is unfathomable and real, whatever be the circumstances under which they live. As C.S. Lakshmi puts it “A woman's conflicts, battles and victories are viewed as springing from the family and as being resolved within the family system” (141).

It is to be noted that in both the writers, in certain situations, the relationship between the mother and the daughter gets strained but the mothers' love and affection towards their daughters never alters. Also, sometimes, the daughters are ignored and neglected by the mothers to a certain extent. However, at the end, forgetting all differences they come close together and enter into a new realm of heart-warming love relationship which is all the more tantalizing. This psychological change-over is portrayed by both the writers as faithfully and as realistically as possible.

Another interesting area in both Munro and Jhabvala is the portrayal of the relationship that exists between the mother-in-law and the daughter-in-law. Munro in her stories reveals the strong love that unites the two. In “Jakarta” Cottar leaves his mother and his wife to Hong Kong. He has real concern and affection for his mother, Delia, as it is revealed from the words of his wife Sonje: “He knew I'd never desert her. So

that was all right” (*LGW* 108). Sonje, the daughter-in-law, is very fond of her mother-in-law and her love for her goes even further than that of the son. Under no circumstance, both the mother-in-law and the daughter-in-law break their hearts and lose their love for each other by openly discussing Cottar's separation with them.

In some of the stories, Jhabvala too, portrays the sincere relationship between the mother-in-law and the daughter-in-law though at times their relationship gets strained because Western daughter-in-law does not like the culture difference shown by the mother-in-law. She has her own grudges when she senses that her mother-in-law does not like her Western fashions and style of behaviour. In the story “The Young Couple” the English daughter-in-law, Cathy is proudly welcome by all in her Indian family. She knows very well that the family has great love for her than all the love that is being showered upon her by her English friends: “She could not complain that they did not care for her. The trouble was they cared too much, so that she felt herself lapped around and drowning in more love than she had ever before, among her cool English family and friends” (*SC* 54). The mother-in-law, however, does not like Cathy's excursions on the streets “alone and on foot” (56). On such situations, Cathy expects her husband, Naraian, to tell his family about the independence customarily enjoyed as a right by English girls. Cathy feels worried when he fails to give a reply: “But Cathy didn't say anything. Unlike the others, she had no liking for these family rows (57).

Jhabvala's thrust in this story falls on cultural difference. While in India, she has noted, how mothers-in-law in many of the families, adjust themselves with their daughters-in-law. This is also contradictory to the popular Indian proverbial saying that there cannot be any love and care between the mother-in-law and the daughter-in-law. As an English woman, who has lived in India with an Indian, Jhabvala, perhaps, does not want to paint a proverbial mother-in-law who eternally wrangles with her daughter-in-law even for petty reasons. In the story, both the mother-in-law and the daughter-in-law, in spite of all cultural differences, adjust themselves with each other. What that intertwines them is the spirit of love and feeling which tell that only accommodation, adjustment and compromise can make their lives happy. There is perfect understanding between the two women at a deeper psychological level. The two do not want to have any disturbance in the family and as such despite all loneliness that engulf them, they love each other and live peacefully.

Another interesting area is, in all communities and cultures, one cannot expect any cordial relationship between the stepmother and the stepdaughter. Here too, both the writers do not want to paint the problems that arise between them. By showing love and affection the psychological problems can be solved is the basic intention of the two writers. The step-motherly attitude is a universal one. In the Tamil culture, even from time immemorial, there has always been a strained relationship between stepmother and stepdaughter as they fight for paternal love and property. There are ever so many literary works which show this inherited cultural setback.

One can easily realise the opposite of this 'inherited cultural setback' artistic ambition on the part of the two writers in their portrayal of stepmothers and stepdaughters. In Munro's “Royal Beatings” in *The Beggar Maid*, the relationship between the protagonist Rose and her stepmother Flo, is highlighted. When Rose's stepmother gets irritated about Rose's behaviour, she goes to her husband's woodshed and makes complaints about Rose. Rose's father does not hesitate to use the belt on her. Many years later, when Rose gets a letter from a friend which says that her stepmother is very sick, she is the one who at once goes to her rescue. Munro, here, wants to show that like the own mothers, the stepdaughters show much concern and love towards stepmothers.

Like Munro, Jhabvala too wants to build up a new society which is free from all harsh realities, enmity and hatred. Jhabvala inverts and reverses the cultural factor and tries to point out that there should be immense love and affection between the stepmother and the stepdaughter in families. Like Munro, she is also actuated by the desire to improve the social conditions that exist in one of the then backward

countries of the world, namely India. In Jhabvala's story "Life" Susie, the stepmother has intense love for her stepdaughter, the narrator of the short story. Whenever there is a problem in the family, she consults only her stepdaughter. After her father's death, the love between the two intensifies to a deeper level. The narrator says "She phoned me every day and often I had to go visit her, if she had a cold or the pain in her back was bad . . ." (MNL 20). The death of the father leaves a void in the family and the gap is filled by the inexplicable love that is being experienced by both the women. They make a lot of adjustments and live like sisters. Jhabvala's portrayal of this kind of family, though it is English, reflects her humanistic outlook and her respect for human values.

Yet another interesting common area is the portrayal of the relationship between sisters in a family. It is interesting to note that the "sickness syndrome" is obsessive with Munro and she finds it a very important channel for transmitting love to the members of a family. Incidentally, one must recall to one's mind the sufferings of Munro's mother who had Parkinson's disease and Munro's pity and compassion for her. In the story "Tricks" in *Runaway*, the two sisters, Joanne and Robin are very much attached to each other. Joanne has a childish body and is extremely sick and her sister Robin, a nurse, once goes to see a Shakespeare play in Stratford, where she meets Danilo, a man from Montenegro and falls in love with him. When they depart, they agree that they would meet again a year later. Since her visit to Stratford, her romantic notions make the two sisters not much united for a year. "For a couple of weeks the two sisters hardly spoke. Then, seeing that there were no phone calls or letters, and that Robin went out in the evenings only to go to the library, Joanne relaxed. She knew that something had changed, but she didn't think it was serious" (RA 253). Of course, Munro has twisted the scene, undermining the romance and replacing it with something more realistic, frightful, and harder to live with. Evidently, Munro places more emphasis on the emotional love that binds together the two sisters than on the physical love that blooms between them.

Surprisingly enough, Jhabvala too, has similar plots. In the short story "Ménage," the elder sister, Leonora, has deep love for her younger sister, Kitty. As in Munro's short story "Tricks" here too, the younger sister does not pay any attention to the elder's love for her though they are deeply indebted to each other than to anybody else. Leonora is a wonderful manager of all practical details at home whereas Kitty is a pervert. Kitty's apartment is always in a mess. She lazily sits on the floor, wrapping her arms round her knees and her long reddish hair trail around her. On the other hand, "Leonora often came to check up on her sister--she would be . . . washing the dishes piled in the sink, while clicking her tongue in distress and disapproval" (MNL 34).

Whatever be the situation, both Munro and Jhabvala do not ignore the waywardness of young women. They wish that women should soon realise their folly and understand the need to have a lasting relationship with one another in their families. What comes to the surface in both the writers is the humanistic element of forgiveness and the readiness to give up all that hampers unity in families. Sisters who are in dire distress relate themselves to each other by sharing their experiences and problems. Alladi Uma who discusses at length the intense love between sisters refers to the story of Nalini in Kamala Markandaya's novel *A Handful of Rice*, as ". . . so sympathetic to her sisters' sufferings that she is willing to antagonize even her husband, Ravi" (79).

Some wives in the short stories of Munro and Jhabvala too are extremely devoted to their husbands and they never expect from them anything other than their love for which they are ready to suffer and even sacrifice their lives. Traditionally, wifedom has been seen as a desirable and valued position for women and it is considered obligatory for any normal woman to be a good and sacrificing wife. A wife is expected to be "the angel of the house" as termed by Virginia Woolf.

The wives of both Munro and Jhabvala fit well into this framework. A fair example of this is Johanna, the protagonist of Munro's title story "Hateship, Friendship, Courtship, Loveship, Marriage," who works as a housekeeper for the eminent hardhearted man Mr. McCauley and the caretaker of his

granddaughter, Sabitha. Sabitha and her friend, Edith, concoct a series of love letters, supposed to be written by Sabitha's widowed father Mr. Ken to Johanna. They are written in such a way that Johanna sincerely believes that the letters have come from Mr. Ken. Mistakenly believing that he is in love with her, she gives up her job and travels to a remote village where Mr. Ken lives. Unfortunately, when she arrives at his place, she finds Mr. Ken who is seriously ill and she plays the role of a wife. The story clearly illustrates how a woman, out of love and compassion, changes the life of a man and ultimately brings him back to life. In the story, the question of male-domination and female suppression does not arise at all. Both a wife and a husband are united by cords of love, indeed boundless, limitless and even incredible.

Jhabvala too presents in some of her short stories, wives who are totally devoted to their husbands, and yearn for their love and affection despite all familial problems and misunderstandings that creep in. In the story "Two More under the Indian Sun" Jhabvala presents the character of two English friends, Margaret and Elizabeth who are in love with India. Elizabeth is married to a fairly tyrannical Indian, named Raju. Margaret is of the view that there is no need for a woman to be afraid of her husband because marriage is based on "Trust and understanding" (OI 184). Once Raju gets very angry with his wife, raises his voice higher and pulls her hair. It is just at this moment, Margaret enters the room and stands in the doorway watching them. While the husband and the wife stand frozen, Margaret says, "we don't treat English girls that way" (188). Elizabeth is not prepared to lend her ears to the piece of advice that comes from Margaret. Her love for Raju, in spite of all his beatings and indifferences is boundless. Elizabeth hides the fact and tells Margaret that he "was helping her comb it" (188). Jhabvala comments: "*Yes, he was her India!* She felt like laughing when this thought came to her. But it was true" (OI 193). The assessment made by Sharada Iyer towards the wives who are figured by Jhabvala is quite convincing: "It is only the women who will go to absolute lengths for love . . ." (143).

From the above said instances taken from both the writers it may be understood that both have raised human love to the state of "divine love" which one calls "Agape." In Munro, human love comes spontaneously as she herself had experienced it personally while she was with her sick mother. In the case of Jhabvala, it comes from her absorption of Indian cultural and religious values. Kh. Kunjo Singh remarks "Despite her Western upbringing, Jhabvala has digested all the . . . religious literature just to understand the sweetness of the soul of India" (193). It might have also come from her intention to show to the reading public how social realities could be altered and the unities in families could be strengthened if women behave normally without any affectation and pretense.

The various roles played by women in their families such as the roles of mothers, daughters, mother-in-law and daughter-in-law, stepmothers and stepdaughters, sisters and wives are highlighted in a very elaborate way. Munro carries over to her mother characters her own care and concern, love and affection which she had for her sick mother. Jhabvala is ever reminiscent of her separation from her Jewish families, neighbours and parents and she very realistically transfers her feelings and experiences to her characters.

Also in both, Munro and Jhabvala it is understood that some of the mothers are sick and crazy, yet their love for their daughters never gets abated. In both, the mothers warn their daughters as to how they should shape their lives so that they can have a happy married life with their husbands. Sometimes, the daughters feel that they are neglected but the moment they come home to see their mothers all differences vanish and there blooms perfect love and understanding between them. However, this cannot be generalised, because some mothers are waywardly and the daughters drift away from them and despise them till the end.

As a matter of fact, the author reflects in the paper what both the writers really find in their respective societies and cultures. If there is more thrust on Christian values in Munro, in Jhabvala the emphasis falls mainly on traditional and conventional values and ways of behaviour. Munro deals with the psychological aspects of the relationship, whereas Jhabvala looks at the problem from the cultural point of

view. Nowhere in the stories has she revealed that the Westerners despise India and its traditional and cultural values. All these show that the two writers want to build up a new society permeated by pure human love. The relationship between sisters in the families depicted by the two writers is also marked by indescribable love. Many of the wife figures in both are chaste, modest and loyal to their husbands in spite of all differences they find. Munro preaches that a wife should have constant devotion to her husband and must adjust herself with the existing situations as what she needs is only her husband's love and affection. In Jhabvala too, one comes across wives who totally devote themselves to the service of their husbands believing that marriage is based on "Trust and understanding" (OI 184).

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REDEFINING BEAUTY IN TONI MORRISON'S *THE BLUEST EYE*

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Abstract:

*Physical beauty, the major determiner of love and respect that one receives, is set mostly according to the ruling class standards. The whites, who once conquered the whole world, set the beauty standards in line with their convenience. White coloured, blue eyed, yellow haired, rosy lipped girls and women are considered beauty princess and queens, whereas the black girls and women, however cute they are, are treated with hostility. Toni Morrison, the only African American Noble prize winner, highlights how the poor black women are ill-treated in the hands of the ruling Whites. Especially, her first novel *The Bluest Eye* deals with the humiliations and hostilities faced by the poor black girl, Pecola. It narrates how the young girl is attacked from all the sides, due to her supposed ugliness.*

Key words: *Physical beauty, ugliness, humiliation.*

Toni Morrison's *The Bluest Eye* was published in 1970. It has the backdrop of 1940's, when the dominance of white was at the peak in every sphere of life. The novel, at first, received no considerable attention. Later, it gained currency, due to its controversial viewpoints. It has been studied by various scholars from various viewpoints such as race, class, gender, resistance, motherhood, etc. Concept of beauty in *The Bluest Eye* is also discussed elaborately. Nur Afiah and Inayatul Fariha from the State University of Malang studied the construction of Beauty in Toni Morrison's *The Bluest Eye*. The paper "supports the analysis of three important concepts of colonial problems, including constructed concept of beauty by colonizer, power of dominance, and also concept of inequality" (1).

The present study entitled "Redefining Beauty in *The Bluest Eye*" focuses on how the beauty standards set by the Whites of the 1940's are challenged by the emergence of young black beauties like Claudia, the child narrator. Morrison attempts to redefine the beauty yardsticks using two different voices. One from the known narrator, Claudia and the other one is Pecola.

Morrison's *The Bluest Eye* is constructed based on three different scales of beauty-1) Scale set by the white, 2) Scale set by the coloured and 3) Scale set by the black. The first two scales are established and accepted readily whereas the third one, scale set by the black-i.e. black is beautiful, is the subject of controversy till date. As Ogunyemi says the black people's state is terrible because all the white American ideals are unattainable for the black man and the improbability is symbolized by the idealism of the primer contrasted with the brutal reality of Pecola's life. Blacks suffer severe psychological impacts because of white supremacy which forces dominant standards of beauty on them. He charges both blacks and whites for Pecola's obsessive desire for blue eyes because right from her childhood she has been made to play with toys and admire movie stars that uphold the values of the white world (Qtd. in Ahmed 31).

The undeniable ground reality is that the black skin of the Afro-Americans forms the basis of racism in America. The whites corner the black merely for their physical appearance, for being black, for which they are not responsible. "The concept of physical beauty as a virtue is one the dumbest, most pernicious and destructive ideas of the western world", says Toni Morrison (qtd. in Menon 11). In *The*

Bluest Eye, it is “this deliberate perpetuation by the larger society of a physical Anglo-Saxon standard of female beauty as a measurement of self-worth” that plays havoc in the life of several characters (qtd. in Menon 11). According to this belief, women who are not Anglo-Saxon, who do not have a fair skin and blue eyes are not beautiful and hence are inferior. Morrison clearly challenges the white beauties with the noteworthy view of the child narrator Claudia, who hates Shirley Temple. In her words,

...I hated Shirley. Not because she was cute, but because she danced with Bojangles, who was *my* friend, *my* uncle, my daddy, and who ought to have been soft-shoeing it and chuckling with me. Instead he was enjoying, sharing, giving a lovely dance thing with one of those little white girls whose socks never slid down under their heels. So I said, “I like Jane Withers” (Morrison 17).

The loathing in Claudia for Shirley Temples extends to the level of destruction. The hated is not self-created, but socially imposed. “Adults, older girls, shops, magazines, newspapers, window signs-all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured” (Morrison 18). Once, Claudia *treasured* a white doll. She traced its face with her fingers, exclaimed at the thin, well defined eyebrows. It's well organised white teeth resembles piano keys between the rosy lips. But Claudia did not like it. The girl dismembered the doll in order to know “what it was that the entire world said was lovable.” (Morrison 19). She wants to know “What made people look at them and say, “Awwwww” but not for me?”(Morrison 20)

The Breedloves are considered ugly not only by the scale set by the white but by all the three scales mentioned above. The white shop-keeper did not acknowledge Pecola as a human being. The vacuum in his eyes pierced the tender heart of Pecola considerably. Coloured like Geraldine and Junior humiliated Pecola both for her outward appearance and poverty. Even the little black boys teased her for her appearance. But, all these hated are socially imposed. In reality, Pecola loves dandelions, the symbol ugliness and worthlessness: “The dandelions at the base of the telephone pole. Why, she wonders, do people call them weeds? She thought they were pretty. But the grown-ups say Miss Dunion keeps her yard so nice. Not a dandelion anywhere. Hunkie women in black babushkas go into the fields with basushkas go into the fields with baskets to pull them up. But they do not want the yellow heads-only the jagged leaves. They make dandelion soup. Dandelion wine. Nobody loves the head of a dandelion. Maybe because they are so many, strong and soon” (Morrison 45).

But later when the dandelions do not return the love that she gives, she starts hating them. The dandelions stand for the black who are strong and useful labourers, but who earn hatred for their black skin.

The high yellow dream child Maureen Peal is the favourite of all the teachers and students. “She enchanted the entire school. When teachers called on her, they smiled encouragingly. Black boys didn't trip her in the halls; white boys didn't stone her, white girls didn't suck their teeth when she was assigned to be their work partners; black girls step aside when she wanted to use the sink in the girl's toilet, and their eyes genuflected under sliding lids” (Morrison 60) . But in the view of Frieda and Claudia, she is a “Six-finer-dog-tooth-meringue-pie” (Morrison 61).

The third type of beauty scale set by the Black also alienated Pauline and her children. Besides these three scales, the ugliness the Breedloves believe in is self-assured. In the words of Morrison, “Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique” (Morrison 36).

By narrating the controversial family happenings of Geraldine and Breedloves, Morrison set a powerful scale of beauty. As per the measurement shown by the powerful scale, the house of Geraldine is no superior to the Breedloves in terms of child care and inner values. The novel highlights genuine beauty with the illustration of the Mac Teers: What is beauty? Balanced motherhood is beauty, replies the characterisation of Mrs. Mac Teer. What is beauty? Protecting fatherhood is beauty, establishes the life of Mr. Mac Teer. What is beauty? Self - confidence and rational thinking are beauty registers the life of

Claudia. What is beauty? Friendship is beauty illustrates the story of Frieda and Claudia. What is Beauty? Love and care is beauty prove the Mac Teers, as a whole.

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REDEFINING THE POSTCOLONIAL IDENTITY IN THE SELECT POEMS OF KIRPAL SINGH

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Abstract:

This paper discusses the poems of Kirpal Singh to lay emphasis on the need for building human relationships in spite of the differences. The poet highlights that the binary concept of the Western writers has negatively impacted on the society and so humanism, universal understanding and mutuality are lost. The poet prays that these barriers should be erased from human mind and a new social order has to be established. Hence, he makes a clarion call to realize, rediscover, redefine and reconstruct one's own identity in order to create an egalitarian society.

Key words: *differences, binary concept, mutuality, new social order, egalitarian society.*

Kirpal Singh is one of the best writers of Southeast Asian writers. He is an acclaimed writer of post-colonial writer. He is a poet, novelist and literary critic. His poem "To a visitor to Singapore" ironically talks of the visitors to Singapore, i.e. the immigrants that they change his city well. He is not happy with their arrival. With their arrival, they embellish their place with "oppressive" hand. He does not want to compromise with these people. The people residing in Singapore are getting disturbed by these visitors. He hates these people's visits polluting the privacy of the people. Psychological aversion towards these visitors implies that they pollute their culture during their visit. They do not allow keeping up their ideological status. To be free from distracting values of other country visitors is the ideal status. These visitors mischievously disturb the pretty girls of the place.

The poet's hatred towards the arrival of the visitors is evident as his native culture and its peace gets ruined by their visit. He does not like the visitors talking about his city's negative image through their discussion on politics. He shows his aversion by opposing the visitors coming to his place to use his country's resources. Riya Swan is of the opinion that the poet "tries his maximum to express his abhorrence for the immigrants to his maximum." (Swan)

In "Black and white" poem, the poet talks of the relationship between the black and the white people. The white man's inhuman smile and the anger he has against the native people. There is still black and white space between these two people. The space is not filled in. Western ideology fails to create him in its own reflection, and the white man could not remove and rewrite his identity.

You are the she I could not grasp,
I the he you could not create.
(“Black and White”)

The native people were deceived by the false hopes of the western people, whereas the latter's actions give pain to him.

I am the metaphor you use:
In your reed song is my grief;
in your voice, my hope.
(“Black and White”)

The pen can convey what one has in one's mind whereas the words coming from the mouth does not have

any truth. The western ideologies give false hope to the native people whereas through their writings, they express the reality which gives only grief to them. The same message is conveyed in another poem of Singh titled “the sweet you gave”, in which the poet says that the western people sugar coated words, but the people with the native culture has to face only sufferings in the hands of the western people.

knowing how life teases
the sour of my blistering mouth
I welcome your sweet intrusion
so deliciously wrapped.
 (“the sweet you gave”)

The innocence of children is glorified in the poem “colours/ blinds”, as the children do not see any discrimination with other kids. It is the adults who thrust such poison into their minds. Kids are happily colour blinds, it is the adults who change the kids and insist them to see the people with narrow-mindedness. The young minds have the conception that all the people are one. But through myths and legends, they are instructed to see the people with colour discrimination. Cruelty is thrust into their minds.

these young whose beautiful innocence we colour
giving them myths and legends to
frighten
their discovery of truth, of blood, of oneness. (“colours / blinds”)

Blindly believing the other country people to lead us towards the bright future is ridiculed in the poem 'lacking'. Singh says that people trust them in shaping their future, for creating better tomorrows. But slowly they realize that they do not exhibit faith. Because of following their values, the values of their world begin to disappear.

we walk too, we who made their todays
wondering, wondering, where did
we go wrong?

The realization comes at last that something went wrong somewhere. It is the native people who are the reasons for their present blissful status. If the natives do not awaken themselves like the Singaporeans, they need to get smothered and disappear one day.

After the realization, people should be ready to redefine themselves and be ready to begin a new life. With the exit of the colonial people from their country, they have only the loved ones around them. Their blessings are going to guide them. Togetherness is the aim of this poet. Otherwise if they stand apart, they will be split once again. So to lead happy and peaceful life, he informs the people to stand united. The blessings of the ancestors will guide them towards success and peaceful life. People should remember their ancestral past and be one with that.

With our loved ones around us
And their blessings to guide us
We walk, hand in hand. (“For us”)

The journey of our life is going to start now. Sooner one day, we would feel that with today, we have begun our commitment. We would remember one day that our mutual experience can provoke joy. Unity amongst us can bring joy to the people

Seal the pledge of that first
encounter
When, knowing our mutual selves,
We leapt to the rhythms of joy.
 (“For us”)

People are happily leading their life at present. The painful moments have ended; time has made them forget the sorrows they had faced. Singh talks of the people who struggled during the period of

colonization. From their perspective, the present and past conditions of society are contrasted. Earlier were the days of struggle, there was a fusion of native culture and dominant culture. People dislike such hybridity. But time has taken away the pain. People in the present time are not familiar of the hardships people had encountered in the past, they know of the pleasant and colourful things. People in the present days are not screaming, but their televisions are screaming aloud. They find pleasure entertaining themselves. They are fortunate for living in the present peaceful atmosphere.

so the passing hours take the pain
away
and we settle to watch the
countdown
the tv is screaming aloud about
let us give thanks for being here,
alive. ("For Passing, 2003)

The horrid painful past and peaceful present are contrasted. When people remove the colonization from their mind also, they can lead cheerful life.

Singh has made a study on the human relationships. He talks of his mission in writing poetry in the following lines:

I write from a mission to educate the sensibility of those around me. To expand the consciousness, to just perhaps convince people that in this morass of humanity, what is lacking is a little kindness. Very simple! (*Of Interlogue*)

He wants people to have human concern for the fellow beings. He wants them to be united breaking the barriers like racial discrimination, western standards and inhumanity towards the fellow beings. To remove all these barriers, one has to realize, rediscover, redefine and reconstruct one's own identity.

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WOMEN'S VOICE: A FOCAL POINT IN AFRICAN WOMEN'S WRITINGS

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Abstract:

Expressing voice of concern is the order of the day. It is due to imbalance in societal pattern. The reason may be attributed to the impact of colonization in the panorama of African Literature. Especially, Women writers wielded their artistic way of writing to seek identity in different crisis. For instance, the three pioneer African women writers Mariama Bâ from Senegal, Ama Ata Aidoo from Ghana and Buchi Emecheta from Nigeria focus on issues that concern the African women-marriage and motherhood, polygamy and power struggle, emotional and economic independence, women's education and their identity, political and economic marginalization, abandonment and divorce, oppression and empowerment and so on. In these respects they have had the feeling of depravity in their social deportment. Hence, the proposed paper brings out the essential voices of their inner most social, economical and cultural moorings through their works of art. In addition to these, the paper evaluates a sensitive depiction of the injustices and mental anguish caused to African women by the inequity of patriarchal traditions and the challenges of the westernized society.

Keywords: *Women's voice, abandonment, oppression, women's education.*

Introduction

The representation of women in early African men's writing as passive and voiceless victims of abuse is in direct contrast with the characterization of women in African women's writing where it is visualized clearly about an attempt to assert women's right to speak and to be heard. Self-conscious writing by women writers, by depicting women and their experiences, has been successfully flourishing with the entry of Flora Nwapa in the African Literary scope. In the stream, Mariama Bâ, Ama Ata Aidoo and Buchi Emecheta - attempt to parade the African woman with flesh, blood, voice and credibility to her. Through their works, these women writers encourage African women to exercise their will to change and transcend against the negative strictures like polygamy, barrenness and infidelity etc., that subvert and promote abandonment. They also present the characters who actually move further than the portraits of women actually seen in the early literary world in choosing the choices open to them beyond mere socio-gender issues.

Mariama Bâ

Mariama Bâ, the first Senegalese woman novelist, gleams on the African Literary vista by defending women's rights through her voice in public speeches and writing articles in local newspapers. She has a vision and determined commitment to conquer against the established imbalanced patriarchal customs and traditions. Mariama Bâ has launched a protest against women's inequality and biased treatment under the system of polygamy. She writes with a determination to create some space for a woman against the patriarchal archetypes and the polygamous values of Islamic society.

Mariama Bâ's two novels, *So Long a Letter* and *Scarlet Song*, involve the painful but ultimately successful movement of a woman from a traditional African world to a very different Westernized urban life. What provokes her women protagonists to action is the intolerable prospect of polygamy. Ramatoulaye, in *So Long a Letter*, claims a rhetorical identity by giving voice to her story and gives it

permanence by inscribing it in her letter. This is an act of assertion that may be equated to Aissatou's act of physical migration. Mariama Bâ uses several metaphors for resistance such as voice, movement, reclamation of memory, formation of identity, self-definition etc., - implying an equation of Rama's reclamation of subjectivity with Aissatou's rebellious flight. Aissatou divorces her husband and moves out challengingly when her husband goes in for a second wife instead of becoming one of the partners of a polygamous marriage. She joins Senegalese embassy in the United States to look after her children on her own. Here, the decision of Aissatou to walk out of the marriage in the traditional African society that considers divorce as a taboo shows her courage and confidence to lead an independent life instead of tolerating the shackles of patriarchal customs.

If Rama's decision to stay in her marriage is conservative and contrary to Aissatou's decision to break her marriage, it does not mean that her own perception of the needs of women in general is not progressive. Her diary is full of wishes and hopes and craving for the arrival of that age of equality when men and women will hold one another in mutual respect and share responsibilities in marital relationships. Ramatoulaye, no doubt, takes comfort in many traditional values by maintaining relationships with her family members even after deserted by her husband. She is confident enough that one day women can be respected in her world that follows the best of traditional customs and welcomes the new where women have room of their own. Through her letter she makes a positive attempt to reconcile the dichotomy in her life and in the society in which she lives. It is Rama's optimism and hopefulness.

Her second novel, *Scarlet Song* begins with a similar plot but ends on a drastically different note. The marital problems noted in the lives of Rama and Aissatou (SLL) are further complicated by racial conflicts in *Scarlet Song*. The protagonist, Mireille is presented as a paragon of virtue, in every way. She is portrayed as more sinned against than sinning and a victim of the circumstances in her new world. Mireille, the white woman without racist attitudes puts considerable efforts to make her marriage with the black by converting to Islam, learning Wolof, pleasing her in-laws etc. All her efforts are futile when her husband and his family members started rejecting her love and appreciation. So she feels that the fervor of her love is her bad luck. Mireille who is independent, joyful and loving turns vengeful and kills her son and stabs her husband when her husband neglected her totally by marrying a black woman secretly. Until the traditional traits such as polygamy and suppression of women are changed women might be rebellious like Mireille.

Rama and Aissatou (SLL) react differently to polygamy - Rama resigns herself to her fate and remains the neglected first wife of her husband while Aissatou bravely walks out of marriage and becomes an independent individual, a bread-winner and a proud mother who could monitor her son's progress. However, Mireille (SS) on the other hand, is totally crushed by the relentless power of polygamy as she is a white girl, a stranger to the inexorable grip of religion and tradition in the African society.

Ama Ata Aidoo

Ama Ata Aidoo, an eminent Ghanaian novelist, playwright and poet is a reputable writer of African literary world. Women in her works are conscientious, dutiful and accept responsibilities on their own. They are courageous, self-assertive and highly self-determining in the contemporary African Society. Aidoo in her works depicts a new type of woman - a truly heroic female, who is a rebel against the old and established traditions.

In her first novel, *Our Sister Killjoy*, Aidoo portrays an African woman who encounters the European atrocities on blacks and the limitations imposed on her by her society. It is alarmed largely on the rift of the African educated class, the subjugation of Africans and the brutality of racism. Sissie, the woman protagonist is very confident and is not concerned with pleasing the white folk, but takes what is important to her from the experience of her trip to Germany and Britain. She realises that there is no freedom and liberation for Africa and Africans in the aspects of political, social, religious, economic and psychological unless homecoming of Africans and discover who they are and their profound identity.

Sissie, as a woman and more as an African woman, is given power to display that a woman can

employ responsibilities to comprehend and understand race and gender. Apart, she is strong enough to endure both discriminatory aspects of African life - gender and race - making her an admirable character in African literature. She has access both to language and power. So she returns to her native place after learning that colonisation is an unstoppable force which threatens the very thread of African cultures. *Our Sister Killjoy* offers a woman's view to post-colonial oppression and in the process it stands as a testament to African women's suffrage.

Ama Ata Aidoo in her second novel *Changes* demonstrates a vibrant, highly educated, proficient lady who is interested in her career than her husband and daughter. Esi, the protagonist, who is educated and employed rails against her marital obligations and protests the way her husband wishes to control her body and simply walks out from her husband Oko. She undergoes polygamy in search of more freedom, finding monogamy overpowering. This arrangement also dissatisfies her because she feels that the expected happiness is not to the maximum extent with her second husband. Yet, she chooses not to divorce her second husband but to live by herself, all alone. In due course of her life after experiencing dissatisfaction, Esi reclaims her strength and courage to live on her own. Esi seems to be an agent of change in the African context and who symbolizes as an empowered woman both financially and socially. Through the character of Esi, Aidoo focuses on women who are moving towards modernity. The vision that underlies this proposition for change is that men and women will be treated each other as equal human beings.

Aidoo, thus, exemplifies how African women writers can offer a different view on gender as well as racial oppression. She also challenges the traditional portrayal of African women by creating characters who question and challenge the role of the African woman in the twenty-first century. In an interview Aidoo affirms, "There are powerful forces undermining the progress in Africa. But one must never underestimate the power of the people to bring about change" (Interview, Feb. 5, 1993)

Buchi Emecheta

Buchi Emecheta from Nigeria, the most gifted and prolific of all the African women novelists, like her contemporaries - Bâ and Aidoo - attacks gender inequality directly and forcefully. Her protest is explicit and unequivocal when she condemns sexist ideology. Repudiating the feminine stereotypes of men writers, she brings to light the dark underside of the lives of the African women. The psychological and physical toll on women due to polygamy, perpetual pregnancy and childbirth are exposed with bitterness. Through the portrayal of heroic women who manage to prevail despite their seemingly unmanageable difficulties, Emecheta's works invoke the voice and perspective of the African woman.

In her early novel *The Joys of Motherhood*, much priority is given to marriage and motherhood than polygamy. She puts forward a challenge against the standard outlook on motherhood. In this novel, the protagonist who has tolerated shame and hardship in order to be a perfect mother is bestowed with abandonment and death. But, it is clearly viewed that, Emecheta's women do not simply lie down and die. Always there is confrontation, fighting against the fate and renegotiating the terms which subsist between them and the accepted traditions.

Nnu Ego, the protagonist is a mother of seven children - three boys and four girls. In the African tradition, it is a great achievement for a mother who has sons. However, Nnu Ego, gradually realises that motherhood has not brought her any accomplishment and happiness. After years of sacrificing everything for her family and especially for her sons, she is forced to recognize that the joy of being a mother of sons is not the joy of happiness but joy of giving all to children. Nnu Ego sacrifices her life for her children - fighting with her husband in order to get financial support for the children's education and suffering because of their absence, their revolts and their needs. After all these, Nnu Ego's life proves that a woman with many children also has to face a lonely old age and a miserable death, all alone, just like a barren woman. Rather than picturing the images of the established vision of male children as a source of bliss and wealth for a mother, Emecheta portrays children especially male children as albatross around her mother's

neck and as pinching parasites who suck their mother to death.

Nnu Ego believes in the supremacy of motherhood. Emecheta mocks this notion as romantic by juxtaposing Nnu Ego's expectations with her actual experiences as a mother - her poverty, endless suffering and miserable death. It is no surprise that when her sons build a shrine in memory of Nnu Ego, she fails to answer the infertile women's prayers for children as her lonely death demystified the ideal of motherhood. She denies them fertility to save them from the fate she has known.

Emecheta's another novel *Kehinde*, can be considered an advancement in the African women's liberation as the protagonist - a wife and a mother - takes an unconventional decision to keep her individuality and her self-esteem intact and has no regrets about it. Kehinde, a Nigerian woman, lives in London and hence no longer accepts the values and the traditional social structures of her country of origin. Neither does she readily assimilate into the alien and adopted culture. She, rather, she attempts to reconcile the two cultures. When a need arises for her to join her husband in Nigeria, she is reluctant to leave her job and relinquish the independence she has come to treasure in London. But she convinces herself that she will be respected at home as a "been-to" woman, only to discover that, her husband has taken a second wife and that she is no longer respected. The bold Kehinde has not bowed down to fate or tradition. She asserts herself by leaving her deceitful husband, returns to London, finds a new job and begins to enjoy life as a woman in control of her own destiny. She is able to create an identity for herself in London.

Nnu Ego and Kehinde represent the African woman at the post-colonial and the contemporary period. In spite of their close similarities, there exist obvious differences too, thus, making their study an interesting one. Both Nnu Ego and Kehinde are married and in some respects beneath their status and both of them are mothers of children and working hard in their own way, to supplement to their husband's income. However, one major difference is that Nnu Ego is illiterate and a petty-trader while Kehinde is well educated, doing a good job with a substantial income, even better than her husband's income. Both of them have migrated from their places. Nnu Ego from Ibadan to Lagos and Kehinde from Lagos to London.

Nnu Ego, to be a perfect mother, endures shame and hardships in her life including adjustments with a co-wife. Her reward for that is abandonment and miserable death. On the other hand, when Kehinde finds herself in a similar situation having to get adjusted to living with a co-wife, she reacts in a different way. She refuses to accept an inferior status of being a senior-wife in Lagos and goes back to London to live a life on her own terms. Kehinde does not feel guilty for having made a choice, a terrible one. She is not prepared to accept life as it comes to her but with immense confidence in her, makes life, as she wants it to be. Thus she is a step ahead of Aidoo's Esi (*Changes*) who has to compromise with her situation however empowered she may be. Realising a deep-felt need for self-fulfilment, she yearns for a change that hopefully a new life may begin for her one day.

Writing about the multifaceted nature of the African woman's struggle against oppression that has historically erased her voice in the society, Mariama Bâ, Ama Ata Aidoo and Buchi Emecheta have provided a platform from where the voice of the oppressed African woman can be heard. No doubt, they have a strong affinity for tradition but a stronger attachment to self-respect and individuality have forced them to demonstrate that women are by no means inferior to men and that they can challenge gender inequality and assert their identity.

The six novels discussed so far, offer an exercise in consciousness-raising. These texts raise in women the consciousness that women do have powers to actualise themselves and that by refusing passivity and by developing faith in their own powers, women can certainly dethrone the myth of femininity and can aspire to the subject positions. In each of these novels, the novelists have attempted to create a central figure, who questions the tradition sooner or later, who resists paternalism and dominance, who fights against female subordination and who, even in the face of an oppressive system of deep rooted norms and practises, strives to assert her identity. They provide a positive function of female identity and have created women who do not compromise with the forces of patriarchy. These three novelists have felt

that education has offered social mobility to women as a means of negotiating the process of change and to aspire to a state of equality. They see it as a means to overcome marginalisation and to empower women.

Conclusion

As women assume dynamic identity, they reaffirm the rebellious spirit, discard the smile that has functioned as a mask and assert their individuality and independence. Challenging the patriarchy that demands submission and obedience, they look within themselves to find the courage to break free. A new approach to the well-known theme of marriage and motherhood is proposed by Aidoo who shows in her novel, *Changes*, that a married woman would be in need of sexual and emotional satisfaction followed by Buchi Emecheta's *Kehinde* which affirms it.

These three novelists are militant in attacking the female subordination in Africa and are deeply preoccupied with the woman's need for a fulfilled and unrestricted personality. They are also engaged in a search for the woman's social equality and a critical enquiry into the quality of her life. They raise appropriate questions about the shortcomings of entrenched social attitudes.

What emerges, then, in their novels is the potential for women to speak with united voice and to create spaces for them, so that their voices will be attended to. Thus these writers have now become the best symbols of female achievement and growth. Mariama Bâ, Ama Ata Aidoo and Buchi Emecheta have succeeded, to a great extent, in challenging the social order as a result of which there will be no more silence and there will be no room for the victimisation of women. The women characters in each successive novel grow up intellectually and psychologically and finally emerged as autonomous, empowered and self-fulfilled individuals. All these novels by Mariama Bâ, Ama Ata Aidoo and Buchi Emecheta:

... speak of female solidarity, power, independence: of the liberation of women's bodies, minds and spirits. They reconcile feminist aspiration and African integrity: they bestow wholeness and call for rebirth and renewal. And if these things do not yet exist, these writers dream of a time when they shall and we should be grateful for the power, beauty and enduring truth of their vision (Frank, 33).

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ECOCATASTROPHE IN AMITAV GHOSH'S *THE HUNGRY TIDE*: A DELINEATION

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Abstract:

Amitav Ghosh's writing deals in the epic themes of travel and diaspora, history and memory, political struggle and communal violence, love and loss, while all the time crossing the generic boundaries between anthropology and art work. Both his fictional and non-fictional narratives tend to be transnational in sweep, moving restlessly across countries, continents and oceans. Formidably learned and meticulously researched, there is something equally epic about the scale of scholarship that sits behind each of his books. However, Ghosh never loses sight of the intimate human dimension of things. It is no coincidence that his writing ritually returns to Calcutta (the author's birth place), and, for all its global ambition, is thickly accented by the registers and referents of Bengali and South Asian culture. The Hungry Tide is one of his famous novels published in 2005. Taking place in the aftermath of the devastating 2004 Tsunami in the Indian Ocean that devastated the entire area. This novel takes place primarily in the Sundarbans, a massive mangrove forest that is split between West Bengal in India and Bangladesh. Containing tigers, crocodiles, and various other predators, it serves as a dramatic backdrop for Ghosh's story of the environment, faith, class structure, and the complex history of India in terms of colonialism and sectarian conflict. Among these themes I include Ecocatastrophe in his characters and settings that intersect throughout the novel.

Key words: *diaspora, transnational, generic boundaries, communal violence, political struggle, ecocatastrophe.*

Merriam Webster Dictionary defines *Ecocatastrophe* as a major destructive upset in the balance of nature especially when caused by the action of humans. Nature is a gift to mankind. Human beings have to take more measures for afforestation. But human society betrays nature ironically. As a result, human beings are punished with natural calamities, like Tsunami, earthquakes, etc. Amitav Ghosh is one of the writers who concentrate on these issues in his novel *The Hungry Tide* (2004).

During Bhuj earthquake of 2001, in the Indian state of Gujarat on the Pakistan boundary, more than 20,000 people killed and nearly 1, 50,000 people were injured. During Tsunami of 2004, in the Indian Ocean, nearly 225,000 people lost their life. Ghosh shows his concern for the environment in this novel. He describes how nature is impelled to react against human society.

The novel takes place after the effects of Tsunami in 2004 in the Indian Ocean. The story of *The Hungry Tide* takes place primarily in the Sundarbans, a massive mangrove forest that is split between West Bengal in India and Bangladesh. The tiny islands, known as Sundarbans, have deadly creatures like tigers, crocodiles and various other predators. The environment serves as a background to where faith, class structure, and the complex history of India in terms of colonialism and sectarian conflict. Like all of

Ghosh's novels, *The Hungry Tide* portrays the actions of a wide range of characters.

Fokir sacrifices his life for Piya's dream. Fokir helps Piya, a marine biologist, in her research work. Piya is excited and she admires fins and dolphins. She wants to prevent them from danger. She does not find difference between human beings and animals. She recalls those moments which she has seen for the first

time:

Piya remembered how her heart had leapt when she first saw the newborn surfacing beside its mother and she could not bear to look at the carcass any longer. She gestured to Fokir to pick it up by the flukes while she took hold of the fins. Between them, they swung it back and forth a couple of times and then heaved it out into the river. She had expected it to bob up again, immediately, but to her surprise it sank quickly from view. (346-47)

Piya and Fokir spend much time at such places. Fokir is also surprised to see Piya's involvement in her research works. He is also happy to be with her. He decides even to endanger his life. He moves with Piya to help her find more animals in the deltas. He is described as follows:

As the current was pulling them away, Fokir stood up and began to point, upriver and downriver, east and west. Presently, as his gestures became more explicit, she understood he was telling her that what she had seen was not an uncommon sight. He had come upon three such carcasses: one of them had watched up a short distance downriver from this very place that was why he had thought of coming to this way. (347)

Piya and Fokir enjoy in observing the movements of dolphins. They keep on appearing and disappearing. Piya is astonished at the behavior of these animals. Ghosh describes it beautifully.

By the time they were in mid-river, the dolphin's appeared to be dispersing except for one, which seemed to be lingering in the wake of the pod. Piya had the sense that this animal was circling over the sunken carcass as the currents rolled it along the river bed. Was this the mother? There was no way of knowing for sure. (347)

The dolphins appear near them. They produce noise and they disappear. But it is impossible for them to catch those dolphins. The waves become more powerful and it becomes very difficult to Piya and Fokir to resist any longer. They wait there for a long time. Ghosh narrates all the events with minute details:

Then, at once, the dolphins sounded and disappeared. Piya would have liked to follow them, but she knew it would be impossible. It was a little past four in the afternoon now and the tide was flooding in. The currents, which had favoured them in the morning, were now pushing powerfully against them. Even with two of them rowing, their progress was certain to be painfully slow. (347)

In his deep trip with Piya, Fokir tries his best in helping her. Though the weather is not conducive for the journey in the river, they continue. They are unaware of the inevitable danger to be caused by the wind. The wind blows faster. Now Fokir understands the danger in the river. He realizes that the wind is hostile to them. But he does not show fear.

In a few minutes, the line became a densely spun web, anchoring the boat to the forest. Yet, despite the care he had taken, Fokir has not been able to keep the line's attachments out of his way. By the time he was done, his face and chest were cross-hatched with nicks and cuts. (378)

Fokir determines to save Piya by risking his life. He conveys to Piya several tricks in order to save her life from this danger:

Now, Fokir took hold of Piya's arm and led her deeper into the island, crouching almost double against the wind. They came to a tree that was, for a mangrove, unusually tall and thick trunked. Fokir gestured to her to climb up and he followed at her heels as she pulled herself into the branches, when they were about three meters from the ground, he chose a sturdy branch and motioned to her to sit astride it, facing the trunk. (378)

The life of Piya is very important for him. In the midst of fatal weather, he battles against nature. The dense forest poses many problems. The evening becomes darker and it is difficult for him to see anything in that fatal darkness. The gentle breeze turns into a storm. Amitav Ghosh depicts the scenery with a realistic touch:

Powerful as it already was, the gale had been picking up strength all along. At a certain point its noise had reached a volume where its very quality had undergone a change. It sounded no longer like the wind but like some other element the usual blowing, sighing and rustling had turned into a deep, earsplitting rumble, as if the earth itself had begun to move. (378-79)

In that fatal evening, Piya and Fokir try to protect themselves. Fokir becomes a shield to Piya. Amitav Ghosh gives a vivid description.

Their bodies were so close, so firmly merged that she could feel the bones of his cheeks as if they had been superimposed upon her own; it was as if the storm had given them what life could not: it had fused them together and made them one. (390)

During the hurricane, Fokir loses his life while saving Piya. Later Piya narrates the events to Kanai. She tells him that Fokir has uttered the names of Moyana and Tutul in his last moments of life. Piya glorifies heroic act of Fokir.

His mouth was close enough to her ear so that she'd been able to hear him. He'd said Moyna's name and Tutul's before the breath faded on his lips. She'd left his body on the tree, tied to the trunk with Moyna's sari, to keep it safe from animals they would have to go back to Gajrontola to cut it down. (392)

Piya is disturbed by Fokir's death. For Piya, Fokir is a man of her mission, dream and ambition. As Piya has promised Fokir, she wants to show her gratitude to his wife and child. She recalls her promises:

She recalled the promises she had made to him, in the silence of her heart, and how, in those last moments, with the wind and the rain still raging around them, she had been unable to do anything for him other than to hold a bottle of water to his lips. She remembered how she had tried to find the words to remind him of how richly he was loved and once again, as so often before, he had seemed to understand her, even without words. (277)

Thus *The Hungry Tide* is an excellent novel in which Amitav Ghosh shows his unique talent in the field of science, nature and geography. After Fokir's death, Piya joins Badabon Trust. She wants to provide financial assistance to Fokir's son, Tutul for his education. She also wants to save dolphins from danger. She calls Nilima's house as her new home. She wants to continue her research there. Finally she does not want to move anymore.

The Hungry Tide is a lesson to mankind. Ghosh illustrates the laws of nature in the novel. Though man enjoys supremacy, he is always bounded to nature.

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THE INFLUENCE OF CHRISTIANITY ON CULTURE AND RELIGION IN *THINGS FALL APART*

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Abstract:

The novel, Things Fall Apart, was written by Chinua Achebe and was first published in 1958. The book deals with Okonkwo, the main character in the book, and his approach towards Christianity and the new Umuofia after his exile. The novel shows us the impact of a western culture on the Igbo society and how the citizens have to adapt to the new changes and beliefs. Achebe, through this story, wants to show the readers that, things, culture and relationships do fall apart as we read it. White men arrived in Africa as traders, missionaries and administrators. In this essay, I will talk about the influence of Christianity on the Igbo culture. Is the Igbo culture civilized or barbaric? Was the arrival of the white missionaries in Things Fall Apart positive or negative? My essay will be divided into four sections, each giving a different influence of Christianity on the Igbo culture.

Key words: *Umuofia, exile, relationship, missionaries, Igbo culture.*

Introduction

In his novel *Things Fall Apart*, Chinua Achebe tells the story of how an Igbo village in the Niger region first encounters Christian missionaries and British colonial governors. He tells this story mainly from the view of the colonised, though in the language of the colonisers. This fact is noteworthy as it underscores Achebe's aim, not to say his mission, as a writer: "What I think a novelist can teach is something very fundamental, namely to indicate to his readers, to put it crudely, that we in Africa did not hear of culture for the first time from the Europeans. "Accordingly, two thirds of "Things Fall Apart" is dedicated to the depiction of the way of life, the cults and traditions, beliefs and social rules of the villages of Umuofia and Mbanta before the coming of the white man.

Although the events related in the novel are fictional, they represent the real happenings of the time in Igbo land. *Things Fall Apart* is history transformed into literature. Therefore it is worthwhile to take a closer look at its historical background and relevance, which is what I will do in this paper, with a special focus on the role and effect of the Christian missionaries. In order to do this, I shall deal with the 19th century Igbo culture in comparison to the Christian world view, the relation of mission and colonisation, and the missionaries' impact on the Igbo society.

The Igbo (or Ibo) are still today one of the biggest ethnic group in what is now Nigeria. Ethnologists are at odds about their origin, but most theories suggest that they have moved to the Niger region either from Egypt or from Israel (supposing a relation of the names "Hebrew" and "Igbo"). They brought their iron making technology with them and soon extended their area in wars against the neighbouring peoples. In this chapter, I want to shed light on how the Europeans predominantly saw the Igbo in the 19th century. Then I want to point out some prominent features of the Igbo culture and society in the context of "Things Fall Apart", and juxtapose these to the world view the missionaries have brought with them. Thus it will be shown how the cultural characteristics affect the relation between the local people and the white newcomers.

Abominations

As the "white man" does not understand the cultural background of the Igbo's strange ways and

cults, he can hardly make a fair judgement on them. However, some traditional practises of Umuofia must strike the Europeans as utterly barbarian. Among these are polygamy (see also 2.4.), the condemnation of osu (outcasts), who are compelled to live separated from the village and wear “long, tangled hair” as a “mark of [their] forbidden caste” (p. 156), and the throwing away of twins shortly after their birth (p. 61f); Ikemefuna is killed because “the Oracle of the Hill and the Caves has pronounced it” (p. 57); a child's dead body is mutilated when it is suspected to be an ogbanje, a child that keeps dying and returning to its mother's womb to get born again. (p. 78)

The inscrutable will of a god or an oracle is generally accepted as reason and justification for these practises even though from an objective point of view, they must rather be termed violations of human rights.

Religiosity

The reason given for the exclusion of the osu is a spiritual one, namely that an osu is “a person dedicated to a god” (p. 156). Moreover, lawsuits are brought before the egwugwu, the masked spirits of the ancestors (p. 93), and the ancestors are also prayed to with the breaking of the kola nut (p. 6). There seems to be a religious background for almost every paradigm of the Igbo society. D.E.O. Ogudo states that a “deep religiosity permeates all aspects of their life social, cultural, political” (37). As E.N. Emenyonu observes, “devotion to gods and ancestors is taken for granted”, and “no one dared question the decree of the gods as pronounced by the high priests” (84). While the ancestors play a role in prayer and social rites, the Igbo belief in gods (and God) is thus described by Ogudo: “Along with [their] belief in God (Supreme Being), the Igbo [...] believe also in a multitude of minor deities which are [...] subordinate to this supreme being” (37).

Given these facts, the major difference between the Christian and the Igbo belief seems obvious: Christians believe in salvation through Jesus Christ and do not worship their ancestors or any spirits of nature. However, the Igbo, despite their ancestral cults and fear of spirits “need no-one to tell them that without God, not even the strongest 'alusi' (spirit) can do anything” (F.A. Arinze, qtd. in Ogudo 38).

This God, Chukwu, is not only “generally acknowledged to be the ultimate recipient of every acts of cult” (Ogudo 41), he also shows some strikingly Christian features: “[He] is the supreme head and creator of all things, a benevolent and just God” (B.K. Nwazojie, qtd. in Ogudo 43).

Nevertheless, the Igbo “think it more courteous and more within man's range to appeal to the spirits to obtain requests from God” (F.A. Arinze, qtd. in Ogudo 40), whereas the Christians exclusively worship the one and only God, according to the Biblical Commandment: Thou shalt have no other gods before me” (The Holy Bible. Ex. 20,3). In “Things Fall Apart”, it is at this point that the tensions turn to conflicts: the killing of the sacred python (p. 157) and the unmasking of the egwugwu (p. 186) are both affronts against the belief in spirits. The Role of the Christian Missionaries in Chinua Achebe's 'Things Fall Apart'

Christianity has influenced the Igbo culture in many ways. The main influence is on the religion that tribes follow. The white missionaries bring a different set of beliefs and laws which are incompatible with Igbo traditions and practices. The church which is built by the Christians, contributes to the destruction of the clan. Many Umofians decide to convert to Christianity, as they feel they will get more freedom, comfort and they can be and do what the clan does not agree to. The converts are outcasts, people with no titles and women who had twins. Such people are mistreated in the Igbo society. Christianity is giving such people dignity. The converts have the chance to find their true identity. The missionaries begin to establish themselves through the church. The white men's power increases as they survive the Evil Forest. The missionaries say "We have been sent by the Great God to ask you to leave your wicked ways and false gods and turn to Him so that you may be saved when you die". The power of the traditional gods is challenged by the survival of the missionary hut in the Evil Forest, in which, the unfortunate people, twins and 'ogbanje' children are thrown. Christianity points fingers to the beliefs of the Igbo culture. For many, Christianity is an answer for all their queries. People think that converting to Christianity means peace and

was better than the Igbo religion and its superstitions. "Three converts had gone into the village and boasted openly that all the gods were dead and impotent and that they were prepared to defy them by burning all their shrines." This shows that the converts and the missionaries no longer respect the views and beliefs of the Igbo clan. The converts know that they are protected by the white men and they feel that they have a 'greater god' than the Igbos. In Chapter 18, with the episode of the python, the belief of the Igbos in god strengthens and the death of the convert responsible proves that the gods still exist and do justice to its people. In a sense, despite the influence of Christianity, some of Igbo people still have firm belief in their gods.

The second major influence is on the legal system in the Igbo tribes. It has a major hand in the collapsing of the clan. The new rules also apply to the Igbo tribe members, which has people who do not wish to convert to Christianity. The imposition of an alien legal system confuses the Igbos and adds up to the hatred the Igbos have towards the white men and the converts. "â€¦ stories were already gaining ground that the white men had not only brought religion, but also a government. It was said that they had built a place of judgment in Umofia to protect the followers of their religion. It was even said that they had hanged one man who killed a missionary." Before the coming of the white men, decisions are made by the heads of the clan, the men with high titles. But now, these men have lost their place and there is the police to pass laws and give final verdicts and punishments. The new legal system proves to be neither just nor deserves praise. While the 'egwugwu' frequently settle land disputes both effectively and fairly, the colonial court's decisions result in conflict and murder. The previously accepted traditions now are punishable offenses. Soon, the prison is "full of men who had offended against the white men's law. Some of these prisoners have thrown away their twins, while some have molested Christians." This shows that to a great extent, the Igbo members of the society neither fear the Christians, nor are they scared of the new legal system and its laws. By building the Christian church and establishing a new legal system with their own western laws, the colonial government gradually makes the tribal legal procedure less effective and destroys traditional beliefs. This shows that the western culture is interfering in the day-to-day running of the Igbo government.

The third influence is on the education given by the Igbos. Educating people of different age groups in Umofia helped those who were eager for self-advancement, who soon realizes the potential of the schools. Hence, by educating the people of Umofia, the Christians do well to the place. The people are able to widen their knowledge. There is no harm in educating somebody. Mr. Brown, one of the missionaries, teaches the ambitious students. Mr. Brown is, understanding, patient and friendly, which make the people, feel welcomed and they would thus want to continue studying to become responsible. "More people came to learn in his school, and he encouraged them with singlets and towels. They were not all young, these people who came to learn." This shows that Mr. Brown's school produced quick results. "A few months in it were enough to make one a court messenger or even a court clerk. Those who stayed longer became teachers." This tells us that Mr. Brown's school is effective and good. The students can become successful and can even educate others, keeping the trend of education. On the other hand, through education, Mr. Brown is luring the Umofians to convert. By aiming at the different age groups, he wants the maximum number of converts who will accept the religion and its beliefs. The 'singlets and towels' are forms of bribe as the Igbo have never used them. These items, therefore, symbolize luxury and also the mode of living of the white. By using such stuffs, they will feel superior to their fellow Umofians. Mr. Brown tries to become godly figure in the eyes of the people. Mr. Brown's 'polite and caring' nature helps him in his strategy to attract Umofians to convert.

The last striking influence is that on trade. Christianity takes hold over the community but the clan also benefits from the trade and prosperity which it brings with it. In Chapter 21, the influence is introduced. "The white man had indeed brought a lunatic religion, but he had also built a trading store and for the first time palm oil and kernel became things of great price, and much money flowed into Umofia."

The coming of Christians brings money indirectly to the Igbos. By trading, they grow their knowledge about trading and other countries. Trading helps Umofia as they now have a trading store and get money to improve the place. The traders mostly trade palm oil and kernels. This buying and selling of goods changes Umofia. People now believe in the white missionaries and trust them better. This shows that the coming of Christianity in the Igbo society brings both positive and negative changes. This dealing requires manual skills and special training which might be given in Mr. Brown's school. But in Umofia, before the arrival of Christianity, money was not of great value as sharing and borrowing existed. The appearance of money, through trading, decreases fraternity and friendship that was once there among the citizens. In a sense, the evil has been introduced in Umofia. There is competition and people want to be rich, unlike before.

It goes without saying that “mission” and “colonisation” are two different things. Yet in 19th century history, and hence also in “Things Fall Apart”, they are so closely linked, that, especially from the perspective of the Africans, they can hardly be distinguished. I therefore want to point out the fundamental differences as well as the connections of mission and colonisation, and their relevance for the story told in “Things Fall Apart”.

To conclude, the Igbo culture, in *Things Fall Apart*, is presented as both good and bad. Achebe manages to a great extent, to destroy the myth of the African savage. He impresses the reader by the fact that the white men are not bringing civilization, but are destroying the society. It shows that the colonization of Africa by western powers perpetuated the stereotype of primitive African savage. In Part 1 and Part 2, Achebe portrays a long-established and orderly African society with its strict hierarchy of gods, elders and titled men and with its own customs and religious beliefs. As from the end of Part 2, the white missionaries decide to destroy the culture and create hatred among its citizens. I think that each culture has the right for its own systems and other modern cultures, intruding, will just result in misunderstandings and hatred among the people who belong to the separate cultures.

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AN ANALYSIS OF FEMINISM AND PATRIARCHY IN DORIS LESSING'S *TO ROOM NINETEEN*

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Abstract:

To Room Nineteen explores the warring impulses of intellect and instinct, mind and heart, against the setting of early 1960s London, when women were caught in the social conservatism of the past and unable to see the promise of a future that would encourage choice, fulfilment, and personal freedom. In this story Lessing illuminated the restrictions placed on women of that time and the tragic consequences of those restrictions. Lessing described Susan's searching for an authentic self which led to her madness and ultimate suicide by using the images analyzed in this paper. It also helps to explain the tension between feminism and patriarchy why feminists have been scrambling for getting rid of diverse patriarchal suppressions but failing to subvert. This paper does not discuss whether or not she is a feminist, but her gynocentric perspective, reflecting female inner struggle over sexism and patriarchy. In Lessing's works, she always depicts the heroines' internal struggles on the journey to their self-actualization. However, some could fulfil it, others failed.

Key words: *social conservatism, personal freedom, feminism, patriarchy, gynocentric.*

In *To Room Nineteen*, the main female character Susan, before getting married, had a well-paid job, working in an advertising firm. She had a talent for commercial drawing. She was humorous about the advertisements she was responsible for. When getting married, she did not want to base her marriage on her husband's pleasant flat, whereas they moved to a new flat. All of these were clear proofs that Susan did not want to submit her personality and she wanted to keep her own personality. She should have lived a real happy life. However, after marriage, for the sake of the children, husband, family and intelligence, Susan was compelled to give up her job. That was the beginning of her tragedy. No job meant no money. Without money, she had to depend on her husband for money, which led to her husband's unfaithful behaviour.

However, many years of domestic seclusion and isolation from the outside contributed to her falling behind and lack of the knowledge about the real meaning of life. She did not know how to deal with her inner emptiness, which was thought as a devil by her. Especially when she was in the garden, the devil was like a stranger lurking in the garden, intending to get into Susan and taking her over. She thought of doing a part-time job, which could help her get through fast and efficiently, leaving time for her. Unable to get rid of the emptiness at all times and not wanting to go away to a place where no one knew her and no one could disturb her. She turned into her own world, hiding from reality.

The novel *To Room Nineteen* begins its story like this, "This is a story, I suppose, about a failure in intelligence: the Rawlingses' marriage was grounded in intelligence". When they get married in their late twenties, all of their friends feel that they are well matched. Matthew is a subeditor on a large London newspaper, and Susan works in an advertising firm. Before they've married, they both possess a pleasant flat of their own. So they decide to buy a new flat in South Kensington. Two years later, Susan is pregnant. However, they feel it is "a kind of submission to personality on the part of the one whose flat it is not. "Thus, she gives up her job, and lives in Richmond. Just as the author reveals that "it was typical of this couple that they had a son first, then a daughter, then twins, son and daughter." From then on, Susan voluntarily shut herself out from public sphere and was restricted to private sphere, which was the root cause of sexual inequality between man and woman.

The first fault that Susan made after marriage was her voluntary dispossession of her private

property, the flat. And then she renounced her job for being expectant. The both symbolized her unintelligent relinquish of material or economic independence, withdrawing her into an inferior or subordinate social position. Nominally, it is due to Susan's reconciliation toward marriage. Ontologically, the reconciliation was surrender to her gender identity that it was natural for a marital woman not being individual. Indeed, the unequal social practice was also deep-rooted in her unconsciousness, of which she wasn't aware.

Therefore, at that time, she couldn't be aware of the fact that it was more prone to ensnare her in a perilous state for future's material and economic reliance on her husband. The more reliant she was, the more inferior to her husband, who could be regarded as a symbol of patriarchy. Rather than those tragic female characters who were passive recipients in economic oppression, she did it voluntarily, rendering her independence to male dominance unconsciously, which became the first step inevitably leading to her economic embarrassment after marriage. And next, what happened? For the next several years, Susan just has been staying at home, taking care of her children without having any jobs. "And Susan's practical intelligence for the sake of Matthew, the children, the house and the garden which unit would have collapsed in week without her." Though Susan played a cohesive role in uniting the nucleus family, yet she was deeply involved in the housework, bored. It was the only "job" depriving of her economic independence, contributively to the dominance of male over female in the family.

Room nineteen was found after Susan's fourth attempt to find her own free-willed garden. She had ever set Mother's Room to escape from pressure, but she failed to get rid of the trivial chores. In Mother's Room, she would be frequently interrupted. Mother's Room soon became a valuable lesson in respect for other people's rights. It had been turned to be another family room. So "she dreamed of having a room or a place, anywhere, where she could go and sit, by herself, no one knowing where she was." (Lessing, 1980, p.970) She rented a room near Victoria. The room was ordinary and anonymous, and was just what she needed. But she was bothered by Miss Town, the owner of the hotel. She left the hotel. Susan's next escape was the wild country in Wales. She saw nothing but her devil there. So she "returned to her home and family, with the Welsh emptiness at the back of her mind like a promise of freedom." (Lessing, 1980, p.975) Finally, she escaped to room nineteen, whose owner was the kind of person who would agree everything if you gave him money. That provided Susan enough freedom in room nineteen. "The room was hideous. It had a single window, with thin green curtains, a three-quarter bed that had a cheap green satin bedspread on it, a fireplace with a gas fire and a shilling meter by it, a chest of drawers, and a green wicker armchair." (Lessing, 1980, p.980) She did nothing in room nineteen. But it gave her a reassuring presence. In it, she found peace and knew that it was here she belonged. "From the chair, when it had rested her, she went to the window, stretching her arms, smiling treasuring her anonymity, to look out. She was no longer Susan Rawlings, mother of four, wife of Matthew, employer of Mrs. Parkers and of Sophie Traub, with these and those relations with friends, schoolteachers, and tradesman. She no longer was mistress of the big white house and garden, owning clothes suitable for this and that activity or occasion. She was Mrs. Jones, and she was alone, and she had no past and no future." (Lessing, 1980, p.981) But when she was found by her husband, and she was forced to create a lover, which drove her, mad.

Conclusion

To Room Nineteen vividly shows us the authentic and common living condition of modern women with its unique artistic charm. Susan, just like other women, suffers a lot from the male-centered society, which deprived their rights to go out to search and to receive intellectual improvement. Thus, limited in view and money, they have no real power in the outside world and no place in decision-making. They are separated from the wonders of the outside world. With the unseen chains, they are bored, restless, confused and depressed. To be angel in the house or to be devil, this is a question. Susan's experience once again shows the revolution for women against the male-centered society is a long course.

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A SKETCH ON FEMINISM

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Abstract:

Values in India make women's issues different from the western module of feminism. The idea of women as "powerful" is accommodated into patriarchal culture through religion. Indian feminist scholars and activities have to struggle to carve a separate identity for feminism in India. They define feminism in order to avoid the uncritically following western ideas. Indian women negotiate survival through an array of oppressive patriarchal family structures: age, ordinal status, and relationship to men through family of origin, marriage and procreation as well as patriarchal attributes-dowry, siring sons etc. -kinship, caste, community, village, market, and the state. Feminism, no doubt, is the move of the century, proclaiming equality for an already equal, but oppressed mass. There was no doubt, a time in our past, when a widow as pushed into funeral pyre. It would be preposterous of you think that is the past. Still the girl is murdered as a fetus, a girl is asked to work at home while her brother goes to school and still the majority of the people of the opinion that the male child is their heir apparent and the generation of them would evolve only through them. Religious practices also the male child a pre-eminent position in Indian psyche.

Key Words: *Patriarchal culture, feminism, oppression, equality, religious practices, Indian psyche.*

Feminism is a commitment to the struggle for the equality of women in order to emphasize the value of women as they are. Importance of women's perspective is being recognized in the literature today, because "For centuries, human experience has been synonymous with masculine experience", both in the texts and in the real lives. Today, feminism is viewed as a rapidly growing movement, a philosophy of life which opposes sub ordination of women in whatever form in family and in society at large.

Women have suffered shocking inequalities for centuries and continue to be discriminated. Women are revered in texts and words but in fact she is treated as second class citizens be it in family, in job market, or in education. Though one's sex is determined by birth, the concept of feminine and masculine has been a creation of the society. The Oft-quoted comment of Simone de Beauvoir's "one is not born, but rather becomes a woman.It is civilization as a whole that produces this creature" stands as a testimony of the times. In this process, the male is identified as active, adventurous, dominating and the female as passive, submissive, etc. In an attempted revised version of universal Declaration of Human Rights by the unassembly, SarojIyer writes: "women shall not be seen in relationship to men but as independent entities. Man shall not be considered the natural head of the family or the natural guardian of children. Laws shall be enacted keeping this equality in mind".

Feminist criticism focused on this inequality and criticized literatures written by men depicting women as subservient, docile, without independent emotional needs, and having to depend on men for emotional needs. The male bias encoded in English language conventions, such as man, mankind, history, author, spokesman, chairman, God as a male figure or as 'He', woman as temptress, being to be rewritten in gender neutral language.

Women began to write in order to depict a distinctive feminine mode of experience the world of family, experiences of gestation, child-birth, nurturing, mother-daughter-woman-woman relationships, etc., in woman's language or feminine style of speech writing. When one considers Feminism in Indian

context, one notices that India is mainly patriarchal a society, where gender inequality exists between men and women, though both are equal before the law. The traditional bound attitude of the society is contained in *Manusmriti*, the patriarchal of Hindu laws: “the father looks after her during childhood, the husband protects her during youth, and the sons take care of her when she becomes old. The woman is never fit for freedom”.

In rural Indian families, women are less involved in the decision makings. Female literacy is far less in proportion to the male literacy rate. There are preference for the male child which led to female feticides, infanticides, lower literacy rate of females, and violence against women. In the north of India, if a male and female is born together as twins, the boy gets all the breast milk of the mother, the girl has to be content by just sucking the breast. The freedom which a man can take for granted is denied to a woman. The male does not need permission from the family to go to the market, while the girl needs an explicit permission to do so. In Indian context, feminism is more an awareness of oppression and exploitation in society and family, and the actions being initiated to change these situations. Hence masculine and feminine as biological categories, open the way for equality for both men and women... female and male are not considered polar opposites one always oppressing the other, western notion of the 'self's rests in competitive individualism, by contrast in India, the individual is considered to be just part of a larger collective social self, dependent for its survival upon Co-operation and self-denial for the greater good.

In Indian context, our beautiful earth was full of female deities and mother goddesses. Hinduism depicts reality as both female and male. “Just as Parvathi is the very 'half' of the Lord, so also the earthly woman is the 'better half' of the male”. Forever, feminine goddesses are everywhere erected on the altars and worshipped. Hindu pantheon recognizes the 'Trimoorthy' as Brahma-Vishnu-Mahesh, and an equal female counterpart Durga-Lakshmi-Saraswati. One can know the depiction of female godhead as mother; even the earth 'Prithvi' is mother; she takes the entire burden of the earth. One finds an intense adoration, and complete veneration of the Supreme mother.

However, there are many myths prevailing in India which in fact uphold the status of women. Some of these myths are: “women are physically weaker than men; men need more food than women; nature has made women weak; a woman's place is naturally the home; marriage and motherhood are necessary for women than men; children are responsibility of mother than father; family stability depends on woman; property rights belong to men only; men are intellectually stronger. More and more women and girl children in India are victims of gender related violence than perhaps other forms of human rights abuses. Many are burnt alive, tortured, battered to death, sold as sex workers, etc. For many women family means terror deprivation, discrimination, be it dowry deaths, incest, forced prostitution. The comfort of the home is an illusion for many millions of women”....

Kamala Das, the modern feminist writer of India with a fierce feminine sensibility, dares to articulate the hurts that women have received. There is always a pressure on woman to conform to the traditional feminine roles, in spite of her desire to be even with the male world. In independent India, women have constitutional rights offered by democracy such as equality, franchise, civil rights, equal pay for equal work, fundamental rights. Today, Indian society is undergoing a radical reformation with large number of women entering new courses of study and jobs which once were traditional bastions of men, for example, pilots, Army, Aeronautics, police, Driving, industrial labor, and the large female concentration in Information -Technology industries and call centers. Today's woman is her own person, she has come out of the narrow confines of the family and society. A growing number of women have become heads of states, and others are making their presence felt in every sphere of life. There are also many communities in India where matriarchal system is practiced to a large extent, for example the Nairs of Kerala, Bengali families, North Eastern tribes like Khasi, Magazine. The idea of women as 'Shakti Mata' is incorporated into the patriarchal system in India. Like Mother Kali, the feminine is the mother goddess amongst us; she is ready to destroy the Evil today and bring in light to the darkness

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MINORITY LITERATURE: A CRITIQUE OF RETROSPECT

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Abstract:

This paper focuses on the minority literatures and how those writings attempt to preserve indigenous culture values amidst different mainstream cultures. Though the writers from minority communities create the works of with the intention of preserving their individual racial or religious or ethnic identity they do not resist hybridization of cultures. They also share certain cultural patterns of the mainstream society. At the same time those writers raise their voice against social inequalities resulting out of caste, creed, gender, sex and so on. The minority writers and their literature documents and chronicles their personal community experiences.

Key words: *indigenous culture, ethnic identity, hybridization of cultures, social inequalities.*

Minority literature is thought as a literature of protest against cultural and social classes. As a protest literature, it voices out against the present system and tries to search out other. It additionally aims to bring out an image of minority lives 'as in' in an exceeding fictional representation.

Minority literature is alveoli against the though literature that encompasses a long history whereas minority literature may be a recent consequences. The voices of minority religions rose since Indian Independence. It is the literature that talks regarding the minority expertise. The minority literature tries to create a bridge between thought and minority text at intervals the context of cultural classes. It is the literature raises voices against the social inequalities of cultural classes like caste, creed, gender, sex and so on. The minority writers and their literature documents and chronicles their personal community experiences.

It is necessary a vital and important mark of the minorities and important idea to grasp and intercept. Quite distinction there to, the thought writers take a religions subject and an enormous canvas. Majority and minority area unit the terms will not refer systems of beliefs taken place through centuries at intervals the Indian subcontinents. The communities like Hinduism, Buddhism, Jainism and religion area unit the native to the landmass whereas Islam, Christianity, Judaism and religion area unit called non Indian systems originated outside the subcontinent; Islam, Judaism and Christianity have common origins and belief pattern. On the opposite hand, Zoroastrians have its origin in Asian country and roots in Bharat of the communities have several similarities and variations.

The communities believe reincarnation means that all living things can die and once more are converted. The communities additionally believe 'Karma' that focuses on the thought of all actions that result in rebirth. Faith is usually used as 'Dharma' in Indian context whereas faith in western. The Variety in unity and identicalness is that the salient feature of Indian subcontinents in split in several languages, religious, sects and subsets. It is thus, though to consider minorities and ethnic identities during this huge in nation. On the opposite aspect the ethnic teams have created their own identity at cultural, ancient and society level. The writing of minority writers is incredibly abundant necessary during this regard, because it expresses the distinctiveness, happiness and variety of the nations. The literary piece, voices of minority in fiction makes abundant contribution to the avouchment of people's concepts, goals and values. It is additionally a scientific study of cultural contact and cultural amendment. The genre, fiction written by minority writers is of special importance during this regard. The fiction helps the reader to possess a look

and intimate peep into their cultural, psychological and non-secular level.

The minorities and their overall identity standing and cultural practices are a unit terribly complicated, crucial and unresolved. The careful analysis and appraisal is way essential of clarify the idea and its correct care. The sentiments and sensibilities of minorities and their position begin to create a state of mind at each and every level. The renowned author D.S. Maini expresses his views on the various contexts of literature as follow (1970: P.213-214) of course a most communicatory proof of a company mind-set be an essential reading of nation, art and literature. For in art, notably in fiction, such a mind-set gets structured and reflected through the terribly processes and energies of art. Its inner dialectic hoists the show. In sum, it is a slow and long method of emotional orientation that within the finish disorients the company sensibility and begins to cause issues of a deep psychological nature. Communities or minorities realize themselves unfree, engulfed and misused each as reality and fantasy. It is necessary within the trendy context. What is the role of minority culture in Indian? However do they realize expression? The minority identity, division and separate standing did not have an effect on the unity in diversity. The writing of minority writers is exclusive during this sense that expresses the happiness and variety in unity. The Indian tradition holds all at once inspite of their ethnic variations.

The minorities, whether they are Buddhists, Sikhs, Muslims and Christians have a bond of unity. The minorities live in any nation (India, Pakistan, Kingdom and U.S.) have a same fondness and unity towards one another. Every community holds in connection with alternative in and across the boundaries severally. It is the nice Indian heritage has held the complete group along since the sixty years of independence. It is thus, a lot of necessary to check and listen the voices of minor community. It is the greatness of republic of India that holds along the variety into unity. The minorities have identity and standing at one aspect and on the opposite they face physical property, faith and its loss of identity. This paper aims to check the voices of minority normally and of Parsis especially, Bapsi Sidwa known as the adorning voice of Parsi minority. The identity of Bapsi Sidhwa rests as associate degree internationally acclaimed author World Health Organization writers for Parsis, ladies and exploitation or imbalance nature within the society. Bapsi Sidhwa was born in 1938 no inheritable a distinguished place in international literary circle.

Sidhwa is thought as Pakistan's best author that the state ever made. Writing is an endeavour that creates associate degree identity and reconstructs ones sound judgement. The novel, 'The Crow Eaters' could be a novel of and concerning Parsis. The Zoroastrian is that the supreme for Parsis. The careful analysis and appraisals is far essential to elucidate the idea and its correct care. The emotions and sensibilities of minorities and their position begin to and its celebration in actual life. The Parsis followed the Zoroastrian and its tips forward the human values, charity and struggles to the trail of Asha.

Each and every religionist community had a lot of proud and religion within the faith. Sidhwa's literature although it should be novel or short stories, it principally figures with religionist community and its traits conspicuously. The novel like 'The Crow Eaters', 'Ice Candy man' and 'An American Brat' are the right samples of religionist life and their community and also the short stories like 'City of Sin and Splendour' and 'Why Do I Write' are also are autobiographical texts.

For Sidhwa the novel 'The Crow Eaters' may be a lovely story of capable and accommodating community. It is the community that is tucked away within the forgotten services of history. The novel principally supported comic concepts with associate degree extra ordinary sense of humour which magnetize principally to the reader. The novel is regarding the third generations of religionist life, begins with the increase of Freedy jungle Wall's life, his prosperity and settlement.

Briefly the philosophy of all the religions is generally supported the ethical ground. It helps to develop and update the human intellect and human expertise. The writers of significantly minority community attempt to reinstate the position of their community members. The literature is considered the very best kind of development. As Ngugi Washington Thiong' O writes: Literature cannot shake the

category power structures that form our standard of living. Here an author has no alternative, whether or not or not he is attentive to it, his works reflects one or additional aspects of the extraordinary economic, political, cultural and ideological struggle in every society. What he will opt for is one or the opposite facet within the battlefield. What he or she cannot do is to stay natural. Each author may be an author in politics. The sole question is what and whose politics.

Bapsi Sidhwa's identity rests as a Punjabi, Parsi, Pakistani, U.S.A. writer. The writing of Sidhwa may be an amalgam of a realm of conflicts and convictions, sensibilities and dignity. Sidhwa's writing is additionally regarding historical, political, Socio cultural arena of the Indian subcontinent. Sidhwa has written five novels and short stories the reveal the history of Indian landmass a chunk of literature written by a social being for the members of the society to scan and comprehend what is written and sent. The work of literature or the philosophy or prophets contributes to the avowal of people's concepts, goals and values. It is the sole weapon that moves and shakes individuals and eventually ends up in development. Bapsi Sidhwa all right highlights the traits in Paris community that remains loyal to the each ruling authority. It is the ideology and preaching of Zoroastrianism modified the lifetime of Parsis that believes in theism. The Zoroastrians believe the philosophy of Prophet Zarathustra who raised his voice against plurality of gods. In step with him 'Lord Ahura Mazda' is that the just one God whom all the Parsis worship.

It is the Zoroastrian faith primarily highlights on the thought of fine thought of fine thought, smart words and smart deeds. The foremost necessary feature of the little Parsi community is that they still abide their promise that they gave to the Indian blue blood, Yadav Rana. They additionally conditioned to not converse others into religion and therefore that reason Parsis do not permit conversation to their religion. It is the dominant reason the Parsis population is decreasing day by day. The writer tried to immortalize the species by capturing it is Quint essential in her fictions 'The Crow Eaters' and 'An American Brat' severally. 'The Crow eaters' and 'An American Brat' also are called the Parsi novel that trots out Parsi customs, ceremonies, beliefs, superstitions, rituals, myth and legends. Within the author's note of 'The Crow Eaters', Sidhwa wrote; owing to implanted admiration for my decreasing community and a massive warm heartedness for it this work of fiction has been a labour of affection.

The recipient of the many national and international award novelists Bapsi Sidhwa is that the most due postcolonial author. The identity of Sidhwa could be a sleek, clown like and sporting author, who attracts the reader's attention from one culture to the opposite. The looks of the author within the novel is exclusive who seems through the building roman technique. It is the premise of each and every novel that is going to be postcolonial and minority novel.

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NEW HUMANISM OF M. N. ROY: A POSTCOLONIAL PERSPECTIVE

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Abstract:

This paper attempts to critically evaluate the concept of humanism of M. N. Roy from the point of view of post-colonialism. He tries to emphasize individualism more than society. Roy's conception of New Humanism basically upholds individual freedom based on reason and morality. His new humanism has two aspects: the critical and the constructive aspects. The critical aspect highlights the inadequacies of communism and the formal parliamentary democracy. The constructive aspect gives priority to the freedom of individuals, presenting a humanist interpretation of history, and outlining a picture of radical or organized democracy along with the way for achieving the ideal of radical democracy. The elements of postcolonialism that are found in his writings are decentralization of power in the political as well as economic realm but he has infused both the Indian and the colonial ideology in his new humanism to bring out 'renaissance' in India. There is a lot of emphasis on patriotism. Thus this paper traces out the reimagining of humanism by M. N. Roy from the postcolonial perspective.

Keywords: *New Humanism, Colonialism, Postcolonialism and Radical Democracy.*

Introduction

“New Humanism” of M N Roy is basically a conception of individual freedom based on reason and morality. His new humanism is comprised of the critical as well as the constructive aspect. The critical aspect highlights the inadequacies of communism and the formal parliamentary democracy of the west. The constructive aspect emphasizes on the individual freedom, at the same time attempts to present a humanist interpretation of history, outlining a picture of radical humanism and shows the paths to achieve the ideal of radical democracy.

M. N. Roy is one of the prominent Indian philosophers of twentieth century and a leading humanist of modern India. His political career began as a militant nationalist. Then he went on to become a communist of international rank. Finally he propounded his own philosophy known as new humanism or radical humanism. *According to him, a new humanism is renaissance rationalist humanism which is essential for realization of democracy.*

According to Roy, philosophy is the theory of life and it is supposed to solve the riddle of the Universe. He further goes on to state that philosophy was born of the efforts of man to explain nature and to understand his own being in relation to its surroundings. Therefore philosophy is to solve the actual problems of life in the light of past experience, so that the solution will give us an encouraging glimpse into the future. He envisaged that the need of the hour is a philosophy of freedom. *He was convinced that a philosophical revolution must be for any social revolution.* The salient feature of his new philosophy is that it must be a guide for all forms of human action abided by ethics. He also gives an important place to ethics in his philosophy. His cardinal virtue of his philosophy is that man is the maker of his destiny. According to Roy, no philosophical advancement is possible unless we get rid of orthodox religious ideas and theological dogmas. Therefore he has made a clear distinction between philosophy and religion in his thought. On the other hand, he has envisaged a very close relationship between philosophy and science.

The paper makes an attempt to critically evaluate the concept of humanism of M N Roy through tracing back the humanistic tradition from the time of renaissance. It further tries to highlight the elements

of postcolonialism that are found in his writings. Thus this paper traces out the reimagining of humanism by M. N. Roy from the postcolonial perspective.

Meaning of Humanism

The connotation of the term 'humanism' has been undergoing various changes from the time the term is coined. The central idea of humanism is to affirm that human beings have the right and responsibility to give meaning and shape to their own lives. Humanism intends to build a humane society through an ethics based on human and other natural values in a spirit of reason and free inquiry through human capabilities. Therefore it has a democratic and ethical orientation towards life.

Humanism is an attitude of thought in which human being is given primary importance. It was so vivid from the time of renaissance movement of the west, though the attitude has been prevalent in some of the early philosophical traditions too. Renaissance humanism was a reaction against the religious authoritarianism of medieval Catholic Church. It emphasized human dignity, beauty and potential. It had affected every aspect of culture in Europe including philosophy, music, art and literature. There was an emphasis on the value. It led to the protestant reformation movement in Europe. Finally it had brought about social and political change in the west. The age of enlightenment is said to be second round of revival of humanism in the seventeenth and eighteenth centuries as a reaction against the newly prevalent dogmatic authoritarianism of Lutheranism, Calvinism, Anglicanism and the counter-reformation. In the last two centuries, various elements of enlightenment humanism have been manifested in philosophical trends such as Existentialism, Pragmatism and Marxism.

Modern humanism is also known as “naturalistic humanism”, “scientific humanism”, “ethical humanism”, and “democratic humanism”. One of its leading proponents, Corliss Lamont had defined it as a naturalistic philosophy that rejects all supernaturalism and relies primarily upon reason and science, democracy and human compassion. Modern humanism has both secular and religious in its connotation.

Understanding Postcolonialism

Postcolonialism was evolved as an intellectual movement in the 1990s. Postcolonialism comprises of a wide variety of approaches. Therefore theoreticians may not always agree on a common set of definitions. But the basic assumption was that the colonial rulers are unreliable narrators. Hence, “*postcolonialism*” was termed after postmodernism. *Postcolonialism* is referred as a reaction to or departure from colonialism in the same way as postmodernism a reaction to modernism. The term *colonialism* may be referred either to a system of government or to an ideology underlying that system of government. Therefore postcolonialism as a reaction to colonialism represent an ideology which is nothing but a response to colonialism. In other words, the term 'postcolonialism' refers broadly to the ways in which the race, ethnicity, culture and human identity are represented in the modern era especially after many colonized countries gained their independence.

Postcolonialism also deals with such as those of slavery, migration, suppression and resistance, discrimination based on race, gender, place and analysis of the responses to the discourses of imperial Europe, such as history, philosophy, anthropology and linguistics. However the term is construed, there is as much focus on the discourse and ideology of colonialism as on the material effects of colonial subjugation. Because it has its source in past and continuing oppression, postcolonialism furthermore has affinities with multicultural, feminist, and gay and lesbian studies.

To sum it up, the term “*postcolonialism*” represents an ideology which is a reaction to colonialism. It tries to eradicate any universalism as universal standard of measurement that would promote Eurocentric values. It is concerned with economic, political and cultural inequalities that are prevalent due to colonialism. Therefore it examines the social and political power relationships. Broadly, it refers to the ways in which the race, ethnicity, culture and human identity are represented in the modern era especially after many colonized countries gained their independence.

Basic Tenets of New Humanism

Roy has changed his view from radical humanism to “new humanism”. Roy's radical Humanism is not simply a relation against Stalin's interpretation of Marx but instead it represents his vision of freedom and well-being. As he says, radical humanism is a philosophy of freedom based on modern scientific knowledge. It aimed at infusing and reviving ethical or moral outlook in the man. But he craves for “New Humanism” based upon natural reason and secular conscience.

Philosophy of Roy has an important social and political component in his new humanism. He emphasizes on freedom of will and morality. Hence his conception of new humanism was basically a constructed of individual freedom based on reason and morality. New humanism was to be a tool for social progress. Further, he observes as the quest for freedom is the continuation of biological struggle for existence at both the emotional as well as cognitive level.

His new humanism has both a critical and a constructive aspect. The critical aspect consists of describing the inadequacies of communism including the economic interpretation of history and of formal parliamentary democracy. On the other hand, the constructive part pays highest value to the freedom of individuals, presenting a humanist interpretation of history, and outlining a picture of radical or organized democracy along with the way for achieving that ideal.

According to Roy, freedom does not necessarily follow from the capture of political power in the name of the oppressed and the exploited classes and abolition of private property in the means of production. For Roy, creating a new world of freedom revolution must go beyond an economic reorganization of society. Therefore in his opinion, communism is inadequate.

Roy has discussed the shortcomings of formal parliamentary democracy in his twelfth and thirteenth theses. According to Roy, the individual citizens are powerless for all practical purposes and for most of the time. They have no means to exercise their sovereignty and to wield a standing control of the state machinery. These flaws are outcome of the delegation of power. Therefore he holds that the power must always remain vested in the people to make democracy effective and there must be ways and means for the people to wield the sovereign power effectively not periodically but from day to day. Therefore he proposes his ideal radical democracy.

Ideal of Radical Democracy

Roy holds that the individual citizens are powerless for all practical purposes, and for most of the time. As he views, they have no means to exercise their sovereignty and could not raise their voice against control of the state machinery. Therefore he envisages that the power must be always vested in the people and there must be ways and means for the people to exercise their sovereign power effectively at every moment but not periodically. Thus his ideal of radical democracy consists of a highly decentralized democracy must be based on a network of people's committee's through which every citizens must able to exert a standing democratic control over the state.

Obviously, he has not ignored the economic aspect of his ideal of radical democracy. According to Roy, the progressive satisfaction of the material necessities is the pre-condition for the individual members of society unfolding their intellectual and other finer human potentialities. Therefore there must be an economic reorganization that would guarantee a progressively rising standard of living and would lay the foundation for the radical democratic state. It is evident of Marxian influence in his thought by his emphasis on economic liberation. He holds that economic liberation of the masses is an essential condition for their advancing towards the goal of freedom.

For social revolution, he envisages the philosophical revolution must take place. Therefore it is obvious that he supported philosophical revolution. He called it as Indian renaissance taking inspiration from European renaissance.

For him, the renaissance is the indication for the modern civilization and the philosophy of freedom. He strongly believed that India must need a renaissance on rationalist and humanist lines.

According to him, this was a necessary condition for democracy to function in a proper manner. He refers it in his *Reason, Romanticism and Revolution*, in the first place, there must be a conscious and integrated effort to stimulate amongst the people the urge for freedom, the desire to rely upon themselves, the spirit of free thinking and the will never to submit to any external authority by exchanging their freedom for the security of the slave. *A new renaissance based on rationalism and cosmopolitan humanism is essential for democracy to be realized.*

He argues for Indian renaissance because philosophical revolution must precede a social revolution. He was opposed to blind faith and superstitions of all kinds rather supported rationalism. Therefore he rejected all allegedly supernatural entities like God and soul. Similarly, he opposed fatalism and the doctrine of *karma*. He unequivocally rejected the religious mode of thinking and advocated a scientific outlook and a secular morality. He wanted to delink philosophy with religion and associate it closely with science. He believed that science would ultimately liquidate religion. He considered the promotion of rationalism and atheism as part of his humanist movement.

Conclusion

M. N. Roy is not only critical of the west but he is also critical of east. He insists on appreciating the good and rejects the bad both in west and east. His criticism of the western communism and parliamentary form of democracy are the evidence of his postcolonialism in his writings. For him, freedom does not necessarily follow from the capture of political power in the name of the oppressed and the exploited classes and abolition of private property in the means of production rather he wants to create a new world of freedom revolution must go beyond an economic reorganization of society. Therefore in his opinion, communism is inadequate. His discussion on the shortcomings of formal parliamentary democracy in his twelfth and thirteenth theses is another important evidence for his postcolonialism in his thinking. He goes on to decentralization of power to every citizen. Thus he urges for freedom, encourage their self-reliance and awaken in them the sense of individual dignity, *inculcate the values of rationalism* and secular morality.

In his scheme of thinking, the education is to play a vital role. He is in favour of a rational and critical approach towards Indian cultural heritage, ancient traditions and thoughts. He emphasizes more on science. His new humanism would make people transcend natural as well as political boundaries.

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ALIENATION AND ISOLATION IN THE SHORT STORIES OF KATHERINE MANSFIELD

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Abstract:

The meaninglessness of man's modern life caused by state of alienation, isolation has been reflected in a numerous literary works forming a thematic basis in the twentieth century. Mansfield directly focuses on this theme in her literary works and influenced many other prominent writers on this theme. This paper draws some views about psychological evaluation of characters in the case of alienation and isolation. In her story Miss Brill, the way Miss Brill behaves reflects her alienation and isolation in her society. In this study of Mansfield selected short stories with the same thematic basis, it shows how writers successfully deal with the same matter in different contexts of different literary genres. Mansfield short stories touch mainly on trivial and superficial incidents of an ordinary life of an ordinary family; Mansfield had her unique comprehension of the isolated relationship between people. The purpose of this paper is to show how Katherine Mansfield in her stories "Miss Brill" and others portray the themes of alienation and isolation, through her characters' behaviors in their societies and surroundings.

Key Words: *Alienation, Isolation, meaninglessness, self-estrangement.*

1. Introduction:

Mansfield started early to touch on human isolation and alienation in some of her early stories, and then she developed this theme thoroughly in her New Zealand stories where she guided the reader to experience the people's intense emotion for domestic affection as well as their solitude when suffering from cruelty of reality and estrangement among people. Mansfield spends her sweetest time in New Zealand when she was a child. As a rebellious daughter, she did not only suffer from her parent's neglecting, but was also regarded as a "different" girl, which forced her to withdraw to her lonely world. Being a premature child who was clever at observing and thinking, Mansfield had her unique comprehension of the complex human relationship around her. She paid her attention to the isolated relationship between people. An examination of prelude, at the Bay, The stranger, the Ideal family and other stories would be sufficient enough to confirm it.

In *the Sun and Moon* by Katherine Mansfield (1920) we have the theme of perfection and alienation, the story is narrated in the third person and after reading the story the reader realizes that Mansfield may be exploring the theme of perfection. In the story Sun is discontent throughout the story and does not feel as though he is part of the occasion or party. He feels alienation.

In *A Married Man's Story* by Mansfield (1923), we have the theme of escape, isolation and loneliness. The story is narrated in the first person and after reading the story the reader realizes that Mansfield may be exploring the theme of escape. It is as though he feels trapped and wants to escape from the life that he knows. The reader of the story also learns that the narrator was unhappy as a child, and this unhappiness is shown later in his life as he was living a lonely life as he is alienated from his society.

In the *Daughter of the late Colonel* by Katherine Mansfield (1920) we have the theme of freedom, isolation, alienation and uncertainty. The story is narrated in the third person and after reading the story the reader realizes that Mansfield may be exploring the theme of freedom. There is a sense that neither

Constantia nor Josephine is free. It is as though both women are imprisoned. They feel they are isolated by their society. .

In *The Baron* by Katherine Mansfield (1895), we have the theme of class and isolation. The story is narrated in the first person and from the beginning of the story the reader realizes that Mansfield may be exploring the theme of class. There is a sense in the story that the Baron isolates himself from others and may in fact be lonely. In *The Woman at the Store* by 'Katherine Mansfield' (1912), we have the theme of struggle, hardship, and isolation. The story is narrated in the First person and the reader realizes that Mansfield may be exploring the theme of struggle and hardship. In the story Mansfield may highlighting the fact that the woman at the store is isolated from the outside world and she may be lonely. In *The Garden Party* by Katherine Mansfield (1922) we have the theme of class, isolation and conflict. The story is narrated in the third person and the reader realizes that Mansfield may be exploring the theme of isolation. Through the setting of the story there is a sense that the Sheridan's are isolated from the world around them. In *Miss Brill* by Katherine Mansfield, (1920) we have the theme of paralysis and escape. The story is narrated in the third person and the reader realizes that Mansfield may be exploring the theme of paralysis. In the opening paragraph of the story Mansfield tells the reader that 'the air was motionless'. This line may be important as it suggests a paralysis in Miss Brill's environment. Thus there is no connection with outside world and Miss Brill appears to escape into a fantasy world.

Mansfield portrays her characters as an alienated People in her short stories. She records psychoanalytically problematic individuals. Through such an exposition Mansfield substantially underline the problematic psychological and sociological feelings and emotions of the modernist world. Many literary critics deal with the mental states of alienation and isolation, however, the consideration of anomie is disregarded in most cases. Thus, this paper explores the destruction and fragmentation of the human mind due to the mental states of alienation and isolation in the modern period. Dating from the modernist movement of the first quarter of the twentieth century, concerned with the growing industrial society and focused on rationality and rationalism through applying new form and styles of writing. They are searching to find order within disordered social standings. Moreover, modernism rejects the past to have an idealized future as Miss Brill does in this literary text (Cuddon 1998, 515-516). Mansfield highlights the fragmentation in the minds of modern individual through depicting an intellectuals and indecisive middle-aged woman-teacher. She portrays individuals with damage psyches and depicts how they become psychologically traumatized as a result of that global change.

Katherine Mansfield re-defined the psyche of prototypical modern people when she introduces Miss Brill to her reading public in *Miss Brill*. She portray a profrok like English teacher in a French town who has a tendency to go walking regularly in the park as well as spending all her Sunday afternoons resting there. The way she behaves just reflects her sense of alienation and isolation within society. Mansfield emphasis is much more on the individual's mental states of alienation, isolation and loneliness. She reflects the dark side of inner nature's i.e. psychic reality for beyond the urban setting.

The concept of alienation originated in sociological and psychological philosophies: it was first defined by Hegel and plays a significant role in Kierkegaard, Durkheim, Wirth, Seeman, Marx, Nietzsche, Heidegger, Merton and Sartre (Schmitt 1994, 42). All of these thinkers express their views on the concept of alienation and isolation from different aspect and explain how individuals consider their existence within their social environment. Alienation occurs when an individual is unaware of herself or himself and is in an anxious state deciding to whom his or her personality belongs. The mental state of alienation occurs "when groups do not participate in (the) process of collective definition of what it means to be a human being, but, instead, have imposed upon them a conception of who they are" (Schmitt 1944, 46) In this quotation, the emphasis is on how individuals become alone in their surroundings. Thus, a sense of isolation and alienation go hand in hand, so the individual has the inadequacy of becoming a participant of collective definition.

According to Seeman's analysis of the state of alienation, five dimensions play significant roles: powerlessness, meaninglessness, isolation, normlessness or anomic mental state and self-estrangement or alienation. Ashley underlines these Five dimensions in a detailed theoretical basis (1998, 114). Most individuals experience these socio-psychological states in their lives when they feel themselves to be in a problematic situation within the social system. To illustrate, "powerlessness" is in the mind when the individuals realize that he or she is unable to influence their own destinies in industrial society (Israel 1971, 208). This indicates that human beings should conform to limited social organizations but not to their personal wishes or else they will become powerless. Yet it is the complexity of urban life that causes these Features, because it is predominantly city life as a proper place for the emergence of states of anomic characterization, isolation and alienation. Wirth describes urban life in the modern era as Featured mainly by alienation that embodies isolation and disorganization due to a large, dense, and heterogeneous way of life (1938, 1). Wirth asserts that in developing urban life, people consider themselves in an isolated situation within the complex phenomena of the city. Hence, when Wirth defines urbanism as a way of life, he puts forward the classic description of the social and psychological effects of urbanism on the fragmental states of anomie, alienation and isolation in communal life. Katherine Mansfield expresses the problematic minds of individuals as a result of living in her lonely environment. Miss Brill become depressive personality, as she feels herself alone and isolated within her surroundings.

Miss Brill in *Miss Brill* is in an anomic mental state because of her pursuit of loneliness, isolation, self-estrangement, powerlessness and normlessness. The story, published after World War 1, depicts the problematic mental state; Mansfield also depicts the mental destruction of human beings in the modern era through Miss Brill, and her anxious state of mind. Despite having a more positive psychological, it is evident that she cannot overcome her depressed psychology by the end of the story, and thus, becomes more isolated and alienated. Although, Miss Brill is self-conscious of her alienation when the story opens, she wishes to lay everything behind and forget her previous days. Miss Brill is a character who likes to sit and observe the participation of all the other individuals. She thinks as she is on a stage to perform a play,

Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what is was that made it so exciting...And yet it explained why she made such a point of starting from home at just the same time each week so as not to be late for the performance (Mansfield 2006, 270-1).

She feels herself to be a player and is in pursuit of her Sunday treats, buying a honey cake at the baker's when she returns home. Miss Brill lives in the modern world and has all her opportunities to lead a conforming comfortable life. That's why she is fond of acting. She is relaxed as she thinks others observe her being an actor.

They did not speak. This was disappointing, for Miss Brill always looked forward to the conversation. She had become quite expert, she thought, at listening as though she didn't listen, at sitting in other people's lives just for a minute while they talked round her (Mansfield 2006, 269).

These few lines reflect Miss Brill's loneliness. She pretends to be active in the park, combining the social gathering of players who are, in fact, the walkers there. Miss Brill becomes an expert of listening and observing but not participating in the conversations around her, she indirectly confesses her loneliness and alienation.

The band had been having a rest. Now they started again. And what they played was warm, sunny, yet there was just a faint chill a something, what was it? - Not sadness no, not sadness a something that made you want to sing. The tune lifted, lifted, the light shone; and

it seemed to Miss Brill that. . . .

And Miss Brill's eyes filled with tears and she looked smiling at all the other members of the company. Yet we understand we understand, she thought though what they understood she didn't know (Mansfield 2006, 271). This quotation explains Miss Brill psychological and mental state. It reflects her desperate psychological orientation as Mansfield defines her as a crying person: her "eyes filled with tears". She does not participate in their activities but only "looked smiling at all the other members of the company". This expression implies her loneliness and alienation by calling the people there the "other members of the company". Such a psychological and mental state represents Miss Brill desperate life.

Miss Brill is rich enough not to be regarded as powerless in the world yet, when the visitors of the barks evaluate her wearing style as ridiculous and mock her she becomes a weak person. Although she has a fur kept well to wear on special days, she becomes a wholly poor individual in her life, as she loses her ideal, the appreciation of others. Her choice of Sunday treats in the park suggest that she is not satisfied with her comfortable life and decide to go to another area to relax, thus, she leaves her monotonous life behind. She is in search of identity trying to fulfill her ideal of finding a better and more confident way of life. She experiences a meaningless and futile life in her inner world; thus she is isolated and alienated when she leaves her daily life behind,

Just at that moment a boy and girl came and sat down where the old couple had been. They were beautifully dressed; they were in love. The hero and heroine, of course, just arrived from his father's yacht. And still. . . .

"No, not now", said the girl. "Not here, I can't."

"Ah, be off with you, Said the boy in an angry whisper. Then: "Tell me, ma petite chere--"

"No, not here," said the girl. "Not Yet." (Mansfield 2006, 271-2)

The flirting young boy and girl call Miss Brill a "stupid old thing" and question the reason for her sitting there. This is a ridiculous situation for Miss Brill and she becomes terribly depressed because of this.

This should be the climax of the short story in which Miss Brill decides to keep herself once again to her little room and hides her fur in the box forever. This is a means of having a desperate worldview: a time for her loss of self-reliance and a point of climax which underlines the existence of alienation in Miss Brill's life. She feels her life to be meaninglessness, thus, dives into the depth of isolation and alienation.

But to day she passed the baker's by, climbed the stairs, went into the little dark room her room like a cupboard and sat down on the red eiderdown. She sat there for a long time. The box that the fur came out of was on the bed. She unclasped the necklet quickly, quickly, without looking, laid it inside. But when she put the lid on she thought she heard something crying (Mansfield 2006, 272).

This quotation depicts the conclusion of the story. Mansfield hints at Miss Brill's dark room in which she has a desperate life and beings crying at the end, depicting her damaged and fragmented psyche. It is significant to emphasize that "Miss Brill" is ironical, because although Miss Brill is well aware of her alienation in life, she tried to revive herself by going to the park and refresh herself as a happy and self-confident individual. Miss Brill can be regarded as an anomic character especially when she leaves the entire world behind and keeps herself and her fur in her room. That is, she hates all her social gathering in the park and rejects everything she owns. She feels that her life is meaningless and considers herself to be a powerless person in her social environment.

2-Isolation in Mansfield's short stories

A Isolation in between couples

Prelude and At the Bay are known as Mansfield two prominent stories about an English family in New Zealand. Linda appears to be a happy and admirable woman and has whatever a woman aspires for: she has a wealthy husband who ensures the whole family a comfortable life; she has several lovely children; In spite of all this, Linda is not as happy as what other thinks her to be. She is always entangled

with her inner conflicts and never feels satisfied with her domestic life.

B. Lonely and helpless mother Linda

As a mother of three children, Linda is indifferent to them and even refuses to shoulder the responsibility of a considerate mother, which is shown from the very beginning of the story when the whole family is moving to a new house. Looking at the massive bags and boxes on the floor, she says “these are absolute necessities that I will not let out of my sight for one instant” (223)¹ without having look at Lottie and Kezia who are left behind as important as that luggage that she has to leave then and “Cast them off” (223). When Kezia and Lottie join the family at the new house at last, Linda also shows little interest in them and even does not open her eyes to see them, only to ask slightly “Are those the children” (229). Linda's abdication of the role to be a mother turns to be more open and apparent in *At the Bay*.

For Linda, it was “useless pretending” (453) to love the children since she is always indifferent to them and really hopes that they could be anybody's except hers. Though there is seldom any communication between Linda and her children, we are able to find a face-to-face talk between Linda and Kezia in prelude when they are watching the aloe through which their different attitudes to life are presented symbolically. Nothing grew on the top except one huge plant with thick, grey-green, thorny leaves, and out of the middle there sprang up a tall stout stem. Some of the leaves of the plant were so old that they curled up in the air no longer; they turned back, they were split and broken. Some of them lay flat and withered on the ground. (240). In Kezia's eyes, though the aloe is tall, it is thorny, which resembles much with her mother's present condition: though as a mother, she always appears to be so indifferent to her children that the latter could never approach her. She is just like an “island” (240) which separates herself from others and completely constrains herself in her own world. To Linda, on the other hand, the aloe has its different meaning: She is lonely as the aloe with all her energy and passion to life withered, as “split and broke” as the leaves of aloe. The aloe is not any symbolic of Linda's dread of pregnancy and childbirth but also her terror of the sexual intercourse with her husband, Stanley:

Linda is encouraged and her heart suddenly grown hard for she also hopes to be a person with Long and Sharp thorns for nobody could hurt her easily and Stanley, in particular, could never ask sex from her at his own will. Her illusion makes her connect her husband with her “Newfoundland dog” thinking that even her Newfoundland dog that she is so fond of in the daytime” (254) would not dare to come near her. As the story goes on, Linda's ambivalent feeling towards Stanley has been expressed plainly by means of her inner monologue: On the one hand, she really “loved and admired and respected him tremendously” (254) as long as he “wouldn't jump at her so, and bark so loudly, and watch her with such eager, loving eyes” (254) on the other hand, he was too strong for the delicate Linda although he was told by the doctor that she “may die any moment” (254). Driven by the contradictory feeling towards Stanley, Linda's heart is as dry as dirt and it often wanders in an isolated world.

Linda is as lonely as the aloe standing on the grassy island, surrounded with various dangers from both husband and children. Marriage and sexual life becomes her endless misery and “she was broken, made weak, her courage was gone” (443). So, she has to resort to dreams and fantasies to drive off the annoyance and fear of her real life.

C Safety Lacking father Stanley

Compared with Linda, Stanley in these two stories seems to live a much happier life as the powerful head of the family. We may find that he is a loving, but not understanding husband who could never mind Linda's frailty to meet his physical demands and his affection to his children also lacks warmth. He cannot always act as an over-complacent man especially when referring to his wife, Linda; For example, whenever he approaches near home, he always feels “assort of Panic” (241) and he feels secure enough only when he hears Linda says hi, which makes his heart “beat so hard”. (242)

As a husband, Stanley never recognizes that his just for Linda which he thinks natural is actually great pain to her. To, Linda, the relationship between her and her husband Stanley is much more like the

customers and guests who respectively take what he needs that the lovebirds.

As a matter of fact, nearly all the characters of the two stories have their own secret life unknown to the rest of the family: the vigorous and imperative husband the dreamy wife weary of childbirth, the young and pretty sister eager for a lover, the kind and patient grandmother the innocent children, each living unaffectedly in his own little world.

D-“Isolation” Between the most familiar strangers.

The stranger is probably one of the most typical stories revealing the theme of human isolation. Mr. Hammond is self-egoistic man whose possessive love for his wife finally makes him blind even to the object of his affection. He strongly believes that Janey loves him so much that he can have any demand on her. In effect, Janey has not loved Hammond affectionately as he believes. For instance, in response to his warm greeting, she didn't even bother to answer"; (369) As their cab passes through the brightest streets, Janey "drew his feels that she is so lightly, so remotely" (371) that he has to ask her to Kiss him in order to ensure her love towards him. Though Hammond is quite convinced that he and Janey love each other very much he has never tried to concern about her real needs and would never know why he could not obtain that love Janey gives even to a stranger but him. To Janey, similarly, she has no idea of the inner working of Hammond's mind and can't understand his inexplicable jealousy of a dead man who is evidently unrelated to their private relationship.

Therefore, there is only distance and alienation shared by the couple, which is also implied through the title the stranger. Hammond and Janey are actually the strangers to each other. Hammond is too much obsessed by self-love to understand Janey correctly and, regardless of her loving heart; Janey is unable to perceive the self-centricity that envelops the inner being of her husband. No wonder at the end we find that "they would never be alone together again." (373)

E- “Isolation in an ideal family.

Human isolation does not only exist between couples like Hammond and Janey, but also lies even in an ideal family. The central image, Mr. Neave, is like Stanley Burnell, he is a wealthy merchant who is engaging in his business in New Zealand. As he is becoming old, his trade is taken over by his only son, Harold. But Neave could not completely rely on Harold whom he thinks too fickle to operate his business effectively. However, his wife Charlotte and the girls are always persuading him to make the whole business over to Harold "to retire and to spend his time enjoying himself" (422).

In response to the children's suggestion of "retire and enjoy", Old Neave has to force a smile and he is really wondering that how they could live an extravagant life "if he'd gone in for hobbies" (422). The high fed life enables the girls to take everything for granted and seem to be indifferent, impatient and impolite to anybody and anything except for the extravagant material life.

For example at the sight of her father, Lola does not show any respect and love to him with her screaming voice saying "what a fright you gave me! Why isn't Charles here to help you off with your coat?" (423). However, old Neave is certain that his daughter has forgotten him and is not waiting for him as she said. Soon, he finds that every one of the family is happily indulging in their own world, talking and smiling, but none has paid attention to him: He's been forgotten. Old Neave has totally turned to be an outsider and a stranger to the family which he devotes all his life to sustain. Mansfield skillfully exposes old Neave's inward pain through his monologue which helps the readers understand that the wealthy material life does not bring people the corresponding rich spiritual life but isolation instead.

3- Conclusion

Finally, Miss Brill is isolated, alienated and an anomic character in this literary work as she manifests her split psyches. Mansfield reflects the significance of split mental cases for creating new writing in women studies. Although Mansfield writes in different contexts, most of her literary works can be evaluated in portraying similar mental and psychological cases. They detest their characters social gathering and manifest their hatred through their mental states of alienation, isolation, meaninglessness,

powerlessness, and anomie. Actually what Miss Brill reflect through her anomic mental state is the concept of escapism from her social gathering and from her city lives. After assessing such types of mental states, it is possible to interpret Miss Brill from her social environment. This story hints at the worthlessness of all social circumstances because of the loneliness of protagonist live. This indicates that loneliness, yet it is the reason for new creative works. As Miss Brill is alone, she expresses herself emotionally by means of her writing...

And In her New Zealand stories, Mansfield made every effort and did her utmost to put the commonest and tiniest incidents occurred to an unromantic family in an ordinary day, in which she paid her very attention and employed her sharp insight to depict lively and truly the existing and real “isolation” physically and mentally of the New Zealanders in that very times. People who feel isolated and aloof might be the father, mother kid, or the grandfather; or it may be an individual, a family, whoever and whatever it is, what can never be neglected is that it is Mansfield that enables us to feel vividly both the particular terrors and the inimitable delights of the small community which presents itself so life-like and real by presenting us her marvelous New Zealand stories.

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ARAB WOMEN'S ROLE IN THE TALES OF *ARABIAN NIGHTS*

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Abstract:

The present research is a modest attempt to discuss the role of women in the Arab-Islamic societies with special reference to the tales of Arabian Nights. Arab tales depict Arab Muslim women as rebellious against male dominated society. They denied to play roles of beautiful mistress, slaves and enthralled to men, and as detained prisoners secluded from the outside world. Shahrazad, as a woman, determines to help the other women get rid of the bondage of their abusive husbands. In "Merchant Trader and Wife" and "The Porter and the Three Sisters", the women are brutally beaten and exploited. In "Three Apple Stories", they are beaten and even killed. For the modern reader, it may seem that women have no rights in these stories. Women are housed in the harem and the husband can divorce or take another wife at any time. The following pages is an attempt to show the reality of Arab women's role and examine how the women are represented in the Arabian Nights in a wrong and despicable way, compared to their role in other societies. Although Arab women play various roles in social life, these tales despise their contributions by portraying them as backward. The paper argues that Arab women have authority and power within their families. They supervise domestic affairs in the household. They also enjoy many rights and power. Mother could help to choose husbands or wives for their children, some of whom take over the financial affairs for family businesses. Wealthy women have reached the highest levels, participating in politics and having the leading roles in cultural business. The woman is not just a housewife, but a teacher, a doctor, a politician, an engineer, etc. Arab women enjoy many rights. The Quran helped to support the status of women in Arab societies. Arab women could legally inherit property. They have the right to divorce their husbands if they wish, and they can start businesses. In the past, Arab women were given more authority and power than women in Ancient China and Roman times. In addition, Queen Balkees ruled Yemen after her father's death, the King of Sheba, and followed the Kings of 'Humier'. Her armies defeated and invaded Babylon, Persia and Iraq, and they assigned rulers in these regions. She went back to Yemen to declare it as the 'Kingdom of Sheba. In short Muslim women played very important roles in past and continue to enjoy the high position in society. The present paper attempts to study the status of Arabian women in Arabian Nights.

Key words: Arab women, exploitation, image and status of woman, recognition.

The tales of *Alf Laila Wa-Laila* or *Arabian Nights*, as known in popular culture, were provided to the West in the 18th century. *The Arabian Nights Reader* is part of the larger series of fairy tales. Many of the stories in *Arabian Nights* describe women as being oblivious: they are harassed by their husbands and deceived. At the time when the tales were written, it was thought that women were more inclined to sin. Thus, Prophet Mohammad said, 'I stood at the gates of Paradise, and most of those who entered there were poor and stood in most of the neighbors who went there were women'. Moreover, in his sermon to the Muslims in the Farewell Pilgrimage, he warned them to preserve the values, which he feared they would neglect after him. He referred to women as one of the important issues and said, 'Observe your duty to

Allah concerning women and treat them well'.

The story of “al-Mu'tadid” and the other stories from *Arabian Nights* describe women as slave musicians who entertain khaliphs and wealthy men of high classes in society. The trafficking of female slaves was common among Arabs in the Middle Ages. Teaching female slave the music and using them as vocal and instrumental performers were popular. Most of those girl-singers possessed sufficient literary knowledge to quote from esteemed poems or even to compose verses. Women had taken a significant part in music. Besides performing at the houses of rich men, female slaves were also found of singing in the places where people were amusing themselves: feasts and celebrations.

The “Tale of Sympathy the Learned” is an exceptional part of *Arabian Nights*. This story is about a young slave girl who is well educated in different ways. Though most Muslim women are only educated in the works of The Quran, Sympathy has investigated syntax, poetry, civil and canon law, music, astronomy, geometry, and arithmetic. She memorizes The Quran by heart and is able to recite it in seven different ways. She pursues the talk of the different aspects about herself, including her knowledge of architecture, logic, and philosophy. Sympathy is used by Shahrazad to show that the king of women can be trustworthy, intelligent, and virtuous. Since *Arabian Nights* is a well-known and influential book in the Arabic and Islamic culture, this particular story has been read by women in the Muslim world for centuries. It gives an opportunity to know that women can be knowledgeable about the same things as men, including education.

Although the tales of *Arabian Nights* form a plot of imagination and fantasy, the readers can still learn a great deal about the Muslim society and women's role in it. It is crucial to look at the juxtaposition between the women's roles at first glance and the strength demonstrated deeper within. The very idea that women in the stories could maintain their dignity through Shahrazad's retelling is amazing. Despite the fact that Muslim women are supposed to be 'back seat' in daily life, we cannot ignore the intelligence and power they display. Women are thought to be the possessions of men. Therefore, the idea of a woman like Shahrazad is liberating for oppressed women, and it continues to be inspiring for future generations of women.

In *Arabian Nights* and throughout the oral tradition of the Middle East, Shahrazad is not only a storyteller, but also a teacher. *Arabian Nights* is linked to ideas about violence, jealousy and hatred of women in hope of exposing these errors to Shahryar. While *Arabian Nights* does not seem to have played a formal role, because it remains an entertainment, many valuable lessons have been adopted. Although the king is clearly comfortable, it is hoped that the messages behind Shahrazad's stories are not ignored.

Shahrazad has a clearly visible theme she wishes to express (i.e. feminism, religion, the corruption of power). She addresses a number of issues through short articles in *Arabian Nights*, which aim to instruct as they are for entertainment. The modern reader of *Arabian Nights* may wish to reveal a feminist agenda for the tales, but this would be a fallacy because many of the tales contain drawings, descriptions and messages offensive to women. However, Shahrazad shows a balanced picture of the human error in *Arabian Nights* and tries to discover the mistakes of both sexes equally. Shahrazad tries throughout her nights with the king to make him know some of the errors of his behavior. However, he reader must not forget that in *Arabian Nights*, “Shahrazad's role as a teacher is neither declared, nor predefined, nor articulated in the process, but hidden behind her role as storyteller and entertainer” (Naithani 277). Armed with this way of reading the text as something of a “mirror for princes”, it becomes possible to view Shahrazad's tales as lessons on certain social ills and moreover, defining her as a heroine.

When the reader is introduced to Shahrazad in *Arabian Nights*, it is learned that she “pursued books, annals, and legends of preceding Kings... She had pursued the works of poets and memorized them by heart... studied philosophy and the sciences, arts and accomplishments (Burton 15). In stark contrast to the previous portrayals of women in *the Nights*, *this description* immediately sets the reader up for expecting something more from this woman. Unlike the women mentioned in *Arabian Nights*, Shahrazad

is actually granted a name. After learning about her education, which is implied to come from self-teaching and a personal love of learning, it is noticed that she is strong-willed woman unwilling to relent to male pressure. For example, her father tells her the story of the man who could speak the language of animals and how he "dealt with" his wife. He says that after the man beat his wife,

she kissed his hand and feet and he led her out of the room, submissive, as a wife should be. Her parents and all the company rejoiced and sadness and mourning were changed into joy and gladness. Thus, the merchant learnt family discipline from his Cock and he and his wife lived together the happiest of lives until death (Burton 14).

Although this is the case of a wife and husband, the fact remains that a father's control over a daughter is much the same. Her father threatens her with equal treatment (being beaten into submission). But instead of bending under his will, Shahrazad responds in true heroic fashion: "I wish thou wouldst give me in marriage to this King Shahryar; either I shall live or I shall be a ransom for the virgin daughters of Moslems and the cause of their deliverance" (Burton 15). What is perhaps most striking about this statement is that she is implying that there is a feminist motivation to her potentially deadly altruistic action. Strangely however, while one might expect this set-up to lead into a series of feminist tales, her first few stories are about the typical evil and unfaithful wife. While it has been mentioned that her tales are meant to serve as entertaining instruction, one must wonder why Shahrazad, with these feminist underpinnings spurring her action, does not engage in less misogynistic tales at the beginning.

Shahrazad is quite the fearless hero throughout the course of *Arabian Nights*. While this may extend to her refusal to submit to male authority, it does not encompass her choices of tales to tell the clearly misogynistic king. If her aim is to teach the king lessons, given her previous behavior, one might expect her tales to have a more recognizable feminist motivation. She relates tales about women, who do wrong to their husbands and use magic to trick men. Like the woman who threatens to awake the genie if the two kings don't have sex with her, she engages in sexual power-plays. Enderwitz pointed out the potential foolishness of Shahrazad's choice of tales. He states that "even the very first story, "The Merchant and the Jinni", introduces the theme of wicked wives, which renders it an unsuitable or, in the case of a wife having intercourse with a black slave, even tactless choice by a woman in such a dangerous situation as Shahrazad's (188). While Enderwitz may be correct in assuming that this is a dangerous choice, it has been overlooked that Shahrazad rejects the idea that men pose a threat to her. If that is not quite the case then at least she has some feeling of her ability to soothe their anger with words rather than sexual appeals. Perhaps by mirroring the king's interactions with women in her tales, there are still some displaced lessons being taught, even if it is merely that there are some women deserving of punishment while there are also others who should have the right to fair treatment.

In the first days of *Arabian Nights*, there is a multitude of cases of unfaithful and evil women, but there are equally several tales regarding the idiocy of men to balance the message. Considering that the frame-story is based on a completely misogynistic pretext (a king determined to sleep with and then kill a woman every night) some of the "bite" of this is taken out of the story by the strong-willed heroine Shahrazad, who uses her wit and vast stores of knowledge to gain her desire instead of her sexuality. Through her tales, Shahrazad presents a number of representations of women and does not rely on the stereotype presented at the beginning of the book when all women are viewed as harlots sleeping with any man as soon as the husband has left. While there are, of course, many examples of the traitorous and unfaithful woman stereotype her royal listener might be expecting, there are also examples of ingenious women who are capable of using their wits and proving themselves to be more than one-dimensional sex-objects.

One of the strangest cases of dubious female representation occurs before Shahrazad is introduced and concerns the idea of the cuckold Jenni and his seductress, who forces the two kings, already wandering the countryside due to their hatred of women, to have sex with her near her giant lover. The men are hesitant

for several reasons. The most important reason is that the genie could kill them at any moment. Eventually they concede to her demands. In some ways, the narrator telling this story is acting as a sort of precursor to Shahrazad because there is the attempt to teach a lesson (not to be the sleeping giant nears a lying female) and to foreshadow the theme of violent reactions to jealousy. As illustrated in the text, "the Jinni seated her under the tree by his side and looking at her said, 'O choicest love of this heart of mine! O dame of noblest line, whom I snatched away on thy bride night that none might prevent me taking thy maidenhead or tumble thee before I did, and whom none save myself hath loved or hath enjoyed: O my sweetheart! I would fief sleep a little while" (Burton 7). The genie had taken her away from her life in order to have her virginity, and thus she was kept captive due to her gender. Her pleasure was to collect the rings of men she had seduced so that she would be able to count her victories. In many ways, this counting of the rings a sign of female power over male domination foreshadows the countdown of days throughout the text. We are constantly reminded as the days pass, and as they do, Shahrazad adds more "rings" to her collection. This story serves to prepare the reader for the introduction of Shahrazad and gives a cursory introduction as well to themes of the cuckold (male weakness) the desiring woman (female weakness) and the more important theme the presentation of one of many ways in which women will be shown to have authority over men.

In her "lessons" in *Arabian Nights*, Shahrazad's message becomes a bit less feminist when she tells single-gender stories (those in which women are not involved). There are a number of tales, which she tells about kings and princes, not involving feminine. In most of these cases, the men are able to think clearly and resolve the conflict through wits and ingenuity. Unlike many of the earlier stories, in the story of "The Fisherman and the Genie", there are no women present and the fisherman is able to argue with the genie and eventually trick him back into his hiding place. It would seem that when women are involved, nothing but trouble can result, thus calling to mind how feminist the motivations behind Shahrazad's stories (lessons) are.

In her stories of *Arabian Nights*, the character of Shahrazad often represents the men as helpless to the will of a beloved female, thus indicating that women are the cause of men's downfall. In the story of the man who could communicate with animals mentioned above, the man is admittedly helplessly in love with his wife and unable to refuse her request that he divulges the secret that would bring him death. It is not until other male voice intervenes (since the voice of the Cock is attributed to a male pronoun) convinces him to "snap out of it" and give his wife a sound beating. Since the man listened to his wife, he said, in one of the important quotes in *Arabian Nights*, "neither sense nor judgment" (14), which indicates that women destroy this characteristic in men. While one could speculate what the ultimate lesson inherent in stories such as this would be, the truth remains that there are still some feminist undertones at play. With so much emphasis put on the fact that women do have say in their husband's lives, even if they are beaten, it seems to be more in fear of losing control over "male faculties" than because of women's natural evil.

As the stories of *Arabian Nights* grow increasingly littered with misogynistic undertones, one has to wonder what Shahrazad's position is supposed to be. The king will grow to love her and keep her. Armed with this knowledge, it almost seems fair to assume that the final message concerns females winning power through intelligence and independence balanced with (rather than dominated by) a culturally coded submission to males. If that is true, then the final message of *Arabian Nights* is hopeful. One should remember that Shahrazad's main purpose with this strategy [of daily storytelling] is not procrastination. This could not be so: even she would eventually run out of stories. On the contrary, Shahrazad is narrating tales primarily to instruct the king (Heath 18). Through her stories in *Arabian Nights*, particularly those narrated in the first eight days, there is a clear distinction between what the king considers to be female based on his hatred and what Shahrazad considers it to be. Ultimately, through her lessons in the form of stories, she depicts women as not simply whores and tricksters, but as capable of wit, intelligence, and much more beyond sex and infidelity.

This paper shows that the role of Arab women is not as described in the tales of *Arabian Nights*.

Reality contradicts the representation of Arab women as slaves in Arab societies, because the role of Arab women is not limited to caring for the family. They participate with men in many of life's work. For example, Arwa al-Sulayhi has an almost unique position in history. Despite the presence of many female monarchs in the Islamic world, Arwa al-Sulayhi and Asma Bint Shehab were the only female monarchs in the Muslim Arab world to have had the khutba, the ultimate recognition of Muslim monarchical status, proclaimed in their name in the mosques. Arwa al-Sulayhi constructed several mosques, the most notable of which is Queen Arwa Mosque. Queen Balqees also ruled Yemen and followed the Kings of 'Humier'. Her armies defeated and invaded Babylon, Persia and Iraq, and she assigned rulers in these regions. She declared Yemen as the 'Kingdom of Sheba'.

In the *Arabian Nights*, Shahrazad gives a general impression of the role of women in some societies where women were not valued. As shown in the introduction of the tales, women were treated badly. The Sultan loves his wife, but finding that she has been unfaithfully, he executes her. The Sultan's behavior states that women are deceitful.

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DECOLONISATION AS CULMINATION IN INDIGENOUS POSTCOLONIAL CRITICISM

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Abstract:

This paper re-examines the postcolonial theory from an indigenous perspective and arrives at a vital culminating point of decolonisation. It gains importance as it has the capability to grant credibility to the existence of indigenous people. It also proves to be a highly empowering factor that has the power to lift the lives of indigenous people. This particular aspect can further trigger celebration of differences, and at the same time welcome a new dawn of peaceful co-existence.

Keywords: *Decolonisation, postcolonialism, hybridity, colonialism, indigenous, identity crisis.*

Attempting a study of colonialism and postcolonialism involves several dimensions, as they are multi-dimensional approaches that branch out in various directions. The main motive of colonisation is to send settlers to a particular place and establish political control over it. Once they settle, they establish their control over the indigenous people of an area. The result is that indigenous people are locked into a social system that denies access to the same rights, opportunities, and facilities as granted to mainstreamers. Colonisation in multi ethnic regions is an extremely problematic one, because it is something that constitutes several ethnic groups. In the process of colonisation many ethnic groups are wiped away and some end up as assimilated versions and in the postcolonial era, cultural genocide is seen to have carried out its purpose in many ethnic groups. In *The Wretched of the Earth*, Frantz Fanon claims that the past of the colonised is disfigured by the settlers. Elaborating on the legacy of colonisation, Fanon says, "Colonialism is not satisfied merely with holding a people in its grip and emptying the Native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it" (169).

Colonialism has served as a brutal assault on indigenous people across the globe. Human rights violation and exploitation of natural resources are the hallmarks of colonialism. By saying this one cannot also deny the fact that colonialism is responsible for launching modernity in ways of living. The language, culture and life style of the indigenous people were simply dismissed as primitive and animalistic. Everything related to them was seen in a negative manner. This resulted in establishing dominance and at the same time marginalising the indigenous people. Materialistic concerns filled dominance with atrocities and inhuman attitudes. In order to hide it from humanistic world view, colonisers distorted history and wrote it the way it suited them. However when indigenous people stepped into arts and literature, they represented a counter and new Indigenous perspectives have come to the limelight.

Colonial history has determined the postcolonial power structures, which remained the same even as post colonisation period dawned anew. The position of the Native or Aborigines still occupied the margin and thus relegated to the background. The relationship between the coloniser and the colonised was clearly defined respectively as the 'centre' and the 'margin' in colonialism. Postcolonialism however takes a new form and results in a situation where the 'margin' comes into conflict with the 'centre'. This conflict increases as more and more subaltern voices gain recognition. In the beginning, postcolonial theory was viewed by the west as anti-slavery and anti-colonialism. Slowly the west intruded and brought about

humanitarian, political, economic, and religious justifications about rules of conquests.

Indigenous people were projected as “weak-willed, inferior, secondary, effeminate, and unable to rule themselves” (Boehmer 351). Because of this, indigenous literatures started challenging western colonial discourses and were soon on a trajectory of highlighting the truth. This was purely started off by Native writers and very soon supported by a considerable number of mainstream writers. Suddenly postcolonialism becomes a Third world approach with every other 'isms' contributing to it, be it feminism, anti-colonialism, liberalism, psychoanalytical criticism etc. By the 1970s, postcolonialism found its way into literary criticism and it came to be employed to analyse various effects of colonisation. Thus postcolonialism is an occurrence or existence after the establishment of postcolonial governance.

Postcolonial critics locate it as a period after colonisation or after independence. In other words, it is a consequence of colonialism. In Homi K. Bhabha's words the term 'Postcolonial' implies “the historical experience of the once-colonized Third world comes to be formed in the west” (qtd. in Mongia 1). Bhabha sees postcolonial criticism as emerging from colonial experiences. He says “Postcolonial perspectives emerge from the colonial testimony of Third countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South” (*Location* 171). However, the term covers, every culture affected by the imperial process from colonisation to the present day. This is because there is continuity in the historical process started by European invasion. Critics like Elleke Boehmer says that “the postcolonial is that which questions, overturns, and/or critically refracts colonial authority its epistemologies and forms of violence, its claims to superiority” (351). According to Couze Venn, postcolonialism is a door way “towards a future that will not repeat existing forms of sociality and oppressive power relations” (190).

Postcolonialism did not emerge without strong opposition from the Native/Indigenous people. Indigenous writers like King in Canada and Mudrooroo in Australia see “the wave of postcolonial studies as threatening to deny the fact that Australian Aborigines are still colonized, always invaded and never free from the history of white occupation” (qtd. in Edwards 47). Mudrooroo strongly says that “the effects of colonisation cannot be relegated to the past, as the prefix 'post' in postcolonial seems to suggest” (qtd. in Edwards 47).

Postcolonialism is a theoretical frame over which a study of political and cultural change is carried out. Among the number of key aspects over which postcolonial existence is studied, the first and foremost is exoticism. Sheer adventure, trade and curiosity landed the European nations on the shores of indigenous lands. The indigenous people were seen as an exotic group especially because of their primitive look and cultural practices. This is a stimulating and exciting difference that made the Europeans treat them as exotic and see themselves, as normal or typical. The struggle began only when the Europeans tried to change the exotic into normal.

Cultural aspects make the Europeans raise themselves above the indigenous cultures across the globe. Cultural semiotics is a system of signs through which a particular group defines itself. The colonising group also use the same in controlling and assimilating another group. The relationship established by the coloniser and the colonised is ambivalent. When an issue is regarded as ambiguous, it means that it is open to more than one level of interpretation. The relationship between the coloniser and the colonised is ambivalent and there are mixed feelings or contradictory ideas about something and someone. The coloniser regards the colonised as both inferior as well as an exotic other. The colonised views the coloniser as destructive and corrupt, yet enviable. This ambivalent relationship also shows why postcolonialism has dawned with a mixed sense of blessing and curse.

The next aspect that successfully creates colonies is hegemonic control over indigenous population and land. Hegemony is leadership or dominance by one social group over the other. Hegemonic rule is a dominant one in all political and social contexts. The hegemonic class in the colonial and postcolonial narratives of indigenous people are the mainstream Whites. In order to establish hegemonic

rule, the colonisers adopt ideologies which forms the basis of economic or political theory and policy to entrap indigenous people. By imposing ideologies, the colonisers relegate the colonised to the background and consequently root themselves.

Once rooting themselves, the colonisers create boundaries and call it their own occupied place. They even create boundaries for indigenous people to occupy. This is called mapping in postcolonial studies. Long usage of land and passage of time during colonisation made colonisers to legally establish their rights over indigenous lands. This also includes all kinds of rights, titles and institutions. So this attitude of mapping is as much prescriptive as it is descriptive. The descriptive maps were later used to assist in the process of aggression and to establish claims. Thus the boundaries of a nation came to be established during post colonisation.

Creating boundaries, results in marginalisation which is treating a person, group or concept as insignificant or peripheral. By removing them from public space, the indigenous people are marginalised while the coloniser takes the centre. This naturally gives rise to racism. It is a belief that all members of each race possess characteristic abilities or qualities specific to that race, especially so as to distinguish it as inferior or superior to another race or races. It is a kind of a prejudice, discrimination or antagonism directed against someone of a different race based on the belief that one's own race is superior. In every form of abuse initiated by colonial attitude, the grounds are connected with difference in race. With racism begins clash of cultures, and it gives rise to a phenomenon called hybridity, which is simply a combination of two aspects. It is multiculturalist in nature and relates to having several cultural or ethnic groups within a society.

In postcolonialism, hybridity is a transcultural form that hails from cross-cultural exchange. It does not limit itself to the cultural zone alone but it can be social, political, linguistic, religious, etc. In many cases hybridity is argumentative, controversial, and disruptive in its experience. Hybridity is often related to two other reactions. One is catalysis and the other is creolisation. Catalysis is a new world experience where several ethnic groups interact and mix with each other in a contentious environment. This gives way to new forms of identity and experience. The next reaction is creolisation. Creole is a language developed from the first contact of a European language with a local language. It stands for a mixture that has developed a new experience of language. This condition arises from a mixture of ethnic and racial mixing. Mimicry is another aspect of postcolonial studies. In postcolonialism, the means by which the colonised adapt the culture of the coloniser is called mimicry. This imitation occurs in language, education, clothing, etc., and results in changes in important ways. This is an approach that always contains in it the ambivalence of hybridity.

Another key aspect is magical realism or surrealism. It is a literary or artistic genre in which realistic narrative and naturalistic techniques are combined with surreal elements of dream or fantasy. In the western literary adaptations, the imaginary life of indigenous cultures that experience the mythical, magical, and supernatural are depicted in a decidedly different fashion than in Indigenous texts. Indigenous descriptions are not altogether realistic. Their horror, pain, and agony are realistically conveyed, but their mythical and supernatural religious, cultural, and traditional aspects are represented with a tinge of magic or surrealism. A mingling of European realism and indigenous fantasy is done in such a manner that the two worlds almost merge with each other. Every ethnic group is intrinsically different in characteristic natures or dispositions. Otherness is the quality or fact of being different. It is a way in which an individual or a group defines itself. This is what is known as identity. Identity is important for one's own self-concept, in social establishments and in national understanding. Alterity is another type of otherness, as it is the state of being different. Differences occur due to different political, cultural, linguistic or religious practices changing from one state to another. This may be a forced change or a voluntary one.

In the context of colonialism and postcolonialism, language has often become a site for both colonisation and resistance. When the colonising forces suppressed original indigenous language, some

postcolonial Native authors insisted on a return to the original indigenous language. This has become a much debated issue among postcolonial indigenous authors. One set of authors are very keen to abrogate or refuse to use the language of the coloniser in a correct or standard way. Another set of authors find it to be an appropriate or suitable process where the language is made to shoulder the misfortunes of one's own cultural experience.

Postcolonialism begins with a concern on how European nations conquered and controlled 'Third World' cultures. Then it moves on to the effect this has had on those people. Finally it winds up with how the colonised people have responded to this and how far they have tried to resist those encroachments. After such systems of analysis, contemporary indigenous writers have moved postcolonialism further with the concept of decolonisation. They find it to be an important factor to erase all agony and move towards a positive attitude filled with hope on all fronts. Four hundred years of imperialist expansion comes along with the most heinous crimes ever done, so decolonisation is not an easy task. Still indigenous writers are giving it a full vent, so that changes happen.

Postcolonial rewritings offer “new perspectives” and expose “a variety of individual and community assumptions” (Edwards 54). At the same time, postcolonial writings have “debates that are not easily resolved and which will undoubtedly continue into the future” (Edwards 61). For most indigenous authors, postcolonial theory is a problematical one as it does not answer a vital question, when the Native become truly postcolonial. Postcolonialism on a positive note challenges all that is exploitative and discriminative. Yet, according to indigenous authors postcolonialism lacks something. This is because of the fact that there is no culmination in decolonisation. If it had empowered minds with a decolonised feel, such queries would not have risen about postcolonialism. This theory struggles because of constant changes in the social, political, academic, military and economic sphere. Given the rapidly changing world, postcolonialism is not intact, but lacking in so many ways. Classical colonialism is over and what is seen as taking place in postcolonialism is actually neo-colonialism. Young refers to neo-colonialism as the last stage of imperialism. Young also calls for a new society where “the antithetical values of racism and anti-racism [would] produce a society without racism and a new humanism” (266).

In this theoretical realm, the indigenous writers create awareness regarding the truth behind colonisation and the wrongs carried out during colonisation and its effects on them after colonisation. The second thing they do is to represent the significance of their land, culture, language, traditions and all other sociological, cultural and political notions. They also voice forth their struggle for ethnic, cultural and political autonomy. The final hint they give in their narratives is their understanding of the need to cope with the contemporary world of cultural overlap and hybridity. This final hint is found only in a limited set of writers and not in all. So it is still in the process of being born, but this hint is a positive step towards decolonisation.

The indigenous way of life adorns a sense of integrity. Indigenous people show concern for their fellow human beings, as their domestic life is a well-knit one. Acknowledging the uniqueness of their communities, their culture and their togetherness, brings a lot of happiness among the indigenous people. Their efforts towards re-learning their languages and spiritual practices should be respected. Self-less motive and care strengthen the harmony and sovereignty of the indigenous people. Analysing rich indigenous texts actually reveals their commendable qualities. Sharing belongings and basic amenities, love and concern for the old, equal distribution, respect for elders and women, and service without expecting anything in return, nurturing and moulding children with love, knowledge and comfort, playful and jovial attitude while doing physical work, simple healthy living and hard work are all important aspects of indigenous life that are worthy of praise.

In the process of rediscovering or re-practicing Native languages and culture, the Aborigines regain their uniqueness and have more positive inclination towards establishing their Native identity. In the postcolonial discourse, when their individuality is at stake, their attempts to revive their languages,

tradition and culture are a very positive move towards delivering themselves. Postcolonial writing interrogates “European discourses and discursive strategies from a privileged position with (and between) two worlds” (Tiffin 95). Armed with their pen, the postcolonial writers address “the dominance of imperial language as it relates to educational systems, to economic structures and perhaps more importantly to the medium through which anti-imperial ideas are cast” (Edwards 30).

A false representation of history always troubles a nation's indigenous people. It alters their very existence and imprisons them within mainstream narratives or texts that demean them. When indigenous voices start blooming, imprisoned images of falsified history are set free. This is the major aspect of indigenous literature, which is actually an active pursuit of decolonisation. By projecting the reality of the past, cultural and psychological decolonisation occurs. Indigenous perspectives unmask painful truths and make mainstream governments recognise, accept or apologise for it. Such trajectory of incidents frees the Indigenous minds and makes them look beyond depression and seek justice. They sometimes use violent uprisings as a process of demanding justice as part of decolonisation. As the indigenous people protest and shout their anger and purpose, the colonised mind gets cured and their existence becomes important. This is a huge positive outcome of decolonisation. By exposing indigenous perspectives and the need for indigenous struggle, the authors strongly maintain the importance of decolonisation as succession of postcolonialism. The decolonisation process should dismantle all hidden colonial aspects.

According to indigenous writers, decolonisation of the mind has the power to reduce high suicide rates, school drop-out rates, drugs and alcohol abuse, sexual abuse and domestic violence. These are activities conditioned by colonial politics of racism and materialism. So, it is a fact that decolonisation of the mindscape will lead to stopping or at least bringing down the rate of such issues or happenings. Emancipation from mental colonisation happens only when the individual actively participates in the process of decolonisation. Based on the analysis of the texts, it is also noted that various positive steps are necessary to enter into the process of decolonisation and establish decolonisation. Revival of indigenous languages, culture, art forms and dance forms proves to be crucial in the decolonisation process. Ownership of lands, mind and imagination also decolonises Indigenous people. Re-establishment of the spiritual attitude towards land and nature can also influence decolonisation. Most writers want indigenous and non-indigenous people to be mutually enriched intellectually, politically, culturally and spiritually. Rebuilding indigenous communities by meeting their needs and aspirations is an urgent need towards decolonisation.

Negotiation of indigenous and non-indigenous value systems, developing closely knit traditional family and community systems, and understanding traditional healing methods of indigenous medical knowledge can also help in the establishment of decolonisation. Indigenous people should also be given proper space and opportunities to establish their self-esteem and identity. The emotional intensity attributed by the Indigenous people towards memories of their nostalgic past should be respected, as they are all a part of a traumatic history. The lessons of the past have to be acknowledged to avoid future abuses and trauma. Recognising indigenous history and protecting indigenous lands from corporate interests assure indigenous people that they are not being exploited.

Commendable qualities of indigenous life like, concern for fellow human beings, a closely-knit domestic life, respect for elders and women, and nurturing nature should be appreciated and adopted into the very existence of human race. Indigenous culture treats the earth and all in it with respect. It remains close to what is called as great spiritual spirits or ancestors. It shows respect for fellow beings and works for the benefit of humanity. It gives assistance and kindness wherever needed and instructs people to do what is right and look after the well-being of mind and body. It teaches people to dedicate a share of their efforts to a greater common good. It gives importance to truthful and honest behaviour and asks the people to take full responsibility for their actions. In the present world scenario it is very difficult to maintain an authentic and traditional indigenous life or government. The indigenous writers have also understood this fact of a

multicultural world where hybridity proves to be inevitable. So, indigenous people struggle for an existence without a centre and margin and fight for a space that is evenly distributed. What is favoured for the mainstream should also reach out to the people in the margins, so that the differences get erased and conflicts end.

In the concluding chapter of his book, “Is the Ethnic, 'Authentic' in the Diaspora?” Radhakrishnan asks a very vital question related to hybrid existence. He asks, “If a minority group were left in peace with itself and not dominated or forced into a relationship with the dominant world or national order, would the group still find the term 'authentic' meaningful or necessary?” (211). At the same time, when talking against hybrid forms, indigenous writers do not aim at replacing white with black, but seek for a solidarity that gives equal importance to both. Hybridity is seen as solidarity “to establish, non-hierarchical connections” that encourages “lateral relations: instead of living within the bounds created by a linear view of history and society, we become free to interact on an equal footing with all the traditions that determine our present predicament” (Lionnet 7).

Change along with time has put humanity on the trajectory of development. When there is acceptance of essential changes, life moves on smoothly. But when such vital changes remain unacceptable, conflict keeps prevailing in a constant mode. Co-existence with equal opportunities is an urgent need for indigenous nations across the globe. The beauty of the world lies in the diversity of its people. Differences do not divide humanity. What really divides humanity is the inability to recognise, accept and celebrate those differences. A nation's culture, tradition and language are foundations where a unique identity is built. Trying to scrape off that unique identity and forcing to imitate another is not an acceptable pattern of life. Rather, negotiations of cultural and traditional values are acceptable to the contemporary world that aims at hybrid representations. A Cherokee proverb states that there is a battle of two wolves inside a human being. One is evil and is filled with anger, jealousy, greed, resentment, lies, inferiority and ego. The other is good and it is filled with joy, peace, love, hope, humility, kindness, empathy and truth. After saying this, the proverb comments that the wolf that always wins is the one the human being has fed. Humanistic values of equality, peaceful co-existence, love, friendship and freedom have the power to decolonise all indigenous communities across the world and create a better world experience for their future generation.

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SOCIAL NETWORKING AND ADAPTATION MEMES IN THE INDIAN CONTEXT

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Abstract:

Internet memes are gaining phenomenal popularity in India through social networking sites. This paper is an attempt to understand the dynamics of the Internet meme culture. The paper traces the antecedents of this culture and attempts to analyze the distinctive features of 'memes'. The paper tries to figure out ways in which memes evolve as a 'network' and the manner in which they are used by 'networking individuals' to a purpose of creating a 'networked society'. The meme in this 'Networked society' becomes an artifact of cultural participation wherein 'netizens' adopt, twist and tweak the 'given', subvert the 'original' to form 'new' yet recognizable shared experience of 'relationality'.

Keywords: Social Networking, Memes, Internet, Relational, Networked Society.

Introduction

The Trump family visited Pope Francis in the Vatican on 24th May 2017. This visit came after a history of Pope Francis and Donald Trump disagreeing on several issues, including global warming and immigration. During the visit the photo op of the Pope with the Trump family wherein he is seen looking unhappy while Trump has a big grin, received several interpretations on Twitter. Some called it the “First Still from Avengers: Infinity War”, while someone captioned it as, “Trump and Pope leaving room for the Holy Spirit”. The art work in the background was altered by internet users and the remixed versions, with various captions, eliciting humour, were tweeted. The 'Trumps and the Pope' meme saw various avatars. In 2012 the video of PSY, South Korean singer's “Gangnam Style” was replicated in numerous ways right from digital users of the internet from Indonesia and Spain, Russia and Israel, the United States and Saudi Arabia. The altered stance 'horse-riding dance' was reused by replacing PSY with local protagonists, individualized local backgrounds, creating the “Mitt Romney Style”, “the Singaporean Style” and the “Arab Style” thereby popularizing the “Gangnam Style” into an “Internet meme” (Limor 1).

The term 'meme' was introduced by Richard Dawkins in his noted work *The Selfish Gene* 1976 in a chapter titled 'Memes: the new replicators'. He defines the term as “a replicator, a noun that conveys the idea of a unit of cultural transmission, or a unit of imitation” (192). Dawkins enumerates “tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches” (192) as forms of memes that are “living structures” which use the human brain to propagate itself. Dawkins exemplified that “When you plant a fertile meme in my mind you literally parasitize my brain, turning it into a vehicle for the meme's propagation in just the way that a virus may parasitize the genetic mechanism of a host cell” (192). Dawkins asserts that “Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation” (Dawkins, 192).

Components of Meme

Mimesis or Imitation is a crucial component of a meme. Christian Bauckhage in his article 'Insights into Internet Memes' defines memes as a “cultural anlagen of genes” that explain the way in which “rumors, catch-phrases, melodies or fashion trends replicate through a population” (Bauckhage, 42). Shifman Limor in *Memes in Digital Culture* (2013) isolates three dimensions of cultural items that are

imitated through a meme content, form and stance. According to Limor 'content' refers to the text that includes the ideas and ideologies conveyed by it. The 'form' relates to visual/audible dimensions of the message. 'Stance' is information conveyed by the memes about their own "communication". More specifically, Limor understands 'stance' by the ways in which addressers position themselves in relation to the text, its linguistic codes, the addressees and other potential speakers (Limor 40)

According to Segev, E., Nissenbaum, A., Stolero, N. (2015) in their article 'Families and Networks of Internet Memes: The Relationship between Cohesiveness, Uniqueness, and Quiddity Concreteness' dissect two forces upon which Internet memes are bound:

- a. shared quiddity which is specific to each family, constituting its singular essence; and
- b. More general qualities of form, content, and stance that draw on the conventions of the "meme culture."

Adaptation Memes

The Internet with its Web 2.0 technologies has facilitated the possibilities of bringing about a meme epidemic. Some memes that start as a private inside joke may make it big through peer to peer circulation that make it 'viral'; such as on April 22, 2007, singer Tay Zonday posted a home-made music video 'Chocolate Rain' on YouTube. The performance was a 'viral' sensation and the performance saw its replications re-contextualized by others in a variety of ways.

PPAP the 'Pen Pineapple Apple Pen' song that featured Piko-Taro, a character created by Japanese comedian Daimaou Kosaka went 'viral' on YouTube and spawned a number of memes; internationally we had the Singaporean version, a goofy dance number by a Filipino netizen, metal-rock versions of the song, etc. The Indian netizens too had a number of versions of the song the PPAP Demonetisation No Change song on YouTube available at <https://www.youtube.com/watch?v=IM8Nf89FoA8>, that garnered 162,238 views, the Honey Singh and Baba Ramdev version of the song available at <https://www.youtube.com/watch?v=LLjSl0wRvqc>, the remixed version of Akshay Kumar Song, etc. Numerous parodies, remixes, mashups or lip-dubs, lip-synch montages of the song adaptations have emerged on the Internet since its release on 25th August 2016, keeping it alive.

Hutcheon in *The Theory of Adaptation* (2016) notes that "adapters often rely on selecting works to adapt that are well known and that have proved popular over time" (29). Hutcheon uses Dawkins' explanation of memes to explain how stories and ideas are adapted. Memes through "continuous mutation" and blending make for high survival value. The memes therefore are forms of adaptation that use "cultural selection" is crucial to adaptation. According to Hutcheon, stories "propagate themselves when they catch on; adaptations as both repetition and variation are their form of replication" (177). With the onslaught of remixes, parodies, modifications, spoofs and mashups the internet memes have gained a fresh lease of life every time. Elaborating upon the qualities that make for high survival value among memes Dawkins puts forth three elements: longevity, fecundity, and copying-fidelity. Each of these three elements has now gained a high momentum through the Web 2.0 technologies.

Adaptation studies have so far been limited to traditional performance contexts and have failed to adequately map digital mediums including "practices of adaptations that utilize digital mediums like image, video, and sound the practices of digital composition and recomposition" (Gratch 14).

Adaptation in memes is largely intended to invoke humour, but apart from the very obvious function the underlying possibilities of the values and power structures they support or challenge is an area that needs to be studied. The memes that go viral do make cultural statements. They may be covertly subversive or overtly challenging, one needs to study the reasons that make memes 'viral'.

What Makes A Memes 'Work'?

Henrik Bjarneskans, Bjarne Gronnevik and Anders Sandberg in their analysis of the success of "Kilroy Was Here" meme postulate that 'people strove to join a circle of individuals who "shared the joke" (Limor 26) thereby creating a community or a sense of membership to a privileged group. The memes are not transmitted as they are 'received' but are often subjected to alterations that range from the subtle to the

very obvious. The choice of modification depends upon the individual understanding of what would be accepted by the community with which it is being “shared”. Sharing of meme eventually leads to making a meme 'viral'. “Sharing” has a unique place in the age of social networking. The idea behind the notion of 'like and share' relates to the fact that if 'I' have liked it I would want my 'like-minded' friend to 'like it' and 'share it' in return. But before sharing it a mark of 'individuality' is often etched upon the 'image' or 'clip' that is to be shared.

The process of mutation or 'mutilation' of the received structure/meaning takes place with respect to any or all of the three dimensions put forth by Shifman Limor in *Memes in Digital Culture* (2013) content, form and stance (40). The changes are made keeping in mind factors that will lead others to get themselves entertained and thus 'share' the content and further entertain others too in the process. The bottom line of such 'sharing' process being “if you have enjoyed it, care to share it to others”.

Content of meme: Content that makes people happy/smile, even if it is for a few seconds, is the foundation stone of a successful meme. The humour value of a caption, image or video clip is the most important component of a meme. Just as the popularity of “LOL Cats” and “Cheezburger Network” indicate even simple and silly images are equally powerful. The communicative ability of the artifact is important. The subversive element of the memes is also an important component.

Out of the top twenty memes that were reported to have “nearly broke the Internet in 2016” in the Indian context, (http://www.huffingtonpost.in/2016/12/20/20-indian-memes-that-nearly-broke-the-internet-in-2016_a_21631450/) the “Ramdev in a yoga posture” meme topped the list. With Baba Ramdev's posture bending over and facing the camera with his head upside down and between his legs posted in the *India Today* Newsweek was adapted in numerous ways by digital users. From captions that questioned the yoga pose to photo-shopping the image onto variety of backgrounds and captions that questioned the impact of the pose were found looming large on digital platforms like Twitter, Instagram, etc. Amir Khan's tweet with the photo-shopped image of Ramdev Baba being followed by the Indian Air force Fighter planes captioned :“Baba Ramdev Leading Air force . . . Now Indian Fighter plane [sic] are more reliable” saw a surge of adaptations of the image. The image was placed against a variety of backdrops. A hip hop dancing troupe backdrop caption read: “Baba Ramdev at Patanjali Hip Hop Training Academy”. The caption of a football goal-post background read: “Baba Ramdev practicing to be the goalkeeper for India in the next #FIFA world cup in Russia #FIFA2018”.

Form of meme: Memes are not limited to the form that is being imitated. Users adapt the content to all kinds of media that they can avail of. The scrapping of old 500 and 1000 currency notes by the Indian Government announced on 8th November 2016 that was carried on until 30th December 2016 saw the social media flooded with memes that expressed the woes, aspirations, problems of the general masses, the banking employees, the money hoarders, politicians, celebrities, etc. through creative memes that did not focus on a single form. The Internet not only experienced a barrage of static memes of “*Sonam Gupta bewafa hai*” but was flooded by videos titled “Sonam Gupta Bewafa Hai: Sonam replied to all in this VIDEO ...”, “Sonam Gupta Bewafa Hai an untold story Part-1”, “Viral Sach: Sonam Gupta: Watch the COMPLETE TRUTH of this of this 'unfaithful' internet sensation”, “Sonam Gupta Bewafa Hai !! Award winning [sic] Best Short Film Ever”. A variety of audio renditions of the same meme were also generated.

Stance of the meme: 'Stance' refers to the ways in which addressers position themselves in relation to the text, its linguistic codes, the addressees and other potential speakers (Limor, 40). On 10th October 2016 Chetan Bhagat tweeted a picture of a copy of his book *One Indian Girl* and wrote: “#OneIndianGirl in Mykonos, Greece. Send me pics of the book in a beautiful backdrop. Will RT best ones. Let's see your phone camera skills!” The responses to the Tweet catapulted into a number of photo-shopped images of the book against the most hilarious and bizarre backdrops. From the book being used in bathrooms and as toilet paper, to the book being burnt as fuel, to using it for paper cones by street vendors to serve peanuts, the Twitterati was inundated with rib-tickling memes. The adaptation of the 'original' idea by the meme

makers through a variety of stances not only indicate the individuality of the adaptors but also give us a peek into their perspective.

Sense of Involvement: The antecedent of the meme can be traced to the cartoon strips, comical illustrations, parodies and spoofs circulated through the daily newspaper or weekly magazines or movie clips. But there is marked difference. Though the comic strip in circulation did entertain, it lacked the factor of 'personal involvement' crucial to a 'meme'. A comical image of the meme when undergoes transformation through various creative 'consumers' of the image, a 'meme' is born. These consumers are not passive; they actively participate in the 'read and write culture' of the Internet. The constant reciprocity of these consumers make the image their 'own' and thus when sharing it amongst like-minded people 'friends' a sense of communal ownership emanates within its circle of circulation. Thus if the 'Common Man' was R.K. Laxman's creation that represented the average Indians, the 'Dude' is the popular 'macro image' on the Internet that has been 'created' in a number of different ways, each individual is free to adapt the image and "own" his own version of the 'Dude' and recreate another to be shared amongst the internet community. Thus here the 'Dude' is no single entity's creation yet belongs to all and is owned by all, this sense of belongingness and involvement that is created is unique to the social networking culture.

The famous meme "Grandma Finds the Internet", also known as "Internet Grandma Surprise" a photograph of an elderly woman looking at a laptop computer screen with captions expressing shock and bewilderment by what she discovers online is popular on the Internet as it allows its users to express their own bewilderment in a variety of situations as one uses the Internet. A variety of captions emerged and keep emerging, capturing her naivety as an Internet user. Captions such as the following are very popular:

"Computer has a virus. Puts it to sleep early for the night."

"Tracking my cookies? They will never get my recipe!"

"Steve Jobs? Maybe my unemployed grandson can get one!"

"There's a mouse?! WHERE?! I'LL KILL HIM!"

"Returns computer. Because the font is too small."

"Deleted Internet Explorer. Oh dear, I've deleted the Internet."

The Indian demonetization era popularized the "Internet Grandma Surprise" meme captioned: "Learn Internet banking? At this age?" It is the simplicity of the captions that captures the hearts of the Internet users. Users relate their own experiences with that of 'Grandma' which determine the success of a meme. The ability to transform individual expression into social expression is an important factor.

Simplicity of content: Internet memes do not rely on any complicated or philosophically deep meanings. As Nicholas Brown in, "A Defense of Form" puts it they are "a logical product of the internet age, successfully propagated because they are instantly understandable, extremely repeatable, and easily sharable. People catch on quickly, become fluent in the rules, and soon feel like a clever member of a community from the comfort of their own homes" (Brown 21).

Reaching out to help the less knowledgeable: Creating a comic strip, image or audio or video clip requires artistic skill and technical expertise. Individuals with such expertise alone can express and share their thoughts thorough posters and images. The Internet community understands this problem and caters to solve all hindrances for the 'lay person' devoid of artistic or technical expertise. Meme generators such as the *Meme Generator | Create Your Own Meme* available at <https://memegenerator.net/>, *Meme GeneratorImgflip* available at <https://imgflip.com/memegenerator>, etc. are available online; free of cost, that aid meme enthusiasts to create their own memes through templates. Given such support, generation of memes is thus encouraged. A culture of empathy wherein appreciating creative ventures of others and encouraging others to do the same is seen on communities that share memes on Facebook, Whatsapp, Tumblr, Instagram or Twitter.

Simplicity, Involvement, Sense of Ownership, Belongingness, Urge to Share Experiences, and Empathy are factors intrinsic to the 'networked society' that internet has brought about.

Networked Society

'The Networked Society' is a term used to describe a future ecosystem, envisioned by the Information and Communications Technology (ICT) company Ericsson, in which widespread internet connectivity drives change for individuals and communities. We are definitely on the path to the creation of such a society. Manuel Castells in *The Network Society: From Knowledge to Policy* (2005) defines the term 'Network Society' as "a social structure based on networks operated by information and communication technologies based in microelectronics and digital computer networks that generate, process, and distribute information on the basis of the knowledge accumulated in the nodes of the networks" (Castells, 32). According to him the "explosion of horizontal networks of communication" on the Internet allows the emergence of "self-directed mass communication". Such a system thus, for Castells, is responsible for setting up "a new system of global, horizontal communication networks that, for the first time in history, allow people to communicate with each other without going through the channels set up by the institutions of society for socialized communication" (38).

Jan A.G.M. van Dijk in *The Network Society: Social Aspects of New Media* (2006) maintains that "At the individual level we are witnessing the rise of networking as an explicit and increasingly systematic method of making contacts and improving social relations" (29). Explicating the cultural impact of such a 'network society' Van Dijk reiterates that the digital culture of the 21st century is witnessing more and more people engaged in "processing, reworking or adapting things other people have created" (Van Dijk 192). Van Dijk speaks of the present era wherein digital technology has enabled "people to create their 'own' works of art consisting of all the bits and pieces of the cultural heritage" (192). The 'culture of speed', that is the logical conclusion of the swift increase in technical capacities enabled by the digitalized world, is responsible for the 'dated culture' of the Internet. Thus memes get popularized and become a sensation but how soon they become defunct depends upon a variety of indeterminate factors. It has been seen that certain dead memes have also been resurrected time and again for no apparent reasons and still have gained popularity before receding from the limelight. Explicating the 'culture of speed' of Internet expressions van Dijk argues that the information and communication overload is the reason for the "shallowness in the perception of cultural expressions" (193). According to van Dijk the ephemeral nature of these 'shallow' 'cultural expressions' takes its toll on the usage of language and thus we have an era of "centrality of screens" (Van Dijk 194). The importance accorded to the audio-visual entertainment factor thereby has resulted in "rise of a 'staccato culture' containing a bombardment of stimuli growing stronger and stronger: brief, flashing, swift and full of action" (van Dijk 195). The meme culture, an ever changing fast moving one, is a culture that encourages adaptation in order to satiate the urge to consume fast shots of impressive attention catching cultural expressions.

The question that is often asked regarding the 'temporality' of these short-lived structures is Who gains from these memes? The world of Marketing and Advertising has definitely gained in increasing their brand value through their attention grabbing memes that target their consumers. But what does the 'lay person' gain? The easy to create, consume, share, familiar and witty / funny, relatable experiences shared through memes are 'shared' due to their contribution to creation of relationality in the virtual sphere. No network is possible if the components are not related to each other. The notion of 'interconnectedness' is central to the concept of relationality. Relationality refers to the manner in which individuals are influenced by cultural and social processes and how social structure is worked out through interaction. Rather than harping upon one's autonomy and individual self enhancement, the 'relational self-construal' lays greater emphasis on 'connectedness to others' (Cross et.al., 2002 pg. 400) and behavior garnered towards promoting and strengthening relationships. Relational cognition, relational emotion, and relational motivation are the three components of the Specific Relational Processes of the Relational Self-Construal (RSC) put forth by Michele J. Gelfand, Jana L. Raver, Lisa Hisae Nishii and Karen O'Brien in 'Negotiating Relationally: The Dynamics of the Relational Self In Negotiations'. These components are

essentially present in the interactional processes that take place on the Social Networking platforms.

Relational cognition: This refers to the cognition processes that aid the individual in making connection with others; an increased sensitivity to others' verbal and non-verbal behavior and their goals and interests, attentiveness to information related to factors pertinent to the formation and maintenance of relationships, sifting information for similarities in terms of abilities, traits and beliefs and keeping track of or remembering information related to all relationship building processes. Empathy and garnering of support plays a crucial role as these are essential relationship building materials.

Relational Emotion: The process of triggering responses is based on emotions in a typical Relational Self-construal (Markus & Kitayama, 1991). Positive emotional responses are triggered when connections are developed and confirmed; on the contrary negative emotions are emitted as a result of failure to connect. Self Esteem is related to the connections that one has made. And Empathy is contagious in the relational self-construal.

Relational Motivation: The prime factor that motivates the relational self is the desire to develop and 'preserve' relationships with others.

All the above three factors are seen in action, though the intensity of each factor may vary, in the process of dissemination of memes on Social Networking platforms such as Whatsapp, Twitter or Instagram.

The internet has expanded the number of weak ties (Granovetter, 1973) that we now have access to. The possibilities of increasing the nature of contacts with a diverse range of people have also increased. Nancy Baym in *Personal Connections in the Digital Age* (126) notes that as we move from strangers to relational partners on the digital media, we communicate more often, and our communication takes consistent patterns. And once the relationship is established then the ensuing interactions move towards a consolidation of that relationship. If the ensuing interaction threatens the relationship then efforts are made to mend it and reaffirm the lost relationship.

The constant quest of 'consumers' of the meme culture is to popularize the meme and garner maximum 'likes', 'hits' and 'views' so that it can be re-created, mutilated, redefined by others. The viewers are the 'significant others' that are crucial to this process. Thus the narratives are geared towards making a positive impression upon these 'significant others', by gaining their acceptance. An image or 'cultural expression' that starts in a subculture, it has been noted, often gains the attention of 'significant others' outside the subculture, the relational ties that are in process of gaining acceptance and reaching out to others is seen when the subcultural expression often enters into the mainstream. Ardent following of certain memes like those of the latest subcultural trend of "health goth" that began as #healthgoth, was fueled by the social media. The relational selves soon hashtagged selfies on Tumblr and Instagram with images of runners, lifters, yogis and the like with piercings, tattoos and brooding fitness gear. Memes - arty images of people dressed in gothic-like- athletic-conjuring apparel that look eerie and sometimes even creepy became an outrage. The other noted subculture is that of '420, 4:20, or 4/20 (pronounced four-twenty)' became a meme out of the code-term used to call for consumption of cannabis, particularly around the time 4:20 p.m. or on the day of April 20th, and by extension, a way to identify oneself with the cannabis culture.

Until the memes are spreading 'harmless' humour and entertaining others one does not worry about their power and potential. The real worry is when they transition from being about films, or celebrities or silly things to being about ideas more rooted in reality. The impact of the Rahul Gandhi memes is an ideal example. Rahul Gandhi has been the 'punch line' for many online jokes. RaGa memes, videos and tweets have christened him as 'Pappu' and 'Shahazada', the endless "Chota Bheem" jokes on the young Gandhi are a result of his unintentional 'comical' speeches that have been the fodder for memes.

The 'relational ties' on the 'network society' ensure the lifespan of a meme keeping a particular idea alive. The like-minded 'significant others' ensure the 'longevity' of the idea, fueling it with more fodder,

making it more potent and adding to its 'fecundity' as the digital technology facilitates the 'copying-fidelity' of the 'cultural expression'.

Conclusion

Memes are cultural artifacts circulated in the virtual sphere through the process of adaptation and re-creation. Simplicity, Involvement, sense of ownership, belongingness, urge to share experiences, and empathy all work towards the netizens of this 'Networked Society' to create selves that are in the network through 'relationality'. The uniqueness and creativity of the individuals engaged in the meme culture thrive on the support and encouragement offered by the 'significant others' present in the virtual sphere.

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READING VIVEKANANDA/READING TRAVEL: A POSTCOLONIAL DISCOURSE

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Abstract:

*In the annals of literature, we see how travel writing has participated actively in the world panorama by both addressing and questioning the Empire. The depiction of faraway lands and culture were critically important to establish the unjust colonial rule. Edward Said in *Orientalism* (Vintage, 1978), pointed that the travel narratives of significant authors such as Richard Burton and Gustave Flaubert were indeed very influential to the cause of Orientalism. Said's interpretation provoked many postcolonial scholars to take travel writing seriously and they engaged in illustrating the way travel literature reinforced or transgressed colonial canon. In the post-modern field of travel literature, the writers focus more on contemporary socio-political issues rather than colonial and post-colonial debates, but the bulk of this literature deals with the legacy of Colonial-Empire, either in popular stories of adventure and travel or in the narratives on Third World countries during the colony. Perhaps, for this reason, many scholars have viewed travel literature as an inseparable part of post-colonialism. This paper has no intention to examine Vivekananda either a celebrated travelling monk from India or only an Orientalist subject; the problem of situating him in any category, as Rolfsen said, "is very complicated than his embodied polarities" (35). He appears to be a vibrant character that discarded orientalist discourses and accepted material science and religious reformation of the West together. Thus, the purpose of the study is to judge how Vivekananda defended himself not as a typical subject as constructed by the Orientals, but proved himself mosaic through his available writings. Confined neither by history nor by any ritual, Vivekananda stands as a modern man and unlike any monk ever known.*

Key Words: *Orientalism; Empire; Polarity; Liminal; Mosaic.*

Edward Said has examined a wide range of texts which were chiefly written about the Orient during the colonial period. He argues that the Western writers of the eighteenth-century have constructed the Orient as the 'Other' and by doing so; they have attempted to make the natives of the colonized countries powerless and inferior to the European colonizers. Said argue:

Everyone who writes about the Orient must locate himself in vis-à-vis the Orient; the type of structure he builds, the kinds of images, themes, motifs that circulate in his text all of which add up to the liberate ways of addressing the reader, canting the Orient and finally, representing it or speaking in its behalf. (20)

In *Orientalism* (1978), Edward Said examines Foucault's 'regimes of discourse', 'power and knowledge' in western countries by applying this model to what he calls orientalism, or 'colonial discourse'. Like Foucault, Said emphasizes how the will to know and understand the non-western world in colonial discourse is inseparable from the will to power over that world. The Foucauldian insight which informs Said's *Orientalism* points out the extent to which 'knowledge' about 'the orient' as it was produced and circulated in Europe was an ideological accompaniment of colonial 'power'. Said shows how this discipline was created alongside the European penetration into the 'Near East' and how it was supported by various other disciplines such as philology, history, anthropology, philosophy, archaeology and literature. British curiosity about the Orient and distinct Anglo-American travel cultures are taken as the ultimate

sign of an asymmetry of power between Britain and America. The Western traveller's eye is identified as an 'imperial eye', performing a colonial act of appropriation. (Pratt 4). *Orientalism* uses the concept of discourse to re-order the study of colonialism. Said argues that representations of the 'Orient' in European literary texts, travelogues, and other writings contributed to the creation of a dichotomy between Europe and its 'others', a dichotomy that was central to the creation of European culture as well as for the maintenance and extension of European hegemony over other lands. It is 'hegemony' or the 'cultural hegemony' as Antonio Gramsci, the Italian Marxist theoretician would say, that gives Orientalism its durability and strength.

The dialectic between self and other has been influential in the subsequent studies of colonial discourses. According to one critic, 'colonial discourse analysis ...forms the point of questioning of western knowledge's categories and assumptions' (Young 1990, 11). In his book *The Location of Culture* (1994), Bhabha writes, 'The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction.' (70) He further suggests that colonial authority is necessarily rendered hybrid and ambivalent when it is imitated or reproduced, thus opening up spaces for the colonized to subvert the master-discourse. In Bhabha's terms, colonial discourse produces the colonized as a social reality which is at once an "other" and yet entirely knowable and visible. Bhabha argues that identities are possible only in differential relations and displacement. The colonizer can construct his identity only through the stereotype of the 'Other'. The stereotypes help the formation of the colonizer's identity while simultaneously rendering it unstable and dependent. Colonial discourse is ambivalent in its attitudes because it both desires similarity/unity with the native and yet fears of the wholly 'Other' nature of the native. According to him, the entire colonial mission is to transform the native into 'one like us'- a copy of the colonizer. The native is also in a position to return the gaze of the colonial master as he is now camouflaged. Mimicry becomes the active resistance which rather helps in reflecting the distorted image of the colonial master. Hybridity and a third space are born out of it. For Bhabha, colonial presence is ambivalent, split between the two positions: its appearance as authority and original and its articulation as repetition and difference.

Mary Louise Pratt has focused widely on travel writing and the impact of imperialism. In her seminal book, *Imperial Eyes: Travel Writing and Transculturation* (1992), she sketches the growth of travel literature against the socio-political movements during English imperial involvement with various nations. Undoubtedly, her concern is mainly theory, though she admits the influence of travel to change an individual's perspective. Once she argued:

While travel literature is certainly a place where imperialist ideologies get created, it is equally certainly a place where such ideologies get questioned, especially from the realm of particularized and concrete sensual experience. (Pratt: 215-216)

The concept of 'Othering' is further developed by Mary Louis Pratt. The book (1992) examines how travel and exploration writings have *produced* "the rest of the world for European readerships at particular points in Europe's expansionist trajectory" (5). Pratt draws attention to the incident that Eurocentricism was engendered by a noticeably 'planetary consciousness', which as an ideological framework, "makes a picture of the planet appropriated and redeployed from a unified, European perspective" (36). Pratt advocates that 'Othering' is one of the significant means in which the colonial power organizes thoughts and actions towards the colonized and it is perhaps achieved through choice of language.

Vivekananda's thoughts and ideas are rich in spiritual philosophy, and can be unveiled through a close study of his writings. His writings deal mainly with social, religious and political reformations. His very objective understanding of any social panorama makes him an ardent social critic. He was not a politician in the very common sense of the term. Yet, he was one the most intellectual nationalists of his

time.

The paper penetrates into the writings of Vivekananda during his travel to the West. Vivekananda's negotiation with the West and the way he has represented himself and his country are the primary concerns of the study. He tried to replicate himself very consciously as an embodiment of India, her culture and Hinduism. Wherever he travelled, he tried to showcase India in a very intelligent manner. Even the lecture series that he accepted was an inseparable part of his travel. It is true that his lectures are mainly based on his typical spiritual understanding, but those spiritual discourses in different platform facilitated a scope to understand and revitalize the cultural bonding between India and the West. Another important aim of the discussion is to throw light on the Indian saint who tried to justify India's status in particular relation to the colonial discourse. Further, it analyses Vivekananda's self-created otherness under the light of Said's *Orientalism* (1978). *The self-created otherness is a concept that has been discussed in Said's Orientalism (1978), as the idea becomes prevalent in the Western world in terms of its colonial relationship with the East.* In this respect, Said's claim is very important. He justifies that the basic and fundamental dichotomy between the West and the 'Other' has pushed the Western culture to create the Oriental. Here Said's argument is very general and not exhaustive. He observes that the West neither understands nor represents the East according to its native cultural production. The West stands as the colonizer that has exercised administrative power over the East for hundreds of years. Now, the paper tries to analyse two questions. How Vivekananda as an Orientalist subject to the West refuted the existing thesis on effeminate East precisely India and how through his lectures, he regained the status of India as a Nation from which even the Western world can learn many things. Vivekananda's messages also can be seen as an answer to the colonial hegemonic power and have showed how the oppressive rule of the colonizers blocked the intellectual capacity of the colonized. Foucault's concept of knowledge and power is very much evident here. Acquiring knowledge is a process that leads to political and social power. Vivekananda tried to come out from the false concept of dualism as the gift of colonial cultural legacy. Homi Bhabha (1994) deconstructs Orientalism in terms of form and content and according to him, the exact location of culture is hanging somewhere between self and other. Vivekananda's academic and spiritual venture in the West was a process of understanding himself by examining the other. Said also propagated the same thing in his discourse on Orientalism (Said, 54), but further criticized the academic practice of translating and compiling material from Orient as it broadens the scope of hegemonic knowledge, as Said has mentioned that it is the "linear prose authority of discursive analysis." (284). The polarity between the Orient and the Occident, as Rolfsen observed, is due to the projection of alien features to the former (58). Said discusses the predominance of "Oriental backwardness, degeneracy, and inequality" (206) which actually emphasize the West's central role in all the matters. It becomes very obvious that the West has always tried to identify the Orientals with subordinate qualities of their society to achieve and maintain the hierarchy. Orientals have been diminished as, "delinquents, the insane, women, the poor" (207). It can easily be understood that the colonial scholarships are predominantly male-centric which show the legitimate polarity with the 'effeminate' colonized (207).

The Western perception of 'Hinduism' is the base of European thesis to judge Indian mind. Scholars from different backgrounds have done the similar kind of analysis to appreciate the line of history in minute details. In the work, *The Heathen in His Blindness* (1994), S.N. Balagangadhara examines "how western administrative control affects more than the Eastern geo-political boundary; spiritual and religious control" was the chief motive of the Orientalists (Prakash 395). Rolfsen in her thesis finds it a kind of European discovery of Hinduism and Critics like R. King (1999, 96-117) and Balagangadhara advocated that it redefined Hinduism under a typical structure provided by Christianity (Rolfsen 37). Now, classifying a religion as degenerating is somehow ambiguous. It is rather a historical process of fusion and development. Guha, another critic has argued that the historical study of Indian civilization shows that it was one of the important colonial agents. Guha found that "It was a kind of conquest which empowered the

conquerors to impose on the colonized people a past written form of the colonizer's point of view and uphold those writings as foundational and fundamental to the law of the land" (1997, xiv). The colonizers tried their best to justify the past in order to propagate the validity of the Western rule. They created the discourse in such a way that not only the Hindus, but the entire India with her all proud historical past appeared inferior to them. It was their inability to understand Hinduism in practice that they often termed it as mystical, derogatory and symbolic. Inden (1990) in his work demonstrates how the colonizers tried to create a "Hegelian juxtaposition of the concept of the material European Christian with the insane, crazy and mystical Hindu to retain their superiority over them" (Roflsen 14).

The influence of Western knowledge was inseparable and it affects every aspect of Indian spiritual life. The Vivekananda and Ramakrishna movement slightly differs from the others in respect of their acceptance in the general masses. They both rationalized and liberalized Hindu religion no doubt, but not separated their thinking from the common practices and sentiments of the masses. Mohapatra has defined the movement as "the object lesson of all the theoretical knowledge given in the Shastras" (8). She writes:

He (Ramakrishna) showed by his life what the Rishis and Avatara really wanted to teach. The books were theories, he was the realization...His teachings gave the Hindu Revivalism a moral sanction, a philosophical basis, and a new spiritual significance of immense value. (8)

Jackson relocates Ramakrishna- Vivekananda movement as 'centrists', and has observed how it actively "defended Hinduism against Western attack while selectively accumulating the ideas from Europe" (Roflsen 16). In Vivekananda's words this concept becomes very evident. He addressed his countrymen to be rational and liberal in their outlook without sacrificing the main root of their culture and religion:

There are many things to be done, but means are wanting in this country. We have brains, but no hands. We have doctrine of Vedanta; we have not the power to reduce it into practice. In our books, there is the doctrine of universal equality, but in work we make great distinctions. It was in India that unselfish and disinterested work of the most exalted type was preached, but in practice we are awfully cruel, awfully heartless...I too believe that India will awake again, if anyone could love with all his heart the people of the country...Then only will India awake. (CW 5:125-26)

The critical work of Williams (1974) also accepts Vivekananda's central position (106). It is true that there is no specific reason behind Vivekananda's withdrawal from the Brahmo Samaj. It is possible that he could not get his spiritual answers from such a rationalized setup. The relationship between Indian religious reform and Western spiritual ideas are very subtle and Jackson points out a very complex relation of Vivekananda with the West by occupying a liminal position between conservative and liberal responses to the time.

The discussion of this paper doesn't focus on Vivekananda as a unique figure in this respect. Rather, it tries to situate Vivekananda within his own Indian context to concentrate on the matter of his dialogic negotiation with the West through his extensive travels. In this regard, Vivekananda's dynamic engagement with the Western discourse is fascinating. Shamita Basu's text on national revivalism of Vivekananda argues that the Indian monk was very much aware of the West as both were a "stimulating and a threatening force for India" (Shamita Basu 73). Vivekananda presented his philosophies of Hinduism very strategically to confront indirectly with the theses of Orientalism. Even by his self-fashioning "Vivekananda alternatively refuted, inverted, and manipulated Orientalist theses of 'the nature of India' in a deliberate attempt to reconstruct the hierarchies of power perpetuated by such discourses" (Nikhilananda 1953, 8); however, Jackson points out that he was justly overwhelmed by the success of the Brahmo Samaj among the elites of Bengal to admit that, "but for Ramakrishna I would have been a Brahmo missionary" (Jackson 23). But, later he left it because Brahmo Samaj became very much elitist and perhaps it forgot the

main root of Indianism. Moreover, it could not quench the spiritual thirst of Vivekananda. Mohapatra observed:

For a time, the intellectual atmosphere of the Brahmo Samaj satisfied him, he felt uplifted during the prayers and devotional songs. But it could not satisfy the deep spiritual yearning of his soul. Nevertheless, he was attracted by the social philosophy of the Samaj. The emphasis of the Samaj on 'rationalism', 'universalism', 'religion of humanity' and the ideal synthesis of the East and the West must have provided succour to the humanistic, internationalist character of the Swami's socialistic thinking. (18)

Vivekananda's great contribution lies in the fact that he tried to bridge the gap between the Indian culture and the Western culture. His interpretation of the Hindu scriptures and philosophy and putting them forward to the western people provided an international platform to Hinduism and Indian culture. His endeavors established the importance of India and its contribution to the formation of world culture which brought an end to the isolated status of India culturally. Thus, the paper examines Vivekananda as the first great cultural ambassador from India who had challenged the issues of identity in the West.

Western humanism gradually accepted and practiced especially through the importance on the ideas of individual freedom, social equality and justice and respect for women. It shows Vivekananda's acceptance of the challenges by proving himself as a liminal cultural agent who integrated the best elements from Western thought and culture with Indian culture. At one side, he acted as a silent observer of the new world, and on the other, he used his ingenuity and politics to find a permanent place in the Western world. Revealing the true foundations of Indian culture and her spiritual heritage, Swami Vivekananda strengthened the sense of unity of India as a nation in front of the world and added glory and pride to the country's past. It was his travels that influenced his worldview.

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HENRY JAMES'S CRITICISM ON NOVEL

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Abstract:

*Henry James was an American novelist and a fine critic of his times. The experience underlying James's creative and critical work was international in scope then and now. During his childhood he had spent some years in Europe; in later life he moved to London, often visiting Italy and France. Some of his best-known novels explore intercultural connections; these include *The American* (1877), *The Europeans* (1878), *Daisy Miller* (1879), *The Portrait of a Lady* (1881), *The Ambassadors* (1903), and *The Golden Bowl* (1904). He was acquainted with the so-called realist and naturalist writers such as William Dean Howells, Gustave Flaubert, and Emile Zola. His literary tastes were influenced by Goethe, Arnold, and Sainte-Beuve.*

Key Words: *Novel as a form, artistic faith, literary taste.*

Henry James was considered as one of most important critic of novel writing. As a response to Annie Besant's brother Walter Besant lecture on fiction at the Royal Institution, London in 1884, Henry James wrote *The Art of Fiction* which was first published in *Longman's Magazine* in 1884. James published a book of prefaces for his novels later called *The Art of Fiction*.

Henry James begins his essay *The Art of Fiction* thus: "Only a short time ago it might have been supposed that the English novel was not what the French call *disputable*. It had no air of having a theory, a conviction, a consciousness of itself behind it of being the expression of an artistic faith, the result of choice and comparison. Still the English novel is good as we can see Dickens's works." Henry James says, "Art lives upon discussion, upon experiment, upon curiosity, upon variety or attempt, upon the exchange of views and the comparison of standpoints." There is a presumption that those times when no one has anything particular to say about it, and has no reason to give for practice or preference, though they may be times of honour, are not times of development are times, possibly even, a little of dullness. The successful application of any art is a delightful spectacle, but the theory too is interesting; and though there is a great deal of the latter without the former I suspect there has never been a genuine success that has not had a latent core of conviction. Discussion, suggestion, formulation, these things are fertilizing when they are frank and sincere. "The old superstition about fiction being 'wicked' has doubtless died out in England.

The people thought that the novel was 'make-believe.' "The only reason for the existence of a novel is that it does attempt to represent life. As a picture is a reality, the novel is a history. The analogy between the art of the painter and the art of the novelist is complete. Their inspiration is the same, their process is the same, their success is the same. The two may learn from each other. The subject-matter of fiction is stored up likewise in documents and records. Certain accomplished novelists have a habit of giving themselves away which must often bring tears to the eyes of people who take their fiction seriously. Henry James regrets about Anthony Trollope's misrepresentation in novel. They would argue, of course, that a novel ought to be "good," but they would interpret this term in a fashion of their own, which indeed would vary considerably from one critic to another. "One would say that being good means representing virtuous and aspiring characters, placed in prominent positions; another would say that it depends on a 'happy ending,' on a distribution at the last of prizes, pensions, husbands, wives, babies, millions, appended paragraphs,

and cheerful remarks. Another still would say that it means being full of incident and movement. But they would all agree that the 'artistic' idea would spoil some of their fun. The ending of a novel is like that of a good dinner.

Henry James thinks the novel is a serious branch of literature. However, there are many good novels as there are bad ones. The good art must be free. A novel is in its broadest definition a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression. The execution belongs to the author alone. The advantage, the luxury, as well as the torment and responsibility of the novelist, is that there is no limit to what he may attempt as an executant no limit to his possible experiments, efforts, discoveries, successes. Here it is especially that he works, step by step, like his brother the painter. Henry James thinks experience is very important. That the novelist must write from his experience, that his "characters must be real and such as might be met with in actual life"; that "a young lady brought up in a quiet country village should avoid descriptions of garrison life," and "a writer whose friends and personal experiences belong to the lower middle-class should carefully avoid introducing his characters into society"; that one should enter one's notes in a commonplace book; that one's figures should be clear in outline; that making them clear by some trick of speech or of carriage is a bad method, and "describing them at length" is a worse one; that English fiction should have a "conscious moral purpose"; that "it is almost impossible to estimate too highly the value of careful workmanship that is, of style"; that "the most important point of all is the story," that "the story is everything": these are principles with most of which it is surely impossible not to sympathise.

Then the characters, the situation, which strike one as real will be those that touch and interest one most, but the measure of reality is very difficult to fix. The reality of Don Quixote or of Mr. Micawber is a very delicate shade; it is a reality so coloured by the author's vision that, vivid as it may be, one would hesitate to propose it as a model: one would expose one's self to some very embarrassing questions on the part of a pupil. Humanity is immense, and reality has a myriad forms. James thinks, "The air of reality is the supreme virtue of the novel. This creates an illusion of life: "The cultivation of this success, the study of this exquisite process, form, to my taste, the beginning and the end of the art of the novelist. They are his inspiration, his despair, his reward, his torment, his delight."

Henry James tells what is character but the determination of incident? What is incident but the illustration of character? What is either a picture or a novel that is not of character? What else do we seek in it and find in it? It is an incident for a woman to stand up with her hand resting on a table and look out at you in a certain way; or if it be not an incident I think it will be hard to say what it is. At the same time, it is an expression of character. The novel and the romance, the novel of incident and that of character these clumsy separations appear to me to have been made by critics and readers for their own convenience. James thinks a good novel has life. Accordingly we must grant the artist his subject, his idea, his *donnee*: our criticism is applied only to what he makes of it. The selection of plot must be good. It matters in the highest degree. James writes, "I needn't remind you that there are all sorts of tastes: who can know it better? Some people, for excellent reasons, don't like to read about carpenters; others, for reasons even better, don't like to read about courtesans. Many object to Americans. Others (I believe they are mainly editors and publishers) won't look at Italians. Some readers don't like quiet subjects; others don't like bustling ones. Some enjoy a complete illusion, others the consciousness of large concessions. They choose their novels accordingly, and if they don't care about your idea they won't, *a fortiori*, care about your treatment." Henry James writes, "Art is essentially selection, but it is a selection whose main care is to be typical, to be inclusive."

The story if it represents anything, represents the subject, the idea, the *donnee* of the novel; and there is surely no school Mr. Besant speaks of a school which urges that a novel should be all treatment and no subject. There must assuredly be something to treat; every school is intimately conscious of that. The story and the novel, the idea and the form, are the needle and thread, and I never heard of a guild of tailors who recommended the use of the thread without the needle, or the needle without the thread. Mr. Besant is

not the only critic who may be observed to have spoken as if there were certain things in life which constitute stories, and certain others which do not.

The novel is the most magnificent form of art. The most interesting part of Mr. Besant's lecture is unfortunately the briefest passage his very cursory allusion to the "conscious moral purpose" of the novel. We are discussing the Art of Fiction; questions of art are questions (in the widest sense) of execution; questions of morality are quite another affair. In the English novel more than in any other, there is a traditional difference-between that which people know and that which they agree to admit that they know. There is one point at which the moral sense and the artistic sense lie very near together.

Henry James thinks "But the only condition that I can think of attaching to the composition of the novel is, as I have already said, that it be sincere. This freedom is a splendid privilege, and the first lesson of the young novelist is to learn to be worthy of it. "Enjoy it as it deserves," I should say to him; "take possession of it, explore it to its utmost extent, publish it, rejoice in it. All life belongs to you, and do not listen either to those who would shut you up into corners of it and tell you that it is only here and there that art inhabits." One must only to remember that talents so dissimilar as those of Alexandre Dumas and Jane Austen, Charles Dickens and Gustave Flaubert have worked in this field with equal glory. James's message is this: "Remember that your first duty is to be as complete as possible to make as perfect a work. Be generous and delicate and pursue the prize."

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THE DOUBLE BIND OF MEMORY IN SELECT HOLOCAUST LIFE WRITINGS

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Abstract:

The issue of memory is closely related to survival and avowal of the Holocaust. Elie Wiesel in one of his interviews had said, "Without memory, there is no culture. Without memory, there would be no civilization, no society, no future." This paper focuses on the personal memory of Holocaust victims and survivors and the way memory functions in concentration camp inmates as they encountered the most inhuman and unthinkable of brutalities and the conflicting way it functions in survivors who are plagued by trauma and survivor guilt. For the concentration camp inmate, memory of the pre-war life seems to make suffering bearable and serves as a support system and succour whereas for the survivor, the faculty of memory that had been their only companion, evolves into traumatic Holocaust memory that they constantly encounter and negotiate in an effort to lead a normal life. This will be discussed based on the writings of Etty Hillesum, Primo Levi, Elie Wiesel and Charlotte Delbo.

Keywords: *Holocaust, Memory, Trauma, Charlotte Delbo, Primo Levi.*

Memory, though in the neurological and physiological levels, is a set of encoded connections in the brain, has epistemologically emerged not merely as a supplementary to history but an alternative way of narrating and recalling the past. While through its impersonality and objectivity, history creates a past that nobody can remember or relate to, memory embodied in verified testimonies, with its personal interpretation and transmission of experience, serve as the crucible from which rich-textured past emerge. The word "memory" has its origin in the Anglo-Norman *memorie* which is derived from the Latin word *memoria* meaning "remembering", "mindful" or "anxious". In Greek mythology, the Goddess of Memory- Mnemosyne, was revered as the mother of the Muses. The ancient idea of memory was based on the concept of mimesis according to which Imagination and Memory are reverse sides of "imitating Nature". Towards the end of the twentieth century, discourse on memory emerged as an urgent topic of debate in humanities and the idea of memory came to be closely allied with autobiographical soul-searching. The Holocaust, the most heinous crime of history, remains the archetypal and primary topic in memory studies. Israeli historian Saul Friedlander wondered if history could ever do justice to the existential meaning the Holocaust held for its victims as reckoning with these traumatic recollections and demanded a new approach which can be provided only through testimonies.

Holocaust memory studies is a vibrant area of interdisciplinary scholarly inquiry in the social sciences and humanities. Holocaust Life-writing that subsumes autobiography, memoirs, letters, diaries and journals have been inseparably intertwined with the theme of Memory. There are various possible schematisations and perspectives of memory such as, Richard Rubenstein's valorisation of memory as an indicator of departing from the traditional paradigm, Paul Ricœur's memory as a mould of history, Halbwach's collective memory, Marianne Hirsch's concept of Post Memory and Emil Fackenheim's approach of keeping memory alive as an act of restoring the world that is adrift and in dissolution.

This paper focuses on the personal memory of Holocaust victims and survivors and the double bind, memory has on concentration camp inmates as they encountered the most inhuman and unthinkable of brutalities and on survivors after the liberation. For the concentration camp inmate, memory seems to

have made suffering possible and have served as a support system and succour whereas for the survivor the same memory that had been their only companion, evolves into traumatic memory that constantly haunts them and hinders their effort to lead a normal life.

For the core camp inmates, memory has two purposes: (1) In their deplorably dehumanised state, memory keeps them reminded of their true identity and self. (2) Memory allows life before the camp, patch through the walls of their mind, disrupting recent, horrific memories of the camp. Primo Levi, in his *If This is a Man*, talks of memory as, “the comrade of all my peaceful moments” (169). The camp inmates are left with nothing but their survival instinct and memory. Memory is the only possible escape from the state of being a people from whom everything has been taken away and the past is all that remained. Primo Levi recounts, “The moment of entry into the camp was the starting point of a different sequence of thought, those near and sharp, continually confirmed by present experience, like wound re-opened every day” (138). Though they constantly dream of freedom and liberation, the prisoners are left with only a bleak and flickering hope of the future and the past that could always be retrieved under the sign of nostalgia.

In extermination camps, death and extermination of the body only come as the last step, whereas the extermination of identity happens the moment the prisoner steps into the camp. Primo Levi says, “Nothing belong to us anymore; they have taken away our clothes, our shoes, even our hair... They will take away even our names” (23) In a place where there is no “why?”, where humans are reduced to “hollow men” their only possession they cling on to for sanity and identity is memory. Memory served as their antidote against the force of dehumanisation and effort to regain and retain their humanness.

Holocaust survivor and French writer, Charlotte Delbo in her book, *The Measure of our Days* narrates the experience shared by her fellow inmate, Mado:

Over there we had our entire past, all our memories, even memories from long ago passed on by our parents. We armed ourselves with this past for protection, erecting it between horror and us in order to stay whole, keep our true selves, our being. We kept on dipping into our past, our childhood, into whatever formed our personality, our character, tastes, ideas, so we might recognize ourselves, preserve something of what we were, not letting this situation dent us, annihilate us... Each of us recounted her life thousands and thousands of times, resurrecting her childhood, the time of freedom and happiness... Our past was our lifeline and reassurance. (258)

Charlotte Delbo in the vignette titled “The Misanthrope” in her book, *Useless Knowledge* talks about how afraid she was of losing her memory. She recounts her efforts to keep her faculty of memory sharp. She tells us about the exercises she invented to put her memory to work; her efforts to memorise all the telephone numbers she used to know and recall the names of all the metro stations along a line and names of the shops between the Athenee theatre and the Havre-Caumartin metro station. With infinite efforts, she manages to recall fifty-seven poems, even during the gruesome roll calls. Delbo narrates how she traded a copy of the book *Le Misanthrope* for a ration of bread and eagerly memorised the whole book. In the camp, losing memory, for Charlotte Delbo, is something even more dreadful than starvation. She says, “I always feared losing my memory. To lose one's memory is to lose oneself, to no longer be oneself” (188).

Threatened by the horror of going to concentration camp, Etty Hillesum, a Jewish Holocaust victim, in her diary mentions packing her memories like a suitcase and taking them to concentration camp. (An Interrupted Life 131). She proudly proclaims, “Out there, I shall simply have to carry everything inside me (181) Hillesum believes that as long as she could take her memories she could be at home anywhere in the world (207). In Westerbork Transit Camp, where she was waiting for her deportation, she declared, “I can live here as well as I do just *because* I remember everything from “before” (it is not really a “before” for me), and I go on living (271).

When the much-dreamed of liberation finally arrived the survivors found that they could hardly be

liberated from their traumatic and painful memories of the camps. Trauma theorist, Cathy Caruth in her book, *Unclaimed Experience* explains how the Greek word “trauma” meant “wound” originally referring to an injury inflicted on the body and how later centred on Freud's text, is understood as a wound inflicted on the mind or psyche. (3) Traumatic experiences are not healable like the wound of the body but a collapse in the mind's experience of time, self and the world that negates any sense of purpose or meaning in life. Most of the survivors become victims of Post-Traumatic Stress Disorder (PTSD) as overwhelming events of the past repeatedly present themselves in intrusive images and thoughts becoming the central characteristics of the survivor experience of our time. The inexpressible nature of the terror they had undergone makes the unable to express in words and this is made worse by the unwillingness of the world to listen to their stories, forcing the survivors into “painful silence burdened with memories”.

About the liberation Primo Levi says, “ So for us even the hour of liberty rang out grave and muffled, and filled our souls with joy and yet with a painful sense of prudency, so that we should have liked to wash our consciences and our memories clean from the foulness that lay upon them” (Truce 218) Immediately after the liberation, memories appear tainted and foul to the survivor and when he talks of his life in Italy after leaving the camp Primo Levi says, “ We felt the weight of the centuries on our shoulders, we felt oppressed by a year of ferocious memories; we felt emptied and defenceless”(219). He recollects vividly the full horror of nightmares that never ceased haunting him. Reckoning with these unhappy memories demanded a new approach. The inquiry undertaken by historians who were concerned that the worst atrocities might be glossed over and forgotten revealed the fact that some memories cannot be easily tamed by history and the investigations reiterated Freud's thesis about the necessity of “working through” repressed memory to uncover harsh and painful truths about crimes against humanity (Rosenfield).

Psychologists have found that a number of temporal paradoxes occur in patients with PTSD. Though recall or willed access to traumatic memory cannot be controlled, the survivors re-experience, aspects of trauma in the form of intrusive thoughts, flashback or nightmares. Modern neuro-biologists claim that the “engraving” or “etching into the brain” of an event of trauma may be connected with its omission of normal encoding in memory. Because of its horror and unexpectedness, the traumatic event has never been fully integrated into comprehension and hence it becomes impossible for the event to become matter of intelligence and it recurrently returns in its exactness at a later time. Caruth's book *Unclaimed Experience*, that has become an important reference point in cultural trauma theory suggests that because trauma is registered but never quite assimilated to experience or language, the truth cannot be linked only to what is known, but also to what remains unknown in our very actions and our language (91).

In Charlotte Delbo's book *Measure of Days*, her friend Mado laments saying, “Today my memories, my past are over there. When I project my thought backwards they never overstep these bounds... I'm not alive... I'm imprisoned in memories and repetitions” (259-261). The survivors find themselves constantly haunted by the memory of their fellow inmates they had lost in the concentration camp and the memory fills them with survivor guilt. Mado recounts her experience of becoming a mother- she desired to start life anew and she dreamed of having a baby. Even as she is suffused with joy seeing her newborn son, she says:

My room was invaded by the ghosts of my companions. The ghost of Mounette was saying, “Mounette died without knowing this joy”. Jackie's ghost stretched out useless hands. These were the ghosts of all the young girls, all the young women who died without knowing what it meant to be suffused by this joy. The silky water of my joy changed to sticky mud, sooty snow, fetid marshes. I saw again this woman- you remember this peasant woman, lying in the snow, dead, with her dead newborn frozen between her thighs... How can one be alive amid these masses of dead women? (262)

These painful memories of events and people do not fade away as other ordinary memory does but traumatic memory remains etched in their mind, as persistent as the number tattooed in their skin.

Holocaust child survivor and psychoanalyst Dori Laub has stated that the imperative to tell the story of the Holocaust is inhabited by the impossibility of telling and survivors who do not tell their stories become victims of distorted memory that invade and contaminate the survivor's daily life (Trauma: Explorations in Memory 64). Mado says, "Time does not pass over me, over us. It doesn't erase anything, doesn't undo it. I'm not alive. I died in Auschwitz but no one knows it" (267). Challenging Adorno's famous dictum that there can be no poetry after Auschwitz, Delbo expresses her trauma through poetry and in one of her poems she writes,

As far as I'm concerned
I'm still there
dying there
a little more each day
dying over again
the death of those who died. (Useless Knowledge 224)

Delbo speaks of her two selves- Auschwitz self and Post-Auschwitz self and employs the metaphor of snake shedding its skin. "Auschwitz is so deeply etched in my memory... Auschwitz is there, unalterable, precise, but enveloped in the skin of memory, an impermeable skin that isolates it from my present self. Unlike the snake's skin the skin of memory does not renew itself... (Days and Memory 2). She finds a distinction between the two operations of memory as "*memoire ordinaire* or Common Memory"- the memory that urges her to regard the Auschwitz ordeal as a part of a chronology and "*Memoire profonde* or Deep Memory- the memory that considers the Auschwitz past as a past that never can pass. Endorsing these views Holocaust memory scholar, Lawrence Langer speaks of the "ruins of memory" and affirms that "deep memory", which is the forcefully repressed and traumatised memory of the victims cannot be converted to "common memory" that belongs to the pre- and post-camp life. In his views, equally notable is the double structure of the Holocaust memory that is associated with a double structure of time that suggests a split between "chronological time" and "durational time".

Survivor and writer Elie Wiesel in his *Dawn* talks of survivors as the "living-dead". Though in outward appearance they may look normal, he says, "Anyone who has seen what they have seen cannot be like the others, cannot laugh, love, pray, bargain, suffer, have fun, or forget" (296). Haunted by traumatic memories and hounded by survivor guilt they live an amputated and crippled life without the will to live. He confesses, "We feel ashamed and guilty to be alive, to eat as much bread as we want, to wear good, warm socks in the winter" (325). This is a nightmare that follow survivors throughout their entire life, sometimes pushing them over even to suicide as in the case of Levi, Jean Amery, Borowski and many others who fell victims to the Holocaust only years after. The experience of genocide and the conditions following the Holocaust is thus precariously found in the space between the double bind of memory and survival making it a reality that is concerned with the continuous challenge that the Holocaust addresses to the world.

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HESSE'S *SIDDHARTHA*: AN EXPLORATION INTO INDIAN PHILOSOPHY

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Abstract:

Siddhartha, set in India, is subtitled an "Indic Poetic Work," and it clearly owes much to Indian religions. Hermann Hesse's novel Siddhartha is set in ancient India at the time of Buddha (563 B.C. 483 B.C.). We find the roots of Siddhartha's conception in his childhood. Hesse's parents had been in India as missionaries. His mother was born in India. However, the health of Hesse's father declined and the whole family had to shift to Calw. They joined the maternal grandfather of Hesse Dr. Gundert, a well-known linguist and a scholar in eastern philosophy. At this place, Hesse was brought up under the influence of Indian songs, books, and discussions about Indian and Chinese writings. The beautiful objects and pieces of art left a profound impression on Hesse's mind. Hence, in the novel Siddhartha, we find an influence of eastern philosophy. But the question of the exact nature of Hesse's debt to various aspects of Indian religion and philosophy in Siddhartha is quite complicated and deserves detailed discussion. This essay will discuss the elements of Hindu and Buddhist thought present in Siddhartha and make distinctions between them.

Key words: *Hinduism, Buddhism, Samsara, Samanas, Moksha, Eastern Philosophy.*

Much of the current appeal of Hesse can be attributed to the fact that his writings invite his readers to identify their quests for an integral inner life with that endless struggle for self-realization in which the successive characters of his works are engaged. To a large extent Hesse achieves this effect by addressing himself to just those channels which communicate most directly with our deepest reactive processes—archetypal forms, the most basic personal and social conflicts, and universal philosophical and religious quests. As a conscious response to Hesse's appeal to our innermost selves, we seek, always realizing that we may never fully understand the vectored forces which converge within an artist to produce a dimensioned work of art, to produce a nomenclature for his methods, motifs, forms, and sources. None of his works seems to have been spared such analysis, least of all the *Siddhartha*. And for a number of obvious reasons, hardly a commentator on this work has failed to mention the close relationship which apparently exists between it and the principal religious philosophy of India.

“The wrings of Hermann Hesse, the German writer, have a deep and firm root in the Vedas, the Upanishads and in the Buddhism” (Timpe 349). In this contemporary worldly fringe, his writings compel to re-think and unveil the mystery of the self, urge to make a shift from periphery to centre to Know Thyself. His novel *Siddhartha* is a true critique of life and it explores the intrinsic flow to reach Enlightened State. In the novel, an inexorable search for truth is exhibited for creating a harmonious bond with the world. In pursuing the study of this novel, it seems worthwhile to notice Hesse's conception about the East, which is the sole basis of most of his literary art. In his autobiographical novel *The Journey to the East* Hesse states:

For our goal was not only the East, or rather the East was not only a country an something geographical but it was the home and youth of the soul, it was everywhere and nowhere, it was the union of all times(24).

“Hesse's confrontation with Indian culture was unreflected and preconscious” (Baumann1). It

started from his birth in 1877 and lasted until 1904, the year in which he moved to Gaienhofen and started a new life as a professional writer. One can say that he inherited his interest in India and its tradition and culture. Hesse himself often pointed out that his grandfather, his mother and his father had lived in India for many years as missionaries, that they were able to speak different Indian languages and that they possessed many Indian things such as clothes and pictures. His grandfather, Dr. Hermann Gundert, had been a famous scholar who was preoccupied with the Sanskrit and is still well-known in India today. His mother told the little boy anecdotes of her time in India and his father enjoyed reading Buddhist prayers he himself had translated into English or German. The young boy was extremely sensitive and opens to this and so this early confrontation led to a lifelong preoccupation with Indian philosophy and religion.

Nevertheless conflicts with his parents were due to come. Although father and mother were open to a certain degree and respected Hinduism and Buddhism, they always pointed out that according to their point of view Christianity was the only real and true religion. They could not get rid of certain narrow-mindedness in spite of their love for India. This was a source of confrontation because Hermann Hesse could not agree with this lack of acceptance even when he was young and when he got older his open-mindedness and tolerance towards all kinds of religion grew and he regarded them all as equal. He hated dogmatism of any kind.

When Hesse left his parents he had no more contact with India and its philosophical and religious traditions for ten years. Only in 1904, when he was 27 years old and when he started studying the German philosopher Schopenhauer he found himself again in this Indian atmosphere, read translations of Bhagavad-Gita and since then never lost touch with this spiritual world. This period of Hesse is characterized as a time of intellectual confrontation with the Indian way of thinking, a time of spiritual quest.

This stage lasted until 1921. It was no accident that this phase started with the confrontation with Schopenhauer's ideas. At the turn of the century Schopenhauer and Nietzsche were fashionable authors and like the young Thomas Mann Hermann Hesse was much attracted by this intellectual world. Links between Schopenhauer's philosophy and Indian spirituality are obvious. Schopenhauer's epistemological maxim of the world being a mere reflection of our consciousness is strongly related to the Indian idea that our factual world is not real but mere appearance. This idea is a basis of Hinduism and Buddhism. And Schopenhauer's anthropological thesis of the "will" as an irrational force within man corresponds to the Buddhist conception of the "thirst" as a source of human suffering. In addition to that Schopenhauer's concept of salvation corresponds with the one based on Buddhism and Hinduism. According to Schopenhauer salvation can only be gained when selfishness and restrictedness are overcome by compassion and the discovery that all beings are brothers and sisters. This corresponds to the traditional "Tat tvam asi" of the Upanishads and the Buddhist idea of salvation by overcoming "Thirst" and egocentricity. So it is quite obvious that Schopenhauer led Hesse to a new approach to the Holy Texts of India.

Another motivation for Hesse's new interest in a systematic occupation with the religious tradition of India was surely his former dislike of Christianity. He was bored and disgusted by its theory and practice and by his parent's narrow-mindedness. Therefore he was looking for a deeper and more personal spirituality and India offered this to him.

Gunter Baumann in his essay "Hermann Hesse and India" says, "Hesse went on a trip to Sri Lanka, Malaysia and Sumatra, his so-called "Trip to India", which lasted from September 1911 to December 1911"(3). He was accompanied by the painter Hans Sturzenegger who was his friend. There were several reasons for this voyage: His marriage to his first wife had entered a stage of crisis and ended up in divorce. But it was also an escape from Europe and its political development which drifted towards World War I and a European culture industry which he regarded as unbearable and disgusting. His voyage to India was not merely blind escape; it was a search for alternatives to personal, cultural and political misery. India seemed

to offer this escape because it showed no traits of European decadence. His main impressions of this journey are collected in his "Remembrances of Asia"

In the end the human impression is the strongest. It is the religious link of all these millions of souls. The whole East breathes religion in a way the West breathes reason and technology. Occidental inner life seems to be primitive and exposed to chance if you compare it to the spirituality of the Asian which is protected, secure and trustful. This impression is outstanding because here you can see Eastern strength and Occidental misery and weakness and all doubts, troubles and hopes of our soul are confirmed. Everywhere we can see the supremacy of our technology and civilization and everywhere we can see that the religious people of the East enjoy something we are deeply lacking and therefore appreciate more than any superiority. It is quite clear that no import from the East can help us here and no returning to India or China and no escape to any religiousness organized by any church. But it is also quite obvious that salvation and continuance of our culture is only possible if we regain spiritual mastery in the art of living. I don't know whether religion is something that could be done away with, but I have never seen more clearly and relentlessly than among Asian people that religion or its substitute is something we are deeply lacking. (Baumann 3)

Before discussing the plot, narrative technique and his indebtedness to Indian materials in creation of characters, incidents, one may like to quote Hesse's own words which show his source materials in constructing *Siddhartha* and other writings on India. In 1920 Hesse writes:

My preoccupation with India, which has been going on for almost twenty years and has passed through many stages, now seems to me to have reached a new point of development. Previously my reading, searching and sympathies were restricted exclusively to the philosophical aspect of Indian the purely intellectual, Vedantic and Buddhist aspect. The Upanishads, the sayings of Buddha and the Bhagavad Gita were the focal point of this world. Only recently have I been approaching the actual religious India of the Gods, of Vishnu and Indra, Brahma and Krishna. And now Buddhism appears to me more and more as a kind of very pure, highly bred reformational purification and spiritualization that has no flaw but its great zealotry, with which it destroys image-worlds for which it can offer no replacement (150).

Siddhartha develops out of Hesse's knowledge of eastern religions. For example, many of the characters are named after either Hindu or Buddhist gods: *Siddhartha* is the personal name of Buddha, *Vasudeva* is one of the names of Krishna, and *Kamala*'s name is derived from *Kama*, the Hindu god of erotic love. Clearly, the most obvious and significant aspect of Hermann Hesse's *Siddhartha* is its use of images, themes, and ideas drawn from Eastern religions. Having both traveled to India and studied extensively about Indian religions, Hesse was able to integrate a substantial understanding of Eastern religious traditions into his novel. In fact, *Siddhartha* does such a good job of developing Eastern religious themes that it has been published in India, and Indian critics have generally praised its sensitive understanding of their religious traditions.

In addition, Hesse bases most of the novel's themes on various Hindu or Buddhist principles. For example, *Siddhartha* seeks to gain an understanding of *Atman*, the individual soul, and *Brahma*, the universal soul that unifies all beings. In order to achieve this understanding, however, he must experience a vision that reveals to him the true meaning of *Om*, the sacred word that Hindus chant when meditating upon the cosmic unity of all life. The vast majority of *Siddhartha*'s philosophical and religious questions develop out of his attempt to understand these religious principles or other themes drawn from Eastern religions such as meditation, fasting, renunciation, timelessness, transcending suffering, etc. While it

would take an entire book to explain all of the religious ideas that Hesse develops in his novel, he generally presents at least a basic description of these ideas within the book itself. Consequently, readers can at least get a rudimentary understanding of these ideas even if they do not understand all of the subtle complexities of Eastern religious thought. Not only does Hesse borrow names, themes, and ideas from Eastern religions, but he also bases and structures his narrative on the life of the historical Buddha. Much like Siddhartha in Hesse's novel, the historical Buddha was born into a wealthy family, but he renounced his wealth to live as an ascetic. After several years of self-denial, however, he came to realize the errors of asceticism. After leaving behind his austere life, he meditated under a Bodhi tree until he received Nirvana (or complete Enlightenment), and then he spent the rest of his life trying to help others reach Nirvana. This is very similar to the path that Siddhartha follows in the novel as he passes through similar stages of wealth, renunciation, meditation, enlightenment, and striving to teach others.

Siddhartha begins with the traditional conflict between the Brahmanical and Buddhist way. Buddha was the main force behind the protest against the traditional theology, Brahmanical priesthood and sacerdotal ritualism, establishing a more rationalistic, liberal and subjective thinking. Siddhartha, therefore, is introduced in the first chapter of the novel as a Brahmin's son, rigorously observing all the hieratic, externalist and ritualistic pattern in daily life, but still lingering at heart to comprehend the 'Brahman', learning the art of practising contemplation, offering sacrifices, listening to religious discourses, and reciting hymns from Veda and Upanishads could not satisfy him. He decides to try the path of the Samanas (ascetics). This attitude in itself shows how Hesse tries to expound the conflict in the religious tradition of India. This is reflected in his statement about Siddhartha:

Govinda knew that he would not become an ordinary Brahmin, a lazy sacrificial official, an avaricious dealer in magic sayings, a conceited worthless orator, a wicked sly priest or just a good stupid sheep amongst a large herd (04).

But when Siddhartha lives his father's house, he waits for the permission of his father in the traditional Indian way, and succeeds in getting his permission for the devotion to his aim in life. In the first chapter itself, Siddhartha rejects the Brahmanical way of ritualistic life. In the second chapter he joins the Samanas. But he realizes that the asceticism does not lead him on the proper path. Through self-denial, and following the ascetic rules he 'killed his senses, he killed his memory, he slipped out of his Self in a thousand different forms. He was animal, carcass, stone, wood, water, and each time he reawakened thus reaching at a conclusion,

Govinda, I believe that among all the Samanas, probably not even one will attain Nirvana. We find consolations; we learn tricks with which we deceive ourselves, but the essential thing the way we do not find (20).

In the following two chapters Hesse introduces Gautama Buddha and his followers in a legendary setting in the 'Jetavana grove, which the rich merchant Anathapindika' had presented to Buddha and his followers. Siddhartha and Govinda listened to the teachings of Buddha. Govinda joins the teacher, but Siddhartha departs from him in search of the 'unity of time', 'overwhelmed by a feeling of icy despair'. He now finds that the world from which he has so far tried to flee is attractive. As Hesse puts it:

That was the last shudder of his awakening, the last pains of birth. Immediately he moved on again and began to walk quickly and impatiently, no longer homewards, no longer to his father, no longer looking backwards (44).

In the next four chapters known as Kamala episode, Siddhartha has been exposed to the pleasures and pain of the worldly man. On his way to the city he meets for the first time the longing for sex. Here Hesse is presenting a picture from the classical Indie 'Art of Love' (Misra, 117). Next he proceeds to the city, meets Kamala, a courtesan, learns the art of love from her, discards his beggar's cloth and becomes a successful merchant. In course of his conversations with Kamala in their first meeting, Siddhartha explains that resolution is the key to success in each sphere. Siddhartha explains to her:

That is what Siddhartha learned from the Samanas. It is what fools call magic and what they think is caused by demons. Nothing is caused by demons; there are no demons. Everyone can perform magic, everyone can reach his goal, if he can think, wait and fast (63-64)

In the following chapters Siddhartha's self-analysis is the main theme of Hesse's description. Siddhartha meets Vasudeva, a ferryman, and spends the rest of his life with him. Here Siddhartha learns the 'timeless unity' from the river. At the bank of this river he meets Kamala, Govinda and his son. This is how Hesse reunites the plot. Thus Siddhartha in his own way achieves eternal bliss.

There are uncanny similarities between legendary tale of Buddha and plot construction of Siddhartha, it is found that there is a strong sense of parallelism. Buddha left his wife and child to become an ascetic. Similarly, Siddhartha leaves his wife Kamala and his still unborn child to seek truth. Both of them have spent some time of their lives with the Samanas and have practiced yoga. Revelation came to Buddha under the sacred Bodhi tree, whereas Siddhartha takes important decision under the mango tree. River is the final place in both of their lives where they realize the ultimate truth. These parallel incidents prove to a certain degree that Hesse imitated the legendary life of Buddha in constructing the moral allegory of Siddhartha. But the incidents in the life of Siddhartha have been rearranged in an opposite direction than that of Buddha to meet his purpose, in creating Siddhartha as a protest against Buddhist way. Another important character in the novel is Vasudeva, who plays a dominant role in the life of Siddhartha. Though Vasudeva is portrayed as a simple, unconcerned, lone ferry man, many of his statements lead the reader to believe that Hesse created Vasudeva on the model of Krishna's role in the Bhagavad-Gita. After Siddhartha's revelation, Vasudeva leaves him forever. Before leaving he says

I have waited for this hour, my friend. Now it has arrived, let me go. I have been Vasudeva, the ferryman, for a long time. Now it is over. Farewell hut, Farewell River, farewell Siddhartha (139).

In addition to structuring the novel according to the Buddha's life, Hesse also structures the novel according to various principles found in the Buddha's teachings. In fact, several of the chapters are named after specific religious principles. For example, the chapter titled "Awakening" describes how Siddhartha comes to recognize the Buddhist belief that the path to enlightenment must be rooted in the here and now instead of focusing on other distant or transcendent worlds. In addition, the chapter titled "Samsara" describes how Siddhartha is caught in a continuous cycle of death and rebirth because he has not yet achieved a state of total enlightenment or Nirvana, and the chapter titled "Om" describes how Siddhartha eventually escapes from Samsara to achieve a vision of the essential unity of all things. These chapter titles accurately describe the spiritual development that Siddhartha undergoes in each chapter, and these stages of spiritual development provide the structure that organizes both the novel's development as a narrative and Siddhartha's development as a character.

Siddhartha is one of the names of the historical Gotama, the life of Hesse's character; Siddhartha resembles that of his historical counterpart to some extent. Siddhartha is by no means a fictional life of Buddha, but it does contain numerous references to Buddha and his teachings (Misra 114).

Both Hinduism and Buddhism religions stem from India before the Common Era and hold ranks as being one of the top five main religions around the world, therefore, having similar origins and philosophies. Hinduism places third as an organized religion and is much older than Buddhism. Hinduism and Buddhism have lasted for centuries and today is widely practiced among the world. Hinduism is considered to be monotheistic as they believe in the idea of cosmos being thus god takes variation of forms and manifestations, whereas, Buddhism is believed to be non-theistic, which is not belief in God. Hinduism has not been able to identified a founder as it dates one of the oldest history, while, Lord Buddha (recognized as Siddhartha Gautama), was the founder of Buddhism. Buddhism is founded on the knowledge of Lord Buddha which had been a Hindu before achieving Nirvana, and thus you find many

similarities and differences in festivals and feast such as worship, birth of a child and festivals of lights

Therefore, no one can deny the strong influence of Indian culture and philosophy on Hesse's *Siddhartha*. However, it is equally true that Hesse's intention was not to write an authentic Indian work based on Indian religious thought and philosophy. Hesse had faith in his own views which he tries to put down through the protagonist of *Siddhartha*. This work ensures development in Hesse as a writer and reflects his own ideas and beliefs based on the world religion. Hence at the end *Siddhartha*'s departure from the world of spirit to the world of senses shows Hesse's thought that represents a complete change in *Siddhartha*'s experience of reality. *Siddhartha*'s experience of Samsara is an important aspect of spiritual development. The affection between Kamala and *Siddhartha* is rewarded by a son who enables *Siddhartha* to reflect and understand the proper relationship between the son and the father. Like him, *Siddhartha*'s son too rejects the existence of *Siddhartha* and prefers his own way to lead life. This brings maturity in *Siddhartha*. About the synthesis of spiritual and material world in *Siddhartha*'s life Madison Brown writes:

The awakening in question is that of *Siddhartha*'s sense and his sense experiences of the second epoch are an antithesis to his spiritual experiences of the first epoch. In order to continue with his development from the spiritual into the sensuous, *Siddhartha* must reject maya as illusion and accept it as real in order to experience it. (191)

Through his protagonist's quest, Hesse wants to convey that neither intellectual efforts nor sheer sensual and physical gratification is sufficient to attain self-realization. It needs a synthesis of both in order to cope with the problematic existence. In this novel, Hesse concludes his philosophy convincingly by introducing the emotional value to the protagonist's search. This enables him to achieve his much intended goal of enlightenment.

Siddhartha is known as Hesse's wisdom book. The last part of *Siddhartha* portrays the spiritual progression. It assists Hesse to reemerge in the world of Indian religion and culture which was available to him since childhood. Once again Hesse started indulging in a profound spiritual experience by reading the Upanishads and the Bhagavad-Gita of Hinduism and speeches of Buddha. He also acknowledged the contribution of Chinese Spiritual Tradition and psychoanalysis in bringing him out of the letdown in his career. All these philosophies and thoughts serve as the path of healing and progression for Hesse to complete *Siddhartha*. Hesse's mid-life crisis offered him a non-dogmatic form for his religious beliefs. This non-dogmatic formulation had drawn on the Christian, the Indian, and the Chinese spiritual traditions.

Hence, *Siddhartha*'s modified version of the Moksha state is Hesse's Buddha because *Siddhartha* accepts life in its entirety. It seems that *Siddhartha*'s Moksha reflects Hesse's own modified philosophy which is an amalgamation of Hinduism and Buddhism.

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THE DEMYTHICISED MIDDLE CLASS IN VIJAY TENDULKAR'S *THE VULTURES* AND GIRISH KARNAD'S *WEDDING ALBUM*

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Abstract:

*This paper seeks to read Vijay Tendulkar's *The Vultures* and Girish Karnad's *Wedding Album* in order to understand Indian theatre's intervention in the middle class vis-à-vis their socio-historical context after the independence. Indian theatre critically engages with the class in crisis and examines their singular story of progress against a fast changing Indian post-Independence. The amorphous social segment have been demythicised on the realistic, urban stage and their tensions within exposed as they stand at the crossroads of a losing or lost glory of the past and an unforeseen or unfriendly present. The paper seeks to examine how the traditional middle class credibility comes at stake as the two plays in question unfurl the class in the crucible of family and personal relationships and rewrite their contemporary history.*

Keywords: *Middle class, family, marriage, post-Independence, consumerism, modernity.*

Introduction

Post-Independence Indian theatre and its contemporary socio-historical condition are unprecedentedly embedded into each other. The newly arrived situation witnesses a state-endorsed enterprise of national reconstitution that selectively appropriates the past for the present in order to configure a modern, indigenous nation-state. However, Indian post-Independence, which also qualifies as postcolonial (Gandhi 110-11), not only aims to build up a decolonised nation-state but also questions the very process of its build-up. It encourages the nationalist narrative of nationhood, while it also questions that narrative and foregrounds fissures and disjoints within it. Indian theatre of the time, as a product of the post-Independence and postcolonial situation, remains a prioritised form, among other cultural forms, to mediate the situation (Dharwadker 2, 221).

Among different domains of mediation such as nation, caste, class, and gender, contemporary history of the Indian middle class remains a major site that theatre loves to critically engage with. Indian theatre explores this social category, which remains important over the colonial and postcolonial decades, against the backdrop of the fast changing Indian post-Independence. The class seem to have been caught at a crossroads where they encounter the gradual decline of an increasingly obsolete past and the arrival of a difficult (or hostile) present. Their struggle to negotiate the situation captures theatrical attention that examines them through their struggle for survival. Consequently, different narratives of experience emerge, challenging the post-Independence singular story of middle class progress and, by extension, the nation. Importantly, plays of the realistic tradition undertake the critique of the class and contribute significantly to a theatrical tradition of critical and alternative thinking. The present study seeks to read two such plays- Vijay Tendulkar's *The Vultures* (1971) and Girish Karnad's *Wedding Album* (2009) that engage the middle class in a realistically intimate and psychologically insightful manner. Disintegration of the middle class joint family in a volatile social context or their vulnerability to the emerging socioeconomic condition has been probed onstage in the crucible of home and individual relationships. The plays under discussion expose the tensions within the class, kept hidden under the narrative of progress, and try to

rescript a contemporary account of the class. In the present study, it remains to be seen how the plays address their crisis, while keeping in mind their compositional and operational evolution in a rapidly changing Indian society.

Vijay Tendulkar, Girish Karnad, and the Indian middle class

Vijay Tendulkar engages with the middle class to address the unacknowledged realities of contemporary urban India. Girish Karnad, on the other hand, arrives late to initiate a direct and close reading of this segment of social reality, though his delayed yet growing curiosity about the class has the potential to match Tendulkar's enduring observation of it. Andre Béteille observes: "The Indian middle class has many critics, the most eloquent, almost without exception, being members of that class itself". Interestingly, both Tendulkar and Karnad hail from the class they scrutinise (Karnad, *Theatre* 333; Tendulkar, *Interview* 10) and seem to be able to look at it in a relatively insightful and perceptive manner. Their close and extended familiarity with the class, from the Nehruvian era to the liberalised and market-oriented socio-economic condition of the present, leads to a critique of the class by exposing the gap between its notional and lived realities.

Inherited prominence in post-Independence

Indian middle class has its undeniable origin in the colonial discourse, which saw the emergence of the class of 'Bhadralok' or 'Baboo' as a consequence of Lord Macaulay's desire to form a "class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect" (qtd. in Varma 2). Basically germinated in the three presidency capitals of Calcutta, Bombay, and Madras (Béteille), this class came to acquire enormous influence upon the nationalist movement and the fate of the nation for the following reasons - their largely upper caste background, economic affluence, and, most importantly, modern/Western outlook. Independence brings a new historical situation before them. Their unquestionable sway over pre-Independence nationalism continues almost undisturbed in the post-Independence discourse of nation-building, and it is chiefly due to their inherited professional reputation and modern/western outlook. Their former role in colonial era is no more, but new possibilities emerge to empower them again under the new circumstances. In this "Age of Hope" (Varma 26-68), which is historically the Nehruvian era, they, as educated social elite, urbane intellectual and part of the major state-apparatuses, come to assume their 'rightful' responsibility for the nation-building project; the responsibility to facilitate the goals of modernity - democracy, secularism, abolition of untouchability, education, health-care and so on.

Idealist at stake

Indian postcoloniality, after the independence, places the middle class in a situation where an increasingly obsolete, yet persisting, past encounters a difficult, yet unavoidable, present. The encounter unsettles the class as they try to negotiate the situation. Post-Nehruvian dilution of value and erosion of an ideological commitment in Indian political culture impacts the middle class immensely. The euphoria of nation-building turns downward, owing to failures in several fields of development. Plebianisation of political culture, due to corruption, criminalisation and centralisation of power, casteisation and communalisation of political discourse, makes the middle class disillusioned and discontented (Visweswaran 25). They become sceptical of the state and maintain a self-imposed distance from the 'vulgarised' public space (Krishna 2327). A gradual displacement from power begins that sees the eventual exit of the middle class from electoral politics (Visweswaran 25). Eventually, they have two alternatives before them, either to exit from power or to adopt some strategy of manoeuvre to retain their position and survive. While resorting to manoeuvre, they openly criticise the corrupt system at all levels, but this criticism comes more from their anger of displacement (Visweswaran 24) than from any moral vocation. Recourse to manoeuvre seems to cause an alleged double-standard in their class-character. Ideally, they espouse something but practice something else, thus creating a gap between 'ideality' and 'practicality'. They continue to espouse values and ethics, but when situation demands, the middle class individual can

be seen throwing off his liberal-moral values and covertly adopts means opposed to what he espouses. This alleged gap renders their progressive image untenable. Their 'ideality' comes at stake.

In post-1991 liberalised-globalised India, the middle class come to draw special attention for purely economic reasons. The 'new Indian economy' takes off their elitist, exclusive status and turns them into a category commonly perceived as a giant consumer class and valued chiefly for their ability to consume. Their power of consumption and sheer size fascinate the market and earn them an unprecedented status of prominence. The configuration of the class also undergoes a change. The upper caste, educated, and culturally-intellectually refined character changes as countless new entrants to this class arrive in the forms of "bullock capitalists' from the countryside . . . small time entrepreneurs, property agents, semi-skilled industrial and service workers, salaried households" (Varma xviii). As a result of the changing situation, the class now finds no taboo in boundless consumption, which was vulgar to "Gandhian austerity and Nehruvian socialism" (Varma xix). However, the traditional attributes of "modesty and understatement" (Fernandes qtd. in Visweswaran 24) are hard to be done away with. As a result, the gap between 'ideality' and 'practicality' widens.

Alienation, culturalism, confusion

The sudden focus as a purely consuming class increases the level of crisis within the entire middle class category. They still want to be 'modern', but their modern image now becomes largely a consumption-based identity, instead of the earlier education-intellectualism-based identity. In the current economic-cultural idiom, they become modern inasmuch as they qualify to be consumers. This seems to increase their always-already distance from rest of the country (Krishna 2327). They feel alienated from their tradition and root and, therefore, strive to overcome this loss by getting nearer to cultural signs and symbols through religiosity and culturalism. They are globalist, ideologically open, though religiosity and rituals become "important expressions of . . . [their] identity" (Kakar 90). This coexistence of consumerist modernity and tradition often proves uneasy as the middle class seem to be extra-cautious not to be fully clubbed either with the traditionalists or with the so-called rootless 'gen-next', exposing their confusion as to how to cope with the changing condition.

Now the plays

So the middle class suffer from multiple tensions within. Their exit from or manoeuvre of a hostile condition, equating consumerism with modernity, and modern-traditional dilemma widens the gap between their 'theory' and 'action' as the agents of social justice. Against this crisis, they stand open to probe undertaken by the plays under discussion here. Written from varied post-Independence perspectives, the plays try to capture serious but generally unrecognised issues, hidden inside the private zones of family and thus uncover both the tensions and their causes. Tendulkar's *The Vultures* examines the volatility of a middle class family against a backdrop of crude consumerism. Hidden realities become visible, though in an altogether different manner, in Karnad's *Wedding Album* which scrutinises the extreme interior of a household to reach out to the untenable and problematic character of the middle class in a fast changing time.

The Vultures

Although *The Vultures* was written in 1959 as *Gidhade* in Marathi and the English translation was published in 1974 (Chari and Renuka 29), the play offers a prospective view of the Indian middle class down the decades. Through its gory and violent events presented through a graphic detailing on the stage, the play successfully sends a shock-wave across the complacent middle class psyche. The self-professed conscience of society and protector of values are ruthlessly examined, and their consumerist orientation is exposed. Violence, crookedness, lechery seem to become common practices. Brothers kicking at sister's swollen womb, sons beating up abusive father for money, the deliberate connotation of incest in extra-marital relationship within the family - all holds up a gruesome picture of total degeneration destroying a family from within. Tendulkar strongly believed that violence did not exist in isolation; rather it had a lot to

do with the contemporary situation, norms, and traditions of society (*Mind* 18). This belief, perhaps, propels his realisation that the middle class as a category are not immune from society and sometimes can go to such a level of excess that calls for a review of their prevalent image.

Multiple degenerations

The Pitale family in *The Vultures* seems to be an archetypal image of middle class degeneration in contemporary India. Through its “raw brutality and lewdness” (Mitra qtd. in Chari and Renuka 33), the utter failure of a household to deal with its surroundings and its loss of power to survive are revealed. Almost all the characters show a vulnerability of the middle class condition, arising from the irresolution within their identity. The gap between appearance/illusion/claim on the one hand and reality on the other becomes so crude that their life stands insubstantial. The family boasts about a social reputation which actually rests on the corrupt accumulation of wealth by the father. As the wealth vanishes the very way it was hoarded, the off-spring of the ailing father continue to live under the mythic reputation and try to regain the lost wealth through every corrupt means possible. This gap between appearance and reality leads to some uncomfortable revelations. First, a crude gender bias is exposed in the predominantly masculine home. Secondly, violence and lewdness run unabated. Thirdly, unlimited self-centric desire undermines the preconditions of joint family as a cooperative space.

The dark underbelly

The literate and urbane look of the Pitale family has a crude underbelly. The first patriarch, Hari Pitale is now living on the mercy of his sons. But the legacy of this old and ailing 'vulture' continues through his sons, Ramakant and Umakant. Manik, their sister, and Rama, who is Ramakant's wife, are the two female hostages in the house. Against the sexist threats of her brothers, Manik sexually lures a rich guy for financial profit and intentionally becomes pregnant to entrap him. But her strategy to blackmail the man is violently opposed by her brothers as they decide to use her pregnancy to their benefit. But the sudden death of the rich guy turns the pregnancy from a profitable situation into a loss to the brothers. To eliminate any further stake in the family-share, the foetus has been brutally aborted by the brothers in a gruesome episode.

The other woman Rama is childless even after twenty-two years of marriage. Her husband's desire for a male-child subjects her to different esoteric/medical modes of scrutiny. Her counter-response reveals more dirt within the family as she becomes pregnant from her extra-marital relationship with her husband's illegitimate brother. However, the disclosure of the extra-marital liaison casts a spoiler to her dream of autonomy as her husband threatens to abort her womb. Thus the family with its so-called liberal and sophisticated image exposes itself to be a domain of sexual exploitation and gendered violence.

Total degeneration of the joint family

Another destabilising aspect of the middle class household is the sheer self-centric attitude of its members. In spite of their physical location within a joint and shared family space, each member of the Pitale family is isolated by his/her personal interest. They undermine the basic tenets of Indian joint family such as common habitation, joint kitchen, joint property, mutual obligations, and authority of the head of the family. These norms hold all the members together in a system where each is required to play his/her stipulated role. The concept of 'joint family', which is crucial in the traditional Hindu society, is upheld by the middle class because of their predominantly Hindu cultural background. But changing socio-historical developments bring them before a dilemma between tradition and modernity. Modern values, empowered by education and financial affluence, bring individual desire which the modern man seeks as necessary for his self-development. But the consumerist society seems to shape this individual desire for space and expression as a grossly self-seeking motive and demean modernity so as to posit it as totally opposed to and non-accommodative of any traditional value. This change of outlook produces mutual intolerance among the members on the basis of self-centrism. The members of the Pitale family become self-centred and ruthlessly competitive to consume materials - a tendency that delivers a serious blow to the concept of

traditional middle class joint family or the shared space of domestic world.

The play draws a grim picture of a middle class family caught in a critical conflict between the liberal, progressive image on the one hand and the consumerist compulsions of the material condition on the other. The compulsion to manage the difficult material condition, while looking progressive, makes them vulnerable to the condition itself as they recourse to all possible ways to stay 'modern'. The family becomes a commercial arrangement of convenience which stands on corruption, violence, and sexism, bereft of all traditional attributes. The portrayal explains the failure of the class to negotiate the present and the consequent gap between their public image and private reality.

Wedding Album

Girish Karnad's *Wedding Album* attempts at an in-depth study of the domestic domain of a South Indian middle class family, using its cultural manifestations as prismatic tools to probe into its safe world of hidden realities. He zooms in on a wedding in the family and uses it as an occasion to clinically dissect the family in particular and the urban middle class in general in present day India. The play shows a Saraswat Brahmin family - the Nadkarnis well known for their orthodox views of life and strict association with cultural norms, especially, marriage. The importance of marriage in Saraswat cultural life offers Karnad the scope for a close probe of the group through this event, when "members of the clan come together to celebrate and reaffirm loyalties . . . [while] behind the picture perfect smiles, simmer long suppressed suspicions, jealousies, frustrations and aggression" (Wedding). The family prepares for the prospective marriage of its younger daughter, Vidula Nadkarni, who has just finished her graduation, with an NRI (Non-Resident Indian), Ashwin Panje. The preparation compels them to assemble and talk to each other, uncovering several hidden zones of discomfort within the family. As the play progresses, we find that Vidula agrees to the marriage without ever meeting the man, simply on the basis of some telephonic conversation, SMS, video-tape exchange, and, more importantly, caste-affinity. During the preparation, the play also reveals a range of issues from the subtle politics over inviting relatives to the dark secrets of the characters - their shaded vulnerabilities, caste and communal biases within/outside home, and commercialised, business-like attitude to marriage. The play ends with Vidula's surprising decision to marry the man, who appears utmost self-centric and callous to her needs.

Karnad has divided the play into nine scenes, out of which Scene One and Scene Five compose the outer frame of the story and take place about three years after the rest of the scenes, which form the inner frame. The entire incident of Vidula's wedding, including all that happened in connection with it, is presented in the inner frame of seven scenes other than the two. In the two scenes (One and Five), after three years' gap, the past is being remembered through a televised mode of reproduction, where the outer frame actually validates the inner frame's thematic polemic. The only son of the Nadkarni family Rohit is seen as reviewing the past materials of his family in order to make a super-hit serial on the life of his sister Vidula. But the 'drab and dull' story of Vidula, agreeing to marry a man whom she never met and leading an ordinary life of a child-bearing house-wife, has been dismissed by the producer as unattractive and unsalable to the TV audience. More profitable seems to be the 'Radhabai item', the life of the family-cook, which after some melodramatic patch-up can make a clean sweep of the market. This marketing strategy ironically emphasises the validity of the main plot (the inner frame) of Vidula's so-called unsalable story and self-reflexively justifies theatre that sincerely explores layered reality, without becoming melodramatic for commercial success.

The five points of engagement: Hema and disturbed sexuality

Among the sixteen characters in the play, the following four serve as the most important points of critical engagement with the family or the social class they belong to - Hema, Rohit (the son), Ashwin, and Vidula. The eldest daughter Hema, who has left her husband and two kids in Sydney to join the marriage, opens up her life's secrets safely hidden behind the gloss of her NRI tag. She feels upset over the hurried way she was married off, vis-à-vis the thorough arrangement of Vidula's wedding. More importantly,

Hema shows the signs of disturbed wifedom and suppressed sexuality, which are non-discussable and unthinkable in a traditional middle class family such as the Nadkarnis. Both the sisters bear the scar of their traumatic childhood in the hand of their paedophilic servant, though they have never done the blasphemy of disclosure. Consequently, Hema feels horrified by her father-in-law's look at her body during her wedding ceremony. This sexual scar has also affected her normal relationship with her husband and left her lonely with a lot of desires unaddressed and unresolved. Her sexual frustration comes to be elated when a young boy of her son's age admires her body, giving her a sense of empowerment to be able to draw the attention of a young male. Hema is unique because she provides an insider's-outsider's peep at the family. She is still a Nadkarni by blood and also an outsider by marriage. Among all the Nadkarnies, she seems to be the only one who can think over the emerging criticalities with unmatched detachment.

Rohit: Commodification of marriage

Rohit, Hema's younger brother, exposes further the institution of marriage. The castiest and communal bias of the urban middle class comes to the fore when the entire family opposes Rohit's affair with a Christian girl. Marriage is further exploded when alternative proposal of arranged marriage comes for Rohit. A suitable/Nadkarni match is finally discovered by selecting from a wide and complex network of caste-kinship. What comes out from the drama of matchmaking is a set of awkward implications. First, the hysteric pro-activeness of the bride's parents undermines all standards of human relationships. Secondly, the technique of persuasion is bizarre as it involves all possible types of allurements and promises from the girl's reported love, prospect of property, and astrological assurance to emotional blackmail. Finally, Rohit shows his practical prudence in judging what to grasp and what to dump. Three years later, he has been found leading a married life with the suitable girl, whose father financed his Germany-trip.

Mrs. Nadkarni: Complicated motherhood

The character of Mrs. Nadkarni is always shown as the traditional mother. In his attempt to first build up a conventional image of a middle class family and then dismantle it by a slow and sustained process of unwrapping and digging into its secret alleys, Karnad shows the mother in most commonplace manner. She is deeply sunk into her kitchen, the only space she thinks her own. Removed from everywhere, she retreats into this small space and feels empowered over her daily squabble with the cook, Radhabai. But behind this stereotyped middle class motherhood, peeps "endless complications" (51) that disallow the situation to be as normal as it looks. The preparation for Vidula's passport and visa unearths an ominous goof-up in her birth certificate. At the place of her father's name, appears her uncle's name Ramdas. That it was her uncle who went to the Registrar's office to record the birth complicates it further. The unutterable question looms large - did uncle Ramdas have an eye on his sister-in-law? The ordinariness of life comes to be dishevelled by such wicked insinuation, and Karnad deliberately leaves it there only to let speculation run. The mother with her middle class configuration - desire for a better life, sense of personal failure, grievances against family, wish-fulfilment through her daughter - is suddenly made to stand before an unpleasant reality. Although the revelation of 'mistake' does not derail the normal course of life altogether, it temporarily unveils a hidden avenue to a possible zone of 'danger'.

Ashwin Panje: Marriage as cultural retrieval

Ashwin Panje, the proposed groom for Vidula, offers another access to shaded realities. Ashwin seems to be a hyphenated Indian-American who leads an insular life in his adopted land. He wants to be a successful American but is clueless as to the ways of overcoming his hyphenated existence. He therefore looks back to his land of origin and culture as a repository to provide him with a linkage to his lost root. For this purpose, Hindu marriage, which is "one of the most sacred and least introspected upon institutions that modern Indians continue to aggressively identify with . . . as the means to self-fulfilment" (Srinivasan viii) in a globalised world, comes to his rescue. Marriage comes to him as the only way of self-retrieval that can connect him with his root and assure him with an incorrupt space of his own in America. The rootedness is doubly registered by the fact that the girl is from the same caste and an Indian. Ashwin's approach to

marriage as a mission can be called self-satisfying in a cultural and racial insularity. What seems important is it heavily relies on gender stereotypes as the only way out for this man in crisis. Behind his mask of modernity, a crude obsession with gender and caste is obvious. The look-out for an orthodox Indian wife, visibly to have a docile embodiment of culture, seems to be the easiest way of having the authentic private world, 'a home away from home', without self-sacrificing much.

Vidula: Suppressed sexuality

Vidula, the commonplace, ready-to-giggle girl, might look unprofitable and less sensational, but her easy-to-ignore girlish look has lot of unnerving realities to reveal. Her suppressed sexuality finds a free run in the dark cubicle of an internet café, where she, under the secret name of Kuchla the Jezebel, sex-chats with her digital lover, Ananga the Bodyless. The most ordinary and stereotyped girl becomes shockingly unusual in this privacy of darkness and unfurls her heart in a way unimaginable in her social space. Several real-life events digitally interface in this virtual reality as she impersonates the family-cook's daughter, who was a kept woman of an aged trader, and compares her circumscribed life in the family with the daughter of the cook. This virtual freedom reveals Vidula. First, it exposes the ordinary girl, who makes regular escapade to a world of forbidden fantasy and converses in the most raw, sensual idiom possible. Secondly, this exposure seems to explain her decision to marry the chosen groom, despite her personal dislike. She looks at herself as a kept woman inside her norm-bound family and may continue as a kept woman with the new master after marriage, but it promises her something new - a young master, life in the US, and money. She thinks it better to give luck a try and dispassionately marry a rich NRI instead of staying in the present condition, playing the 'normal' Vidula in public and the 'abnormal' Kuchla the Jezebel in the privacy of the darkened café.

Conclusion

Karnad has made his play, *Wedding Album*, look like a simple placid tale of the joyous moment of a family assembling around a wedding. But the simplicity is deceptive because danger lurks at each and every nook. Ease of fun goes alongside the dangers of unnerving revelations. The slow-but-subtle-and-persistent narrative maintains a speculative suspense in the plot that reveals by its apparent style of concealing. Tendulkar's *The Vultures*, on the other hand, unmask an urban middle class family with all its decadence. He is outspoken in showing the crudities onstage and leaves nothing to speculation in order to shatter the squeamishness and inhibitions of a predominantly urban middle class audience. Both the plays examine the crisis within the middle class against the backdrop of a commercialised and globalised India; the compulsion to negotiate a difficult present; the consequent gap between what they propose to look like 'ideally' and what they are actually. Through their different dramatic techniques of engagement, the plays enrich the tradition of social drama that critiques contemporary urban life in the fast changing Indian post-Independence.

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SHAW'S CONCEPT OF LOVE AND MARRIAGE

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Abstract:

G. B. Shaw has carved a niche for himself as a playwright in English literature. Unlike the dramatists of his age, he has dealt the theme of love and marriage in a different vein impressing the audience with his stark realism. In the present write up, the concept of love and marriage is taken for discussion with special reference to Arms and the Man. As well, the paper throws light on Bluntschli, who makes an attempt to dismantle the romantic idealism with his strong intellectual reasoning and sensible argument. Besides, the paper analyses the sense of rationality and significance of practicality in human existence to lead a serene life.

Key words: Love and marriage, stark realism, rationality, practicality.

Introduction

Shaw is well known for his shrewd intellectual attitude and reasoning ability. In fact, he has great insight into social problems that have shattered the British society. Of course, he appeals not to a particular society, but society as a whole through his creative caliber and exuberant wit and humor. He presents love and marriage as a social problem. He deals with this relatively lighter problem mostly in his “Plays Pleasant” and “Plays Un-pleasant” and especially in *Arms and the Man* which is essentially anti-romantic.

In *Arms and the Man*, Shaw's conception of love and marriage differs from *The Philanderer*. The title *Arms and the Man*, is suggestively ironic. The heroic theme of war is given a shake, turned upside down to make it ridiculous. Virgil in his *Aeneid* celebrates soldiers and weapons but Shaw in his play makes a parody of them. The play is deliberately anti-romantic both in its intention and execution. The two themes, war and love, are intertwined in this drama. Shaw's conviction that 'war is evil and stupid' while love, culminating in wedlock is 'desirable and good' finds its dramatic expression in the play. “The main message embodied in *Arms and the Man* is that a romantic approach to life is no longer viable, if indeed it ever was”. Keeping in view of the play, the proposed paper analyses and authenticates Shaw's concept of love and marriage.

Analysis of the Play

Raina, the heroine who adores Major Sergius Saranoff has once for all decided to get married to him only. But for war, she would have done it. Meanwhile, the ugly episode, the headlong retreat of an enemy officer (Chocolate-Cream-Soldier) uncovers to her utter dismay, the sordid ugliness of war and it's so called heroism. She learns from her Chocolate-Cream-Soldier, Bluntschli, the hero, the real truth behind Sergius' victory. Soon after the war, she finds her war hero, who, a short while ago has professed earnest love for her, flirting behind her back with her servant maid, Louka. Her romantic dreams collapse, illusions are shattered; stark reality stares in her face and she is thoroughly disillusioned. However, Captain Bluntschli's plain but common sensual approach to things, especially on war and love, his sense of humor make deep impression on her. Shedding her romantic delusions, she decides to have Bluntschli, her Chocolate-Cream-Soldier, instead of Sergius, the Bulgarian 'hero'.

As the play opens, Raina is found alone sitting in her bed-room thinking about her lover Sergius, who is fighting against Serbs; intermittent shootings and war cries outside the house grip her attention, when she is bubbling with joy to hear about her lover's escapades in the war. Meanwhile, a fugitive enters her room by the help of a water pipe and stays in her bedroom by initiating and absorbing conversation with Raina. He speaks eloquently about war by shattering her illusions, that she has been entertaining regarding her lover's exploitations on the battle field. The fugitive gives a crystal clear picture about war and her lover's ostentatious moves in a realistic manner:

Raina : Ah, I knew it: Tell me Tell me about him.

The Man : He did it like an Operatic tenor. A regular handsome fellow, with flashing eyes and lovely moustache, shouting his war cry and charging like Don Quixote at the windmills but when the sergeant ran up as white as a sheet, and told us they'd sent us the wrong ammunition and that we couldn't fire a round for the next ten minutes. ... And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever known. ... He and his regiment simply committed suicide; only the pistol missed fire: that's all. (Act I, P.404)

Raina, being perturbed by the fugitives' account of Sergius' quixotic feats on the battle field, shows his portrait to the man. However, the man recognizing the figure says:

... Yes: that's Don Quixote: not a doubt of it. (Act I, P.405)

Sen Gupta rightly says, "In the first scene of *Arms and the Man*, the natural morality of Captain Bluntschli is set off against the conventional beliefs to Raina. In this scene it is the fugitive captain, sheltering in a strange house, who ought to look perturbed, and Raina ought to meet him with perfect self-composure: But the tables are turned; it is she who appears to be the intruder and captain Bluntschli quietly makes himself master of the institution". Since she has been under the romantic illusion about war and her hero, she curiously learns more about war and soldiers from the man.

When Sergius returns from the war he meets Raina, and her parents, Catherine and Petkoff. In course of their discussion, Sergius tells about soldiers in reply to Catherine's comment. Sergius says:

.... Soldiering is the cowards' art of attacking mercilessly when you are strong. And keeping out of arms when you are weak.

That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms. (Act II, P.421)

When Sergius and Raina are left alone, we get a scene of 'higher love', between the two. Sergius calls her his 'Queen' and his 'Goddess' and she calls him her 'King', and her 'hero'. Sergius expresses his apology for his comment that has irritated Raina. Raina says:

... You have never been absent from my thoughts for a moment.

Sergius: I think we two have found the higher love. When I think of you, I feel that I could never do a base deed, or think an ignoble thought. (Act II, P.425)

As Raina leaves the garden, Sergius diverts his attention towards maid servant Louka, and exhibits his exuberant feelings regarding the monotony of 'higher love'. He says:

... Louka : do you know what the higher love is?

Very fatiguing thing to keep up for any length of time.

Louka: One feels and the need of some relief after it. (Act II, P.425-426)

Shaw pricks the bubble of higher love through Sergius who advances and embraces the maid servant without hesitation. In spite of her requests to let her go, Sergius who is over powered by her physical charm cannot release her, besides; he gives vent to his feelings regarding higher love. Sergius says:

... I may be worthless enough to betray the

higher love; but do not you insult it. (Act II, P.426)

On learning about the rival to Sergius, through Louka, Sergius prevails upon her to reveal the fact, but Louka refuses as she may lose her place. However, Sergius compels her; even then she does not tell anything about the matter. Then Sergius indignantly says:

That shows you are an abominable little
clod of common clay, with the soul of a servant.(Act II, P.428)

She being stung by Sergius' comment says:

... now I have found out that whatever clay
I am made of, you're made of the same. As for her,
she's a liar; and her fine airs are a cheat; and I'm worth six of her. (Act II, P.429)

The fugitive who has taken shelter in Raina's bedroom appears again to meet Catherine and Raina. Before entering, he sends a little-ticket on which his name is written as 'Captain Bluntschli'. Recognizing the person, Louka says to Catherine that he is a Swiss.

Louka, taking the advantage of Sergius' weakness, tries to provoke him by revealing the fact that Raina will not marry him as his rival has come back. Having shocked by the news, Sergius ferociously says:

I will kill the Swiss; and afterwards I will do as I please with you. (Act II, P.455)

Louka, further attempts to ruffle his feelings. She says:

The Swill will kill you, perhaps. He has
beaten you in love. He may beat you in war. (Act II, P.455)

As Sergius being instigated by Louka, challenges a fight with Bluntschli. Bluntschli readily gives his consent for the fight by telling that he has been given shelter in Raina's room, when his life has become precarious, besides, he explains how one of his friends who has informed about Bluntschli's escape is burnt alive in the war. Sergius, unable to control his temper, says:

And how ridiculous: Oh, war: the dream of patriots and
heroes: a fraud Bluntschli, A hollow sham, live love.(Act II, P.459)

Enraged by Sergius' observation, Raina says:

Like love: you say that before me: (Act II, P.459)

Sergius guesses that Raina has mistaken that the informant is Bluntschli's friend. Raina immediately asks:

Who then? Ah, Louka : my maid: my servant :
you were with her this morning all that time after-after-oh,
what sort of God is this I have been worshipping : Do you
know that I looked out of the window as I went upstairs,
to have another sight of my here; and I saw something I did not
understand them. I know now that you were making love to her.(Act II, P.459)

Since Raina has witnessed and disclosed the flirtations of Sergius with Louka, Sergius says:

Raina; our romance is shattered, life's a farce.(Act II, P.459)

Then Bluntschli says:

You see: he's found himself out now.(Act II, P.459)

While they are all exchanging haughtily, Petkoff and Catherine enter the scene and try to diffuse the tension that has pervaded there. Bluntschli, after having disclosed his identity and his adventure, proposes to marry Raina, since Sergius has been engaged to Louka. Raina, who has been under the impression that Bluntschli is a married person, surprises to hear his proposal. She refuses to marry Bluntschli. Bluntschli says:

... I appealed to you as a fugitive, a beggar
and a starving man. You accepted me. You gave

your hand to kiss, your bed to sleep in, and your roof to shelter me.(Act II, P.471)

As Bluntschli draws her attention with his clever verbal repartee, Raina condescending from her stand accepts his hand. She says:

To my Chocolate Cream soldier.(Act II, P.471)

Howsoever, Shaw has succeeded in shattering the romantic ideals of Raina and Sergius by creating Bluntschli and Louka. Salgado rightly says “The Chocolate Soldier tilts at the twin targets of military glory and romantic love. The realistic attitudes and behavior of the hotelier turned soldier Bluntschli are set against the impossible and unthinking idealism of Sergius and Raina, which may be fairly taken as the orthodox Victorian attitude to war and heroism.

Conclusion

Conceived as an anti-romantic comedy, *Arms and the Man* shatters romantic idealization of love and war. Shaw strips war of its heroism and love of its romantic glamour through the creation of a “Chocolate-Cream-Soldier”. Further, he treats romantic love as mere lust and calls soldering a coward's act. “Like Tolstoy he tells men with coarse innocence, that romantic war is only butchery and that romantic love is only lust... He does not so much dislike love as the love of love”. His whet wit drives away the romantic illusions of Raina and Sergius from the world of romantic idealism. Shaw fills the play with light-hearted banter, whimsicality and humor. Thus, Shaw has twisted the concept of love and marriage in real sense of the term against the popular notions prevailing in the society of past and the present.

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SATIRE ACROSS CULTURES: A COMPARATIVE STUDY OF WOLE SOYINKA'S *KONGI'S HARVEST* AND GIRISH KARNAD'S *TUGHLAQ*

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Abstract:

*Traditionally theatre has been considered as the most social of art forms connecting directly to the people. Its intrinsic ability to arouse public opinion or human passions is the reason for theatre to be treated as an art form of great social involvement. Theatre employing satire has been used by its practitioners as an effective literary tool to communicate their message with power and punch. The paper studies two plays: Wole Soyinka's *Kongi's Harvest* and Girish Karnad's 'Tughlaq' in their Afro and Asian contexts, respectively, as plays written in the postcolonial era, portraying the socio-cultural tension in postcolonial society. It analyses how the aforementioned plays have satirized Man's unquenchable quest for power. The study explores how effective satire is as a literary tool in putting across the social criticism implicit in these two plays and generating a response in the audience/reader. Ideologically speaking, the satirists aim is to mend the world in the best possible way, not that they hope for any kind of perfection or believe in the complete corrigibility of any man. But nevertheless they keep targeting the vices in the society in order to purge it from all unwanted elements.*

Key words: *Theatre, satire, postcolonial, socio-cultural tension.*

Introduction

This paper analyses two plays *Kong's Harvest* and 'Tughlaq' from their Afro- Asian contexts respectively as plays written in the post-colonial era, portraying the socio- cultural tension in the postcolonial society and sees how man's unquenchable quest for power is manifested in these works of literature. Though written against two diverse cultural backgrounds and socio-economic situations both plays vehemently criticize the political leadership for their insatiable quest for power. The course of human civilization is marred by man's insatiable quest for power. This ravenous desire to control and contain everything around him continues to torment human being even at this hour of civilization. The struggle to capture power and embody oneself with its attractions has always been a drive in human's mortal psyche. The study also explores how effective satire is as a literary tool in putting across the implied message of these two plays with an emphatic effect on the audience/readers.

Postcolonial Elements in *Kongi's Harvest* and *Tughlaq*

Girish Karnad the leading playwright from Indian subcontinent is also an adept practitioner of performing arts. According R. K. Dhavan, "Girish Karnad is the foremost playwright of the contemporary Indian stage. He has given the Indian theatre a richness that could probably be equated only with his talents as an actor director" (R. K. Dhavan 53). His masterly work, 'Tughlaq', a play originally written in Kannada in 1964, established his credentials as a skilled and creative artist. In all terrains Whether dealing with myth/folktale or history/contemporary concerns, Karnad proves himself as a true postcolonial playwright embodying the basic concerns of the postcolonial societies such as alienation and the resultant search for identity. 'Tughlaq' brilliantly portrays the alienation faced by Indian society in the post-independent India. In their epoch work, 'The Empire Writes Back', the authors, Bill Ashcroft, Gareth Griffiths and Helen Tiffin use the term post colonialism to cover all the cultures affected by the imperial

process from the moment of colonization to the present day. Those nations who were under the yoke of colonization are sociologically, politically and more importantly culturally a new breed in many subtle forms. All such societies who were formerly colonies are still subject to in one way or another to overt or subtle forms of new-colonial domination, and unfortunately freedom has not solved this problem.

Thirst for Power in Afro Asian Context

When a nation gains independence, there is lot of expectations among the people of that country about its progress and development. In the same way, Wole Soyinka and Girish Karnad look at their independent reality and dare to take stock of things. Democracy in its idealistic terms was no more exciting for the current leaders of their countries. The political situation in Nigeria was disturbingly pathetic with democracy ceased to exist and its place overpowered by anarchy and dictatorship. The voices for freedom, liberty and fraternity were mercilessly suppressed. However, in India, politically democracy was intact but the sacred principles of democracy like honesty, integrity; equality and hard work were no more respected. Individual leaders grew larger than life and hijacked the principles to introduce their own agenda. Corruption and exploitation were the order of the day in both countries. The inefficient and self-seeking ways of politicians and bureaucrats spoiled the chances of the country and hindered its vital growth. The values and principles that were once held in high esteem suddenly looked obsolete and unappealing. The desperation, agony and bewilderment that these playwrights felt deep in their hearts at their peculiar social situations take shape in these plays. “The development of internal divisions based on racial, linguistic or religious discriminations; the continuing unequal treatment of indigenous peoples in settler/invaser societies- all these testify to the fact that post-colonialism is a continuing process of resistance and reconstruction”(Ashcroft, Griffiths, and Tiffin 2). This is evidently true in 'Kongi's Harvest', written in 1965, by Nigerian playwright Wole Soyinka, who, using his imagination and creativity mocks at the pathetic reality of his country with dispassionate professionalism and fabulous mastery of language.

Satire for a Postcolonial Reassessment

American Heritage Dictionary of the English language defines satire as “a literary work in which human vice or folly is attacked through irony, derision or wit and the branch of literature constituting such works”. Normally satirists use irony, sarcasm and caustic wit to attack or expose folly, vice or stupidity often with a tinge of humour. M. H. Abrams succinctly defines satire as the “literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation”(M. H. Abrams 251). In short, a satirist attempts to laugh at unappealing things with the intention of rectifying it rather than destroy the person or context. Generally speaking, satires are of two kinds: direct and indirect. In the former, the satiric personal speaks out in the first person. This 'I' address either the reader or else a character within the work itself. The indirect is expressed in some other literary form than that of direct address to the reader. Fictional narrative is the most common indirect form, in which the objects of satire are characters themselves who make their opinions ridiculous or loathsome by what they think, say and do are sometimes made even more ridiculous by the author's comments and narrative style. The two plays chosen for the study are written in the indirect style as these works qualify the attributes of the same. When further analyzed, these works can be labeled as political satire owing to its thematic preoccupations and choice of characters.

Satire against the Vestiges of Post-colonial Trends

The essence of satire, as Robert Harris points out is aggression or criticism, and criticism has always implied a systematic measure of good and bad. An object is criticized because it falls short of some standard which the critic desires that it should reach. Another important dimension of satire is its corrective purpose, expressed through a critical mode, which ridicules or otherwise attacks those conditions that need reformation in the opinion of the satirist. A satirist is always perceptively conscious of the difference between what things are and what things are ought to be. What is being satirized in both these plays is this gap between the expectation and the reality. The glimpses of this corrective dimension are visible in an

implicit way in Kongi's harvest and Tughlaq. The self-glorifying and comfort seeking dictatorship of Kongi and the tacit ways of Oba's political maneuvering are ridiculed and parodied by Soyinka. While, Karnad critically examines the spoiled Indian psyche and finds out the dereliction of the traditional values of integrity, equality and honesty from public and private life. Far from being simply destructive, satire is implicitly constructive. Kongi and his men are laughed at throughout the play but it does not mean that the playwright is attacking them personally. The approach here is that of exposing the follies and hypocrisies of the rulers. Soyinka just as his counterpart Karnad does, points out the dark side of the insatiable quest for power and name. How it destroys the personhood of man. The humane Side of 'Kongi' and 'Tughlaq' suffers major setback as the play progresses. They reach a stage where they are not able to see things in the normal way but only in a way, which is convenient and comfortable to their needs. The satirists aim is to mend the world in the best possible way, at the same time believing firmly the perfection in any mortal being. "The satirist", as Harris comments,

would like to see a return to the practice of morality which he feels has been abandoned by society; but he is aware that not only to stop the decay of civilization but also to reverse the trend of decay and to move toward a true moral progress is almost a futile attempt, because it calls for a complete moral regeneration of man, and such a regeneration is virtually impossible.

Therefore, the practical hope and aim of the satirist is that his expressions will be adequately frustrating to stop or at least slow down the increase of evil, even if it cannot be reversed. The political consciousness of Wole Soyinka and Karnad help them to critique their social reality in a passionate manner. The struggle between Kongi and Oba in Kongi's Harvest to control power and the cunningness and cruelty with which Muhammad Bin Tughlaq achieves his personal goals in Tughlaq are criticized not so much for the sake of criticism but for a better society to come to existence.

Satirical Scrutiny of Afro Asian Post-colonial Reality

Satire itself is more of an attitude or stance hence the scope of the application of the satiric method can be broad enough to surpass just a genre or type of literature. "It is not bounded by form and structure but exists as an approach to a situation which can be present in any of the many literary forms" (Haas 1). There are several specific literary techniques and constructions that make satire easy and productive as they have the ability to carry a measure of both of wit and humor. The most frequently used among them are exaggeration, distortion, understatement, innuendo, ambiguity, simile, metaphor, oxymoron, parable, and allegory.

An important characteristic of satire, as is evident in Kongi's Harvest and Tughlaq, is the use of wit to make the attack clever, or humor to make it funny. The presentation of 'Reformed Aweri' at discussion and the Oba's treatment of the superintendent evokes laughter in Kongi's Harvest. Correspondingly, the presence of 'Aazam' and 'Aziz' in Tughlaq provides a comic relief. The basic mood of attack and disapproval needs to be softened to some extent and made more palatable; wit and humor serve this end by making the criticism entertaining, and even attractive.

Tughlaq and Kongi's Harvest are embellished with the exquisite use of irony. It is the overriding and guiding principle behind satire. Karnad has effectively used ironic comments:

Aziz. "But then what would happen to the king's impartial justice? A Muslim plaintiff against a Muslim King? I mean where is the question of justice there? Where is equality between Hindus and Muslims?" (8)

Here irony makes the satire sharp and interesting. It is apparent that almost all of these techniques have one element in common: each provides a way to say two or more things at one time, and to compare, equate, or contrast those things, usually with heavy irony. Exaggeration is one of the most commonly used techniques in satire, since the depiction of an extreme or blatantly malicious case is one of the best ways to get the target to recognize or admit that a vice exists at all and this recognition is followed by correction. In

Tughlaq, the infamous journey to Daulatabad by the people of Delhi and the exploits 'Aziz' and "Aazam" carry out on the way is an example of using this technique to show the misery of poor people. Whereas in Kongi's Harvest, the final scene of the act of handing over the head of the escaped prisoner in place of the 'New Yam' has a startling effect both on readers/viewers and 'Kongi' himself.

Understatement is just the opposite of exaggeration and is useful in cases where the evil is evidently great that it can hardly be exaggerated. The mention of the evil by understatement serves to call attention to its true degree. This is especially useful when the target is dangerous, for it is often possible to deny the insinuation. In Kongi's Harvest, the secretary's latent fear often comes out in his words: 'If anything goes wrong he'll have my head' (p 117).

This gripping fear and anxiety that everyone feels under a dictatorship is very evident here. Since multiple meanings form the basis of much of satire. Similes and metaphors are easily constructed as satiric weapons, especially when they are, because the satirist can describe a very fitting irony in detail, or draw out a comparison or contrast, allowing the audience to see how the thing aggressed is like a thing of which they disapprove or scorn. That is, similes and metaphors give the satirist freedom to yoke together entire concepts or totally different natures to produce a self-critical statement. The following lines from the Kongi's Harvest beautifully fulfill this requirement:

"The Loneliness of the Pure... The
Uneasy Head... A Saint at Twilight...
The Spirit of the Harvest... The face of
Benevolence ... The Giver of Life"... (93)

Here Kongi is metaphorically compared with Christ, the giver of life in the Christian worldview. The real intentions of Kongi is to have that sort of a position in the society where he is not just a king alone but a sacred incarnation so that his authority is not questioned anymore, neither by Oba Danlola nor by any other progressive forces. In Tughlaq, the announcer's words to express a similar function: "Attention! Attention! The warrior in the path of God, the Defender of the Word of Prophet, the friend of the khalif, the just, His Merciful Majesty, Sultan Muhammad Tughlaq" (3). Cleverly using such techniques, the playwrights subtly put across an opposite meaning, which the audience willingly acknowledges through their creative participation.

Oxymoron used satirically makes for a pointed emphasis on some contradiction in the target's philosophy, Danlola's fiery words against the Superintendent: "And you the slave in khaki and brass buttons. Now lick your masters' spit and boast, we chew the same tobacco" (p 63). Parable and allegory are other two techniques of satirical mode of writing as both have the same benefits as simile and metaphor, for they can conduct a prolonged discussion on two levels of meaning while at the same time inherently comparing and contrasting those levels without further comment. Both Kongi's Harvest and Tughlaq are sharply allegorical. The characters in both the plays represent people in real life. Their actions and manners are so much like what we see in the current reality.

Conclusion

By this close analysis of both the texts in the backdrop of the broad category satire it becomes clear that satire can be effectively used as a literary tool to mock the power hungry leaders of post-colonial societies. Men's vices are a threat to the civilization in which the satirist lives, and the satirist feels obligated to expose those vices for the society's good and his own, in a way that will allow the ones attacked to realize and remember the attack, and to see a direction they may take for rectification. The purpose of satire is the correction or dissuasion of vice, and its method is to attack hypocrisy through the ironic contrast between values and actions. There by the author makes a daring attempt to criticize all that is unacceptable in the society and tries to envisage a desirable social set up, which is close to his expectations. Wole Soyinka and Girish Karnad have undertaken this social responsibility with utmost sincerity and professional charm. Their disappointments and disillusion at the dismal state of affairs in the political

spectrum of their respective countries, is creatively expressed through *Kongi's Harvest* and *Tughlaq*.

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DIMENSIONS OF EVIL IN THE MAJOR PLAYS OF GIRISH KARNAD AND MAHESH DATTANI

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Abstract:

Mahesh Dattani and Girish Karnad are versatile literary figures. They have deep interest in myths, legends, contemporary events and essential problems. Girish Karnad has demonstrated that viable plays could be written and staged successfully by combining experimental models from European plays with the rich tradition of ancient Indian Drama in Sanskrit and folk drama in 'Prakrits'. Mahesh Dattani has, on the other hand, exhibited that he is a worthy successor to the former in many ways. Like the former, myth and history are also the basic concerns of Mahesh Dattani but he specializes in exploding the myths of harmony in joint family and also grapples with the vexed questions of the identity of the individual, irrespective of caste, creed and profession. Dattani has a vested interest in handling the forbidden topics or sensitive issues such as the fate of transgender and homosexuals, bias against female child and dancing profession and practice of looking for soft targets and scapegoats. The proposed topic is a modest but serious attempt at evaluation of major plays of playwrights, where two of them are similar and dissimilar in their intensions and dramatic technique but show equal fascination to expose various dimensions of evil of modern Indian society.

Keywords: *Evil, Myths, Legends, Transgender, forbidden topics, Prakrits.*

The word 'evil' is widely considered to be derived from 'Germanic' or 'Proto-Germanic' (Evil). In the book *Evil in Modern Thought* (2002), the author writes, "Evil is a way of marking the fact that it shatters our trust in the world" (Neiman). Peter Dews, a philosopher, writes in his study, *The Idea of Evil* (2007), "It hints at dark forces, at the obscure, unfathomable depths of human motivation." (01). He adds further, "It suggests a vision of supernatural powers, which human beings may ally themselves with, but it threatens the modern, enlighten conception of the world as moving towards a just and peaceable future one which can be shaped by human will and intention" (Dews 01). The 'WordNet Search' at Princeton University web pages has defined evil as, "morally objectionable behavior" and "morally bad or wrong" (Evil 3.1). But this definition makes it difficult to understand and define the concept of evil further because an act which is morally wrong for one person may not be wrong for another and as such the term denotes multiple meanings. Thus killing can be an act of heroism, if the act is committed to ensure safety of family or nation but at the same time if assassinations are carried out as a result of personal benefit or just for the sake of jealousy, this would be considered as an act of evil. A similar definition has been offered by 'The Free Dictionary' where it has the same sense as the one we encounter in the definition at Princeton University's web pages. According to "The Free Dictionary" anything which is called an evil is "morally bad or wrong; wicked" (Evil). The question that arises here is whose morality are we talking about? Lars Svendsen tried to explain this in his book, 'A philosophy of Evil' where he discussed four kinds of evil. Svendsen writes, "Every wish is tied to some concept of the good, even if the good is only for the agent himself and in general, can be considered evil. The satisfaction of desire is good as in the example of rape and murder satisfying a desire and thus having subjectively, a good side- though, obviously rape and murder are certainly evil in and of themselves" (Svendsen 109). Evil always appears attractive to victimize innocent beings. In *Macbeth*, William Shakespeare writes, "....But 'tis strange and oftentimes, to win us to our

harm, the instruments of darkness tell us truths, win us with honest trifles, to betrays in deepest consequence"(Shakespeare 1002). However, Wikipedia defined 'evil' as any action which disturbs, "the most basic moral or ethical standards prescribed by a society, philosophy, or religion" (Evil). Hence this definition makes it clear that if something is evil, it is decided by the morality of society and not by individual's morality because evil people are those whose primary instinct is self-gratification, and thus they are not able to empathize with others. They are unable to feel the pain or sufferings of others. The only thing they are concerned about is their wish and desire's fulfillment. In other words, although many actions are considered evil in a particular group or society, the fact remains that there are many actions which are unacceptable universally and therefore are considered 'evil' univocally. This applies to murderers & rapists etc. Lars Svendsen, in his book called *Philosophy of Evil* wrote, "Evil should never be justified, should never be explained away", Svendsen writes, "It should be fought" (Svendsen). This is the reason why we find stories about Gods fighting with Demons. Satan declared war against God for his lust for power. Ram fought a war against Ravana. There are numerous such stories in both Christian and non-Christian texts. The existence of evil can be traced back to the mythical past. In Indian myths, evil is shown to have existed before the Creation of Universe. There was the presence of 'asuras' (Demons) who are the symbols of evil. There is a description of six negative characteristics of human mind in, a Hindu theology. According to Hindu theology, "...the six passions of the mind, which are: *Kama* (lust), *Krodha* (anger), *lobh* (pride), *matsarya* (jealousy); the negative characteristics of which prevent man from attaining *moksha* or salvation" (Wikipedia). Similarly, we find a description about five great sins- *Panch Maha Paap* which share similarity with seven deadly sins found in Christianity i:e: - wrath, sloth, lust, greed, pride, envy and gluttony. Actually we find the description of four great sins or *MahApatakas* in the *Manu Smriti*. According to the "Manu Smriti 9.235 the slayer of a Brahmana (A twice-born man) who drinks (the spirituous liquor called) Sura, he who steals (the gold of a Brahman) and he who violates a Guru's bed, must each and all be considered as men who committed mortal sins (mahapataka)" (Panch-Mahapaap) But one more sin got added in *Usana Smriti* which says, "The destroyer of a Brahmanas, one who drinks spirituous liqueurs, a thief and the violator of preceptor's bed, and the one who is associated with them, are the great sinners." (Panch-Mahapaap) here we get aware of five existing great sins. There are many references associated with in Hindu scriptures. The speaker in *Agama Shastra* explains the five great sins as, "The five great sins are- *Brahmahatya* (Brahminicide), *Nishiddha Surapana* (drinking prohibited, alcoholic drinks), *Chaurya* (theft), *Vimatrigamana* (cohabiting with Guru's wife, mother, elder sister and other such motherly relatives/figures) and associating with those people who have committed one or the other above mentioned sins." (Panch-Mahapaap) The five kinds of sin are also mentioned in *Chandogya Upanishad*, "Steno hiranyasya Suram pivamschacha gurustalpam Avasan brahmaha Chaite patanti chatv Arah panchamashch Acharamstaih II" (Panch-Mahapaap) which means "one who steals gold, who drinks sura, who cohabits with guru's wife and one who slays a Brahmin- these four and fifth who associates with these four- all of these five becomes fallen." (Panch-Mahapaap) Therefore we know that involvement of human being in sins give rise to evil. In Indian myths we find presence of evil and its existence is as old as anything in this universe.

Girish Karnad has convincingly dealt with the problem of evil in his various plays. Evil, we are told, has various dimensions, viz: - Social evil, moral evil, metaphysical evil, political evil etc. Karnad has tried to show the dimensions of evil using myths as a vehicle. Similarly, Mahesh Dattani is another contemporary playwright who has similarly explored various forms of evil using legends and conventions. In classical Greek, "mythos signified any story or plot whether true or invited" (Abrahms). Again, a distinction is also made between legends and myth in terms of the state dramatists use them, "If the protagonist is a human being rather than a supernatural being, the traditional story is usually called not a myth but a legend" (Abrahms). *Paradise Lost* written by Milton can be considered as one of the best examples of great myth of struggle between good and evil. Girish Karnad (born 19 May 1938) is a

prominent figure of Post-Independence Indian Drama in English. He is fascinated by the universality in characteristics found in the problems, situations, characters he is surrounded by. In this connection P. Dhanavel says, "...Karnad as a dramatist has deep insight into the contemporary social and political problem, which is eternally relevant to mankind."(58). Girish Karnad's important plays which expose the dimensions of evil are *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Naga-Mandala* (1988), *Tale-Dand* (1990) and *The Fire and the Rain* (1995). To this Dhanvel says- "What Karnad projects through his plays, especially Tughlaq, Hayavadana, Naga-Mandala, Tale-Danda and The Fire and the Rain is human aspirations lead to inhuman desperations. Yayati, Tughlaq, Hayavadana, Padmini, Rani, Basavanna, Bijjiala, Jagadeva, Arvasu, Nitlilai, Yavkri and Vishakha are characters as well as situations depicting the road from beautiful imagination to harsh reality"(35). Mahesh Dattani, a Sahitya Akadmi 'winning' playwright and stage director has also tried to show and provide detailed analysis of evil practices going on in society. The plays in which Dattani tried to show the dimension of evil are, *Where There's a Will* (1988), *Dance like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solutions* (1993) and *On a Muggy Night in Mumbai* (1998). The author of *The Encyclopedia of Religion* has divided evil into two kinds, he comments, "...moral evil could be conceived of as the product of a free act involving human responsibility alone...each of us finds evil already present in the world; no one initiates evil but everyone has the feeling of belonging to a history of evil more ancient than any individual evil act" (Eliade). Further he tells us about 'Physical evil', that it is the outcome of social, situations and actions as human being to reach their goals, exercise violence and make others suffer. But apart from moral evil and physical evil, as stated by Eliade, there are various other dimensions of evil like, social evil, political evil, metaphysical evil etc. The experiences of humans are conditioned by the various factors leading to evil. Bhagabat Nayak in this connection in his book titled 'Girish Karnad's Play: Archetypal and Aesthetical Presentation' has said, "Reworking with the myths he reveals the human mind when it was unable to distinguish between the fact and fiction, virtues and vices and asuric and human nature of individuals; band warns the future of mankind to remain cautious and careful in human relationship, personal whims and temperament, earning and application of knowledge and wisdom and obsession and ambition" (Naik 07). He further adds, "Like myths, folklores are the constant creative source for Karnad. Reworking with the folklores he discovers the dream world in his constant touch with reality" (Naik 07).

Yayati is known to be the first play of Girish Karnad but unfortunately, it was translated into English much later and strangely enough, it does not find a place in Collected Plays of Girish Karnad in English translation by O.U.P. (C.P). Karnad considered the play juvenilia but later on, it was translated by Priya Adarkar in 2003 in a very convincing way. From the 'preface' to the play we learn that he wanted to resume his career as a poet but soon realized that his future lay in the domain of drama (Mukherjee 11).

As regards *Yayati* is first play, it is derived from the Adi Parva of Mahabharata whereas a king named Yayati is cursed with senility because of moral transgression. The condition of his deliverance lie in a very strange way that somebody should take the curse on himself, become old and allow the father to be young again. The significance of the myth lies in the fact that Karnad himself was faced with the difficult situation when he decided to leave for England to pursue his dramatic ambition. Karnad spoke in an interview, "But amazed how closely the myth reflected my anxieties and Uncertainties and my resentment at all who seemed to demand that I sacrifice my future but it served as an outlet for my doubts and provided me with a set of values"(Mukherjee). Apart from the personal angle, the play also has a universal bearing because it brings out the folly of superimposed wisdom in the name of autocratic behavior. In this play, two ladies suffer and they are Chitralkha and Sharmistha for no real fault of theirs. Though an easy play, it is a milestone because it exposes the mindset of old and conventional wisdom by people who stick to it in the name of tradition and duty. Certainly Karnad's play gives a new twist to the original myth where the father blesses the son for compliance but in Karnad's play *Yayati* is presented as whimsical pleasure seeking king who is sentenced with curse for moral transgression. The king is finally rendered as a vulnerable character

and the writer's sympathy goes to the women such as Sarmistha, Devyani and Chitralkha who are trapped into old concepts of gender and caste biases.

His second play *Tughlaq* moves away from existential burden and here he adopts a new genre namely a historical play in his mother tongue. His fascination for the much-maligned and misunderstood king Mohammad-bin-Tughlaq arose from the fact that he was often regarded as a mad King, a bigot and eccentric by turns. Everyone agrees that he failed as a ruler of Delhi and his contradictory traits of personality have been criticized by most of the historians. However, Karnad wanted to present him as a misfit because a liberal king with scholarly habits and interests was unacceptable and his dreams and vision were not shared by his subjects (Hindus and Muslims alike). Karnad chose this play because he found that after the death of Pandit Nehru, Post-Independence India faced a similar situation when there was much Nehru bashing for his failures. As Karnad wrote, "The play reflected the slow disillusionment, my generation felt with the new politics of independent India; the gradual erosion of the ethical norms that guided the movement for independence and coming to term with cynicism and real politics" (C.P 36). The play's main interest lies in the portraits of the paradoxical personality of Tughlaq who, in spite of main positive qualities of body and mind fails to satisfy his subjects because the common man has no sympathy for such a figure and the evil doers such as Rogues, Murderers and fraudulent people take advantage of his lenient and indifferent attitude. He has beautiful dreams of performing justice, equity progress and peace but his actions do not match and consequently, Ulemmas and Sayyids feel disturbed. He is warned by the Imam and his step-mother and advisors like Barni and Shaikh Shihab-ud-din. All appreciate his good work of building schools and hospitals but they expect him to be orthodox in his approach. He is cheated by various people and instead of adopting a correct political strategy; he uses the method of coercion or resorts to novel idea of copper coins, found to be non-productive. Certainly Karnad wants to restore the true status of Tughlaq and his dialogue with God or Barn shows that he does not lack good intentions and pious wishes but Barn rightly comforts him with ringing words, "...History is not made in stagecraft, its lasting results are produced in the ranks of learned man. That is where you belong, your majesty, in the company of learned man. Not in the market of corpse" (C.P 66). Thus in *Tughlaq* he takes up the issue of corruption and the disenchantment of the common people with Tughlaq, a situation which was witnessed in Post-Nehruvism era.

In the third play *Hayavadana* Karnad makes another attempt to deal with very important issues by turning to myth, folk motives and devices of the ancient Sanskrit drama where the narrator, mask, miming and chorus are often used. As everyone knows, the original story is derived from the the Sanskrit text *Kathasarithsagar* but Karnad has also turned to the German writer Thomas Mann's version of the same in his tale *The Transposed Head*. But Karnad gives a twist to the story of transposed heads by showing that problem of human identity is a matter of complex relationships and binary opposites of body and mind must be viewed differently. The author presents a story of two main characters. Devadatta and Kapila very close friends with one with a mind and the other with well-built body. Very soon complication arises when Devadatta also falls in love with her. Even Padmini seem to be drawn towards him. Then the sub plot of transposed head is utilized where Padmini gives Devdatta (his friend's body) and Kapila gets Devadatta's. Thus, there is comic confusion but it is cleared by Padmini alone who realizes the problem and feels that she alone has the capacity of solving the dilemma. Obviously, Karnad uses the myth in his own way and uses new characters and situations in order to show that head and heart must unite for proper and completion. Certainly, it is a problem play. In this play mind body confrontation and the appeal to Lord Ganesh for a final solution are devices which have been very successfully used but again in his play the privacy of women and their search for rewarding experience even at the cost of marital fidelity have been beautifully explained.

In his next play *Naga-Mandala*, he takes up oral tales and weaves two stories into a composite plot. Some people even regard this play as the companion piece to the previous play dealing search for

integration. There are two stories in which the first story is about lamp's flame when people gather in a village temple and tell stories dealing with community life. (Mukherjee). The second story is about a woman who is visited by king Cobra in the form of the married women's husband during height. The folktale method is here utilized very beautifully. The main story is about Rani whose husband is fond of another woman and is not willing to spend time with her. An old woman suggests a magical device and with a root prepares a potent love drug. Rani follows the device but out of fear doesn't give it to her husband and throws it away. The content of mixture falls on in ant-hill which is the abode of king cobra. On tasting it, the cobra falls in love with Rani and visits her during night in the form of her husband (Apanna). Initially, she is disturbed by the strange behaviour and her husband's quite rude to her during day but at night it turns into an amorous lover and she ultimately gets pregnant and she reveals the truth to her Naga lover. Her husband is naturally disturbed and he is quite shocked and accuses her of infidelity. She demands a trial of her chastity and she thrust her hand into the ant hill and pulls out the cobra and hangs him around her neck as a kind of garland. The whole village now accepts her as a goddess and her husband is also convinced. In this play again, Karnad looks to the fate of rani and also her search for completeness because she has finally to leave the cobra kills himself by entangling himself in curve. Rani understands everything and honors his sacrifice by asking her son to perform due funeral rights. Once again this play deals with the issue of completeness and gives a new angle to the man-women relationship particularly the gender relation in view of the gap between the innocence and experience. Thus, this is a play where the issue of marriage has been problematized and it is a symbolical attempt to deal with intriguing nature of man-woman relationship. Perhaps it is a new attempt of Karnad to deal with the fate of Indian women confined to a conventional, stereotyped situation of neglect and desertion in a joint family. In short, Girish Karnad in these plays tried to use interrogate the existing notions and interrogations against the background of social and political system and social evils of gender, caste and mal treatment of women in his various plays. Another point that emerges from the study of play that Rani's story is archetypal of every woman's craving for domestic happiness and completion by becoming the mother of a child. This is clearly taken from a very significant remark of Rani when she tells the truth about her motherhood to her shocked husband, "I was a stupid ignorant girl when you brought me here. But now I am a woman, a wife and now I am going to be a mother. I am not a parrot. Not a cat or sparrow. Why don't you take it on trust that I have a mind and explain charade to me" (C.P 32). Thus, within the framework of the folktale cum myth. The dramatist manages to expose the stereotype notions of patriarchal system about woman's purity.

In *Tale-Danda* Girish Karnad once again moves back to the world of realistic situation from contemporary history. This time he seems to be perturbed about the political scenario in the wake of caste violence regarding reservation and the social tension in the country in the decade of 70's onwards. Apart from it, the controversy between the majority religion and minority religion also pained him a lot and, for a change, he moved to a period of 12th century in Karnataka when there was a similar upsurge against Vaishnavites by Lingayats. The dramatist now moves to a movement called Virasiva movement of religious protest and reform led by a Kannad poet-saint Basavanna in Kalyan (Karnataka). Here he refers to the conflict in terms of an inter-caste marriage between a Brahman girl and an untouchable boy under the patronage of king Bijjala. In this play, he refers to twin issues of caste tensions and religious conflicts between Buddhism and Jainism. The dramatist wanted to suggest that Hinduism has always encountered many challenges and has suffered from divisions among people because of cultural and social factors. But he widens the issue in an open-ended manner and suggests that Hinduism has withstood various kinds of revival attempts through violence. For example, the king Bijjal has to remember that he was originally, a barbar but became a king because of his ancestors who fought and gained the status of a warrior cast (Kshatriya). The king is however accepted gracefully only by the follower Basavanna, Known as Sharanas. The contrary view is endorsed by a Hindu Pandit Damoder Bhatt who supports the Hindu Dharma in the name of conformity and discipline. He feels that there is nothing to be ashamed of one's

caste because it is just like one's home, 'meant for oneself and one's family.' In other words, he believes in the superiority of the Hindu religion because it can accommodate difference through the tight grip over human conduct in terms of rituals. *Tale-Danda* is thus a drama of discussion and debate in the manner of a play by Ibsen or by Shaw and his followers. In the preface, Karnad hinted that he wrote this play against the background of Mandir and Mandal movements in Post-Independence India. Here Basavanna becomes the spokesman of the author when he remarks, "Violence is wrong, whatever be the provocation. To resort to it, because someone else has started it first is even worse" (C.P 36). Thus here, social evil is exposed under the garb of realism and there are various sufferers in the play because the followers of Basavanna try to exploit the caste sentiments resulting into retaliation but there are also other characters who seem to be moving with the time. The play loses something in translation of its original flavor. Finally, in the most ambitious play,

In *The Fire and the Rain* Karnad moves to another dimension of evil which is allegorical in its treatment and metaphysical in its ultimate dimension. This play was again based on a myth. The dramatist is now moving once again to *Mahabharata* for his source. Thankfully, then translated version in English shows much sophistication and expressiveness. Different critics and intellectuals called the play his 'best play, difficult to surpass in future (Mukherjee). In his typical style a myth from one parva of *Mahabharata* is taken up but it is transformed into a multidimensional suggestive play dealing with the fundamental political evil, the misuse of powers by human beings resulting in severe punishment by gods. The rituals of *yagnas* and penance are used beautifully in this play which deals with the fate of *yavakari* who misuses his *tapasya* and brings upon him a series of misfortunes and political revenges and they all result in the sufferings of various people such as *Yavakari*, *Rabayya*, *Paravasu* and *Aravasu's* penance restores everything. The beauty of the play lies in presenting a story of sin and atonement through the device of allegory. The English title of the play is quite suggestive where the words *Fire* and *Rain* become dominant symbols or metaphors which enlarge the dramatic action of the play. The word *Fire* refers to passions of lust, revenge and betrayal whereas the word *Rain* suggests the redemptive value of grace, faith and humanity. As already stated, this play makes use of the devices of *Yagnas*, the appearance of the supernatural element in the form of the tormented spirit. The prologue and epilogue of the play resemble the classical plays of ancient Greece and ancient India. There are, as usual lots of innovations in terms of creation of new characters of *Nittlai*, a hunting girl and *Vishakha*. The redemption is carried out by *Aravashu*. The conflict between *Indira* and his two brothers *Viswaroopa* and *Vairitra* also suggests that even the gods are not free from the power struggle and jealousy. In this highly complex play, the dramatist achieves a miracle by blending myths and rituals drawing our attention that in the fight for power and glory ordinary creatures become unwilling victims and sufferers. In short Girish Karnad uses the framework of Drama for bringing in a continuous parallel between past and present through the use of myth or history in order to highlight the vulnerability of human beings. He is at once entertaining and provocative and very skillfully draws the plight of ordinary mortals and suppressed people in general but the marginalized women in particular.

Mahesh Dattani is generally regarded as a worthy successor of Girish Karnad. This is because of two important reasons. Firstly, they belong to the same state of Karnataka and have lively interest in their mother tongue. Apart from that they are conscious dramatists and believe that theatre is a very powerful medium of social transformation and discussion of many taboos and close subjects. Professor M.K. Naik has very beautifully pointed out the similarities and dissimilarities between Karnad's and Mahesh Dattani's plays, "In a sense Dattani's Drama compliments Karnad's in the mythology and history are Karnad's favorite subjects while Dattani is involved with social and political issues in India today" (Naik M.K and Narain, Shyamala) Mahesh Dattani himself has defended his plays in well-chosen words, "...I am certain that my plays are a true reflection of my time place and socio economic background...In a country that has numerous challenges to face politically, socially, artistically and culturally"(C.P.) This view has been

repeated by many of his admirers. He deals with sexuality and gender issues, religious issues and the workings of personal and moral choices as he explores gamut of human relationship. In the context of the present topic the problem of evil Dattani's play assume importance because they deal with many faces of evil such as social and moral prejudices, violence, lust, child abuses, incest and even cruelty towards transgenders and gay people. He had succeeded to a great extent in arousing the conscious of his contryme⁴ⁿ not only through his play and films but also from other media from such as music and dance and theatre workshops.

From a chronological analysis of her plays, it becomes palpable since the beginning of his first play *Where there is a Will* to his latest plays and radio plays, he has taken up issues which originate from close mindset of Indian people in general and upper middle class families in particular. Not only this, he has also taken up the chronic issue of Hindu Muslim conflict from a very fresh angle. In his first play *Where there is a Will* he takes up the issue of driving out patriarchal code through setting of the gujrati family where various Kinds of presentations and prejudices are exposed petal by petal in form of a black covey. The writer raises a very important issue to a particular character who cries out in agony, "Will the scars of our parents lay on us or remain forever"(C.P.508) In a very simple plot we learn the tragedy of a self-made industrial who behaves like an auto crat and exercises control over his wife (Sonal) but he has little grip over his son Ajit. Initially it appears that Hasmukh Mehta is a very successful patriarch who has full control over his family and he has even blind scheme of revenge to disinherit the rebels on the strength of will, a legal document but the end of the play suggests his efforts are nullified and in his family everyone is a victim including his son, wife and few other minor characters. Though Hasmukh avoids death it is symbolically suggested that after his death his empire will fall to pieces.

In Dance like a Man, the family unite is used once again but this time the dramatist dealt deeper into the issue of mal adjustment because of the typical mindset. The word 'home' is now used symbolically to refer to the fate of three generations of occupants dictating their own terms to the next generation. Amrit lal is now the patriarch who carries the burden of his own period and he tries to impose his values to the members of next generation presented by Jairaj and Ratna. But ironically the members of second generation are also unable to shed their ambition and biases. This is what Lata learns to her dismay. This play has lot of interesting exposures and revelations and it is clearly brought out that in spite of professional success, the dancers are unable to transcend their egos and prejudices. The bias against male dancers is very beautifully brought out. While the young women and men are praised for defying their parents; they are unable to overcome the gender bias and personal ambition completely. That is why its ironic title *Dance like a Man* refers to a kind of compromise between the ideal and the real. In the whole battle Lata is a winner of the battle and choose a husband who has no idea of dancing but he is free from any obsession and easily turns into an art lover. The last words of the play are quite suggestive and telling, "We lacked the grace, we lacked the brilliance, we lacked the magic to dance like god"(C.P.166). These words clearly suggests that it is quite a tough job to get over one's obsessions and prejudices. At the same time the playwright clearly suggest that artists are also human beings and suffer from evils like jealousy, vaulting ambition and a sense of narcissism. The question of gender bias also is suggested through aversion towards dancers where they are segregated as people outside the mainstream of society.

In yet another play, *Bravely Fought the Queen*, acclaimed by critics and theatre goers, the dramatists exposes the emptiness and pretensions in the lives of two sheltered, fantasizing women and cruel unscrupulous men without being aware of their duplicity so called secrecy and cruelty. The issue of insensitiveness to women has been dealt with, by the dramatist in an earlier play *Tara* where there was a similar bias against female child and the question of gender bias is discussed in that play in more serious manner. The discussion of the present play is essential because Dattani was previously criticized as a male chauvinism or even as a women hater. His strong denial came in resounder "My women protagonist fight, scheme and get a piece of action albeit at a great personal cost"(Karnad). Here in *Bravely Fought the*

Queen we find more evidence of the hollowness of respectable ladies and their placid lives. In this play, at first these women do not fight but suffer silently. Here three women have shown to be suffering for lack of sympathy. One of them Baa is bed ridden and aged and when the bell rings nobody comes to help even when her three children are living with them. In this play with three acts with interesting title *Women, Men and free for all*. The female world is initially presented as a world of doom and unrelieved darkness dominated by males (businessman). It is only in the last act that all characters stand exposed and the clash came out in the home and kitchen through the device of contrast between two cultures, both conventional and rigid. One of them is endorsed by wealth while the other is trapped by conventional notions of morality. As already stated the play deals with women and victims of different generations namely Baa, Dolly, Alka, Diksha and Lalita. Dattani uses various techniques to tear apart the illusion of harmony and coherence in the old joint family system and certainly the title is an ironic reversal of the famed queen of the Jhansi for liberation. As already stated both *Tara* and *Bravely Fought the Queen*, deal with social evils of hypocrisy, rigidity and suppression of freedom of expression and choice. The writer has shown in all previous plays that women are at least not ready to take things being down.

In some of his plays like *On the Muggy Night in Bombay*, he takes up the issue of homosexuals or gay people just by suggesting that these people also have a right to exist but he also suggest that given a chance they would like to be happily married. A number of questions crop up and the use of irony suggest that the marginalized people and cultures and lifestyles have to be given a fresh thought. He has taken up the issues again in such plays *Do the Needful* and *Seven Steps around the Fire* but for the present attention would be focused on the most important of this plays namely *Final Solutions*.

As everyone knows the dramatist got special award for treating a chronic problem which has plagued us since partition. This play was first performed in Bangalore and subsequently first translated in Hindi and staged in Mumbai and elsewhere and finally published along with few other plays named *Final Solutions and other Plays*. Its success lay partly in its brilliant stage management and acting and direction by the celebrated Alyque Padmsee, a well-known dramatic celebrity. He rightly voiced that the theme of the play has perennial contemporaneity. He called it a play of transferred resentments, the old Indian habit for looking scape goats. In this play the issue of communal hatred is treated in the context of family relations. The most important character of the play Ramnik transfers his resentment to his father for his black deed to his own mother Hardika but Hardika's own daughter Smita has a grudge against Zarina because she doesn't support her in a fight against her own in-laws. In the play there is only one woman Aruna who seems to be balanced even though she is at times shaken by her daughter's behavior. The play is replete various minor habits, food habits, kitchen hats which shows our inbuilt prejudices and mental blockage. A technique of a memory is used in the play where a woman Daksha reads from a diary and her thoughts on communal disharmony pour in. The other technique is that of the chorus that somebody provokes and ignites and sparks a passion of fire and reaction starts in the form of street fights and uncontrolled violence. The period where the play starts is 1940 and Daksha is presented as a voice from old times, she is said to a grandmother of the main character Ramnik Gandhi. The dramatist once again tries to show that the evil is always there present or working in our mindset and even a same person has two identities. The voice of Daksha also undergoes transformation as she reads from her diary, first of all, as a girl of fifteen and subsequently as a nature lady who has undergone strong sense of disillusionment. She reveals, "All my dreams have been shattered....I can never be a singer. Haris family is against my singing films songs...." (C.P. 166). Again through the same monologue she uses the incidence along with the trauma of partition in a very paradoxical language, "Like last year, in August the most terrible thing happened to our country, we gained independence, you should have seen...."(C.P 166). In this monologue, the glory of independence and trauma of partition have been beautifully juxtaposed. Daksha's frustration is also expressed in confessional words, "A stone hit our gramophone table Krishna chose to destroy table which I love most. My entire collection of records broke. Those beautiful voices cracked"(C.P.167). The

present period is beautifully presented through the device of chorus where chorus becomes a mob comprising five men and 10 masks on stick. These are all symbolic. The use of black color is equally suggestive and in every chorus allegations are countered with questions, “why did they? Why did they today? The allegations are similar and speak our chariots and filled our gods. This is our land. It is in their blood to destroy. The stone that hit our god was not accident. The Muslims have complain against similar problem and they have a similar ego and bias. They haunt us now! They are afraid of us! They beat us now! We are few but we are strong! They want to throw us out”(C.P. 179). In such an atmosphere of fear and insecurity two muslim boys Bobby and Zaved managed to sneak in the household of Ramnik but for this gesture he is a declared a traitor and mad man. The discussion between Ramnik and Seeta is equally revealing because it shows all political parties use outlaws and Bandists for their own benefit. The cry of Zaved and Bobby is summed up in chorus, “Should we be swallowed? Till they cannot recognize us? Should we melt into enormity so that they cannot find us? Lose ourselves in selfish masks? Should we? Can we?”(C.P.196) The play answers the questions that the burden of guilt is borne by every character. Ramnik has own men and the present generation as well. Zaved accuses of Ramnik of hypocrisy because of his indifference and hypocrisy but finally all agreed that inspite of darkness there is still hope and it depends on a positive gesture. That last word used by Hardika and Ramnik refers to such possibility, “Do you think these boys would ever come back? Ramnik if call them, they will come. But then again, if it is too late they may not”(C.P). But there is a hope, life is a continuous journey.

In short, in the plays of Mahesh Dattani we have lively discussion of various social issues and fundamental problem of lack of trust. The writers make a very fervent feel for having a fresh outfit and attitude of sympathy towards complicated problems of modern Indian society. He takes up various social problems and evils of gender bias, communal tension and our inbuilt prejudices against Dance, gay people and arable loneliness of sensitive individuals (both men & women) through the medium of Drama. Thus, both Karnad and Dattani seem to be vying with each other by resorting to different dramatic devices but their intentions are the same.

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**PATRIARCHAL HEGEMONY AND POST-COLONIAL DICHOTOMY IN
MAHESH DATTANI'S *DANCE LIKE A MAN***

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Abstract:

Mahesh Dattani occupies a very distinct place in the realm of Indian drama in English. Among other Indian play wrights he shines with immense dramatic guts. He prefers serious problems prevailing in urban India. He gives voice to the problems and suffering of marginalised people of our society. Through his plays, Dattani emerges as a humanist who cares for the marginalised section of the Indian society. His plays excel the new currents of Indian ethos, such as traditions, customs, psyche, culture, domesticity, Hindu guilty conscience, caste system and the plights of subalterns such as harassment and bullying and so on.

Key Words: *marginalised, Indian ethos, Caste system, subaltern.*

Mahesh Dattani occupies unique place in Indian English Dramatic world. His play *Dance Like a Man*, a stage play with two acts, is one of the finest plays of Mahesh Dattani. The stage performance of the play has won great fame and name in India and abroad. It is the embodiment of human relationships and human weaknesses. The play depicts the clash between domestic and social issues such as profession, marriage and the place of woman in patriarchal society. It deals with the lives of the people and it elucidates how the people get frustrated due to unpleasant circumstances. The story unfolds past and present scenario.

The play was first performed at Chowdiah memorial hall, Bangalore on 22nd September 1989 as a part of the Dcecan Herald theatre Festival. Later on, it was staged at the NCPA Experimental theatre, Mumbai on 14th February, 1990 under the directorship of Mahesh Dattani. It was also enacted by prime Time in 1995 under the directorship of little Dubey.

The first act opens with the conversation between Lata and Viswas and ends with Jairaj's are revolt against his father, Amritlal Parekh. Jairaj and Ratna leave the house of Amritlal Parekh to overcome the rigid, rules imposed upon them by him. The second act begins with Amritlal *censuring* Jairaj and Ratna who have endured up the verbal attacks. Two days cater Jairaj and Ratna have left home and they have comeback. In the play domestic conflict revolves around the lives of 62 years old Bharatnatyam dancer, Jairaj Parekh and his wife, Ratna, who is also a Bharatnatyam dancer. They are living with their only daughter Lata who is aspirant young dancer. She falls in love with a young man named Viswas and decides to get the consent of her parents to marry him. As the play wavering between time past and time present, the presence of Jairaj and Ratna in their sixties represents the time present whereas rose garden indicates Jairaj and Ratna as a young couple represents time past with the change of spot light, the scene keeps on changing.

When the play begins, Vishwas has arrived at Jairaj's house for seeking consent from Lata's parents about his marriage with Lata. But Jairaj and Ratna have gone out to see their musician, C.V. Srinivas, who has broken his arm. In the opening there is a lovely conversation between Vishwas and Lata. Like Lata,

Vishwas's also the only son of his parents. Vishwas doesn't have the aesthetic heart for art and dance. His father runs mitthai shop on the commercial street in the town and owns half of the building on the road Vishwas helps his father in the business of sweets.

We come to know that Jairaj and Ratna were good friends before marriage. There is a big dance hall in the house of Jairaj where Lata's parents get dance practice. The play reveals their past discontent life of being average dancers. They like to achieve more than that to earn great fame. They are very ambitious and they want to get done through Lata. When Vishwas visits Lata's house, he is disappointed for their absence. He might have thought that Lata's parents will be anxiously waiting to see their future son-in-law. But Lata tells him that they are different parents. They are very much interested in Lata's career as a dancer than in her marriage. They don't pay more interest to see their daughter's settled in happy married life.

Lata's parents look tense for Lata is going to perform her maiden dance performance in the following week very important people like the President of India; state ministers' foreign diplomats etc. have been invited. In the crucial time, unfortunately, Srinivas, their 'mridangam' artist has broken his leg in an accident. Their worry and query is who will play the 'mridangam' for Lata's performance? They are not at all concerned over the wounds of the 'mridangam' player. Ratna highly gets nervous. She is badly craving for reputation which they lost in their past life.

Ratna: Yes; I wish Lata more fame than we 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. Even if it means being sweet to that bitch Chandra Kala,

Jairaj: Good, you sound normal again.

Ratna: within ten days, you'll see our Lata will be the talk of the town. I've taken care of the critics already. I've promised C.V. Suri I'll make him the chief guest at the Navaratri festival. That old fogey loves to be garlanded on stage

Evidentially the play focuses on their unbound involvement in dance which leads the death of their own baby, left to the care of an 'ayah'. Most of the time, Jairaj and Ratna would come late at night. Due to their involvement in dance, their baby was not given proper caring by them. So that carelessness causes the death of the baby, Shankar. In order to attain the high reputation they even lost their own baby.

Jairaj and Ratna take many possible efforts for the success of their daughter. Lata gives the best performance and wins the public's praise. Jairaj and Ratna get unbound happiness for their daughter's performance. Lata receives enthusiastic appraisal even beyond this expectations. Moreover she is described as the 'shining star'. Ratna is the main cause of Lata's performance. The performance was appreciated by the chief minister. They want Lata to perform at national festival in Canada to gain the same success. Ratna feels proud of herself to make her daughter a successful dancer. This makes Jairaj jealous of her. Dattani elucidates how the situation creates an unpleasant and unfriendly atmosphere even, among the family members. Jairaj obviously shows his jealousy over his wife Ratna. The play apparently depicts familial harassment. It also displays psychological conflict to become national celebrities. Duttani's diction is simple and realistic, by using words from regional language such as 'abhinaya', 'tillana', 'abhitiya', 'Bharathanatyam' etc.

Jairaj sets free himself from the hold of his autocratic father. We can find a change with Jairaj's attitude. Rapid and determined Jairaj becomes yielded to his father's desire. Ratna too turns into a subservient woman.

Being a social reformer, Amritlal doesn't like his daughter-in-law Ratna's connection with 'devadasi'. He doesn't allow them to have dance rehearsal at home as it will harm the name and fame of his family. He thinks that permitting them to practise will be likely to, encourage them for 'prostitution'. But Jairaj is not at all a person of disliking art. Actually 'Bharathanatyam' has an association with temples. It was performed by 'Devdasis' who were paid for their services by the temple authorities. This kind of

service destroyed image of 'devasis'. 'Devedasis' were abused and exploited to gratify the physical pleasures of the priests and other rich people. In such way a mark of disgrace associated with the lives and profession of 'devdasis' have given a frightening effect for Amritlal that his daughter-in-law will fetch the harm for the reputation of his family.

Dattani's *Dance Like a Man* embodies the theme of clash between the tradition and the modernity along with the issues of gender, marriage and career in a very interesting and artistic manner.

Identity crisis is often reflected idea in the plays of Dattani. In this play, he dramatises the Identity crisis in the life of Jairaj Parekh, a dancer. Amritlal Parekh, his father, is very conservative and a rigid person. He has his own notions and ideology, which he imposes upon Jairaj who protests, but Jairaj yields to the desires and dreams of his father and also of his life. He yields but doesn't kill his own desire. He longs for self-identity and self-esteem.

There are anxiety and depression prevailing in the minds of characters. One character is not cheerful and in joyous mood except Viswas who is helping his father in family business. The three Jairaj, Ratna and Lata are the artists, *Bharatnatyam* dancers. They are caught up in mental anguish and tension. The play reveals that they are facing many issues in the field of competition. Dattani also introduces theme of gender identity in this play. Jairaj jumps over to *Bharatnatyam* dance which is generally, performed by women. He likes to establish himself in the field.

The play shows how patriarchal social set up deprives the other members of the families from being celebrity as a dancer. Ratna could not be a famous dancer under the patriarchal powers exercised by her father-in-law. Dattani seems to assert that individual talent can never flourish under the domination of patriarchal family system. Ratna thwarts in her dream of being celebrity. After the death of Amritlal Parekh, her daughter Lata has become an excellent star of *Bharatnatyam*.

Clash between tradition and modernity, divorce problem of career and marriage, child secular abuse, prostitution, extra-marital relationship, harassment and bullying, suppression and violence, problems of hijras and communal tension are connected and covered within the range of family lands cape. In the play *Dance Like a Man*, Dattani examines interpersonal human relationship within the range of familial territory. *Dance Like a Man*, a masterpiece of Dattani, deals with the host of issues like problem of marriage and career, conflict between the tradition and modernity, patriarchal domination, plight of *devdasi*, gender roles etc.,

In India, literature of all languages have penned down the pathetic plight of women. And thereby have raised voices against this inhumane treatment to women. Indian writing in English is no exception to this. One thing should be noted here that feminism has got mixed responses from all over the world the patriarchal hegemony and post-colonial dichotomy is highlighted in the play.

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PSYCHOLOGY IN CHRISTOPHER MARLOWE'S *DR. FAUSTUS*

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'Dr. Faustus' is Marlowe's second play. It is a heroic play, as it is cast on larger lines. It is a dramatized story of the life and death of a medieval scholar who sells his soul to the devil in sovereign knowledge by binding himself to the devil and thus be able to satisfy his appetite for twenty four years. This power and knowledge are used by twenty four year. This power and Knowledge are used by Faustus in playing practical jokes on the great people of his day including the Pope and the Cardinals.

The twenty four periods comes to an end. Faustus has to keep his bargain with Lucifer. He now awaits death and hell. Till now he never called upon God, in spite of Good counsel by the Good Angel. In his last days Faustus remembers God and cries in vain. It is too late now and Faustus' soul is taken away by the devils to hell.

Doctor Faustus embodies the same aspiration after the unattainable which 'Tamburlaine' had typified. The Will to power is still mighty, but it operates in the sphere of intellect rather than of action. As a result of his contact with Mephistopheles, Faustus becomes mightier Marlowe has struck a new note in this play. In it he passes beyond the limits of Machiavellian and sounds the depths of the human heart in exhibition of the conflict between Will and Conscience.

The hero should essentially be a superior person and he must have some tragic flaw, which ultimately brings about his ruin and disaster. His destiny is to go down fighting rather than submit to the insurmountable odds and thus to pluck a moral victory from a physical defeat. So in 'Dr. Faustus' we find Marlowe concentrating all his powers of delineation of character on Faustus.

In the beginning of the play the chorus informs all the details about Faustus. He got his higher education at Wittenberg and got degree of doctor of divinity from there. He became a puffed up with pride for his vast knowledge and scholarship and starts indulging in black art of magic to attain super human powers. In spite of his master of all subjects he sells his soul with ambition.

“What art thou, Faustus, but a man condemned to die? [Faustus, IV, iv, 39]. He perfectly knows that in order to achieve his end. He will have to abjure God and the Trinity. He was not void of conscience. The Good Angel and the Bad Angel, the symbols of virtue and vice, keep influencing Faustus till he takes the final decision. The Good Angel, the voices of his conscience urges him to shun that damned book and to read the scriptures. The Evil Angel, the voice of his passion, scores a victory by luring away Faustus with the assurance that by mastering the black art of magic, Faustus will be "Lord and commander of the elements". At the end of the third scene of act I We find Faustus telling Mephistopheles that he has already abjured the Trinity of his own Will and has made up his mind to sell his soul to the Devil. He wants to gain limitless powers and live in all voluptuousness for twenty four years. In the first scene of II Act Faustus surrenders the soul to the Devil and writes the bond with his own blood. The two angels appear again to externalize the spiritual conflict in his soul between vice and virtue. The entire action of the play fluctuates between these two forces and the Warring of loyalties of Faustus to this effect.

Generally the inner conflict takes place when a man is faced with two alternatives, one of which he must have to choose but finds himself pulled in different directions. Nicoll observes thus. In Doctor Faustus Marlowe attempted something new, the delineation within the mind of the chief figure. This

struggle is certainly somewhat primitive invites expression, but it is a foretaste of those inward characteristics towards which draw inevitably tends. Faustus is unquestionably the greatest tragic figure in sixteenth century literature outside Shakespeare". To gain limitless power, Faustus may discard godly order, may demouse the doctrines of Christianity and may take to necromancy. But Faustus is definitely attached to God even finally. A guilty conscience dogs him from beginning to the end. The heart of Faustus turns to be the field where the forces of good and evil are trying to overwhelm each other. In the closing scene of the drama the spiritual conflict of a doomed and dejected soul reaches its climax and then culminates in an over whelming catastrophe. Faustus realizes to his utter dismay that he is doomed to eternal damnation with the least hope for redemption. The soliloquy of Dr.Faustus showing just before an hour of his final doom reveals forceful manner the deep agony of a horror stuck soul facing its impending doom. His last minute frantic appeal to 'ever moving spheres of heaven' to stand still or to the 'Fair Nature's eye' to rise again to make perpetual day- "that Faustus may repent end save his soul" is of no avail. "The stars move still, time runs, the clock will strike, The Devil will come and Faustus must be damm'd". [Faustus, V, iii, 117-118].

When the final hour arrives, there is thunder and lightning and the Devil's disciples come and snatch him away. The trouble -torn soul of Faustus is taken to hell to suffer eternal damnation. The critic, E.A.Barker quotes thus as,

This great symbolic tragedy deals with a theme which was part, not only of author's finer experience but of the very stuff of which nourished the Renaissance spirit. The pride of intellect by which both Faustus of Marlowe and Lucifer of Milton fell, was the most subtle and dangerous temptation of the age. After wandering for centuries, through the mists of ignorance, man found himself once more before the tree of knowledge. There within his reach, turned like a thousand lamps the coveted fruits of his desire; but there too, coiled about the notes, lay the old serpent, still unconquered, still thirsting for his soul' blood.

Dr.Faustus realizes:

"Damn'd art thou, Faustus, damn'd; despair and die." Even in the throes of mortal agony, the conflict refers in his mind: "Ah, rend not my heart for naming of my Christ. Yet will I call on him: O, spare Ine, Lucifer" [Faustus, V, iii, 115-116]

Throughout the play, Faustus struggles with himself while Lucifer and Mephistopheles struggle with him. Though these huge conflicts take place in the text they are not the greatest of situation when one tries to apply the psychoanalytical approach. The most obvious situation arrives with the introduction of the seven deadly sins. They represent the constant struggle between the id and superego. They add to the seduction of Dr.Faustus and the constant struggle in a chaotic Hell. The id possesses most of the sins: Pride, Covetousness, Envy, Wrath, Gluttony, and Lechery. All six of these sins show characteristics that are strong and powerful. Though these sound as if they were good characteristics, they are actually extremely over bearing. When the sins explain who they are, they do not leave any room for argument. They just say who they are, and they take what they want. For example, Pride explains what he can do with a woman: "I can creep into every corner of wench: sometimes periwig I sit upon her brow; next, like a necklace I hang about her neck; then, like a fan of feathers I kiss her ..." [Marlowe, I .ii.120] Obviously, Pride feels powerful enough to take any woman he wants and perform with any way he wants. With a sly and mischievous voice Pride states what he can do and no one can change it. Another great representation of the id is Lechery or Lust. Lechery just walks out struts her stuff in front of Faustus. The reader realizes that her power is not in her words but in her presence. Even Lucifer notices her strength because he sends her away almost as fast as she comes in. "Away, to hell, away! On piper!" [Marlowe, II.ii.177]

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CHRISTOPHER MARLOWE'S *DOCTOR FAUSTUS*: A STUDY*Dr. P. Madhan, Associate Professor of English, Alagappa University, Karaikudi, TN***Abstract:**

This article examines Christopher Marlowe's Dr.Faustus, which is considered to be a child of renaissance that bloomed in fourteenth and fifteenth centuries in Europe. Renaissance is a complex, multi-dimensional knowledge revolution that appears first in Italy, spreaded to other European countries and finally reached England. New discoveries and inventions in every field of human activity such as astronomy, navigation are the manifestation of renaissance. The incident that sparked renaissance in Literature was the fall of Eastern Roman Capital Constantinople at the hands of Turks following which classical scholars, who lived there then fearing for their life, departed to other countries. When they went, they took with them ancient Greek classical texts which they spreaded everywhere they settled. As a consequence, the knowledge world till then accessible only to those from higher strata society became available for all layers of society. The most important feature of the renaissance was man's enthusiasm in breaking the barriers and creating new things. Man's unquenchable thirst and insatiable appetite for knowledge characterize the intellectual movement of renaissance which brought about complete transformation in the lives of people. Dr.Faustus is a quintessence of renaissance spirit. How restless and dissatisfied the hero is with regard to his present knowledge level and how much more he aspires for and the resultant consequences are vividly presented by Christopher Marlowe.

Key Words: *Necromancy, Seven deadly sins disastrous consequences, Black magic.*

Christopher Marlowe with the publication of remarkable plays- *Tamburlaine, Doctor Faustus, The Jew of Malta* and *Edward II* to his credit is not only a university wit but a pioneer even to Shakespeare. While Shakespeare was in the workshop learning the intricacies of the dramatic world, Marlowe was resourceful enough to complete all his great works. He obtained his degree in the year 1587 from Cambridge University.

The play commences with a choric commentary on the theme of the play. Ignoring conventional themes such as War and Love, the dramatist spells out his design to picture the strange action of Dr.Faustus who was ambitious far beyond human limits and who destroyed himself because of that desire.

Faustus thinks that traditional academic subjects are of no value and use to him. He considers the subject of logic to be unimportant because it merely develops argumentative skills in the learners and it would not make them wise or powerful. Similarly, the field of medicine can make the practitioners very wealthy and rich that too in a short span of time but it cannot do anything for the abolition of death. Likewise, Law deals with disputes arising out of inheritance of property. Theology with its pre-occupation with demise is also turned down by Faustus. His inclination towards the pursuit of something that will make him powerful gets so strong that he finally chooses to study necromancy at the instigation of his friends Valdes and Cornelius.

Notwithstanding the endeavours by fellow scholars to prevent Faustus from opting for necromancy, he is bent upon pursuing it. His corrupt friends Valdes and Cornelius continue to poison him by explicating to him the benefits of studying necromancy. Faustus good friends even tried to bring to the sector's notice Faustus' association with the corrupt friends but their efforts go in vain. Mephistophilis appears before Faustus and reveals his agony of being separated from God. The point to be noted here is

though Mephistophilis is on the side of evil, he appears to have some longing for being in communion with God. His words on hell are really very profound. He describes Hell as the state of despair and despondency. When man remains hopeless, frustrated, dejected and is in gloom and deep melancholy, it is hellish experience, Mephistophilis adds. Faustus dismisses Mephistophilis' words as vain trifles and expresses his readiness to sell his soul to Satan for twenty four years of undisturbed voluptuous enjoyment. Faustus lists what all he can achieve by practicing necromancy. He is desirous of getting gold, pleasant fruits and delicacies from India and other oriental countries to fulfill his bases appetite.

In addition to that, he wishes to satisfy his intellectual curiosity by getting acquainted with strange philosophical thoughts and secretly watching the activities of all foreign kings and gaining knowledge of their secret movements and plans. His loyalty for his nation is known when he speaks about his intention to construct an impenetrable wall of brass around Germany to distract the course of the Rhine and make it flow round the University of Wittenberg and dress the poor scholars in silken finery. His love of liberty is seen in his decision to use the spirits to chase away the prince of Parama from the Netherlands. Faustus proposes to use magic for purposes like this.

Yea, Stranger engines for the brunt of war
Than was the firely keel at Antwerp's bridge
I'll make my servile spirits to invent

(Act 1, Scene 1 93-95)

When Wagner forces the clown to sell his soul to the devil in turn for a few French crowns, the latter is sharp enough to realize that they are not of much value in England. And, he has developed the desire of turning into a flea so that he can be in the company of women and tickle them. Compared to Faustus, the clown seems to be more sensible than Faustus, because he wants to extract as much as he can from the devil in turn for his soul.

Act II of the drama portrays Faustus as signing an agreement with Satan under which he will have twenty four years of voluptuous enjoyment served by Mephistophilis and the other spirits and will surrender his body and soul to the latter at the expiry of twenty four years. When he is about to enter into an agreement with Satan, so many ill-omen events take place like the congealing of Faustus blood and the appearance of a warning sentence on his arm. They are all warnings to him not to sign this agreement and bring it into effect. No sooner does the signing of agreement get over, than Faustus asks for a wife but Mephistophilis arranges only a devil which is shaped like a woman and it causes chagrin to Faustus.

Subsequent scenes in the Act II depict Faustus as trying to abandon black magic and surrender to god but he has neither tranquility nor composure to worship god. All his endeavours to straighten his mind go in vein. The words of devil that he is so condemned and corrupt that he is beyond salvation and redemption now pierce the ears of Faustus. Not being able to put up with the stress and internal conflict, at a point he even ponders over ending his life but the devil does not let him do it and it brings back liveliness to him by getting the ancient Greek tragedian Homer to sing. When Faustus attempts to have a conversation with Mephistophilis on God, the latter maintains stoic silence. He displays huge reluctance in answering questions about god. At that point, Lucifer compels Faustus to talk of the devil and nothing else.

When Faustus is intent on going back to God, in order to divert his attention Lucifer parades the seven deadly sins before Faustus who has now been brought under the grip of pride, covetousness, envy, wrath, gluttony, sloth and lechery which are collectively known as seven deadly sins. Each one of them is described metaphorically as well. For instance, pride is termed as a woman's abandonment of her parents and sitting on a woman's eyebrows or lips. Covetousness is described as a miser's greed to transform both animate and inanimate things into gold.

Faustus' revelry and enjoyment arranged by Lucifer and Mephistophilis in return for the sale of his body and soul continues. He orders the spirit to take him on a universal tour as a part of which he visits

Rome with the desire of seeing the Pope and taking part in St. Peter's feast. These scenes are presented in Act III during which Marlowe gives vent to his anti-Catholic prejudice by describing the Pope as gluttonous and short-tempered. While the delicacies in the Pope's hands are taken away by the invisible spirits, he flies into rage and curses the mischievous spirits with bell, book and candle. By picturing this scene, Marlowe highlights his view that even the pope is devoid of Christian forgiveness. Faustus and Mephistophilis throw fireworks at the Pope and the friars and disperse them. Similarly, he visits many other countries of which the kingdom of Charles V is one.

The IV Act presents a clowning scene in which Robin and Ostler steal Faustus' magic book and plan to enslave Ralph offering him free drinks and Nan Spit, the kitchen maid is also disturbed by him. Robin and Ralph steal a silver goblet and when pursued by the wine seller, Robin appeals to Mephistophilis who, incensed, changes them into an ape and a dog respectively.

Faustus realizes the fast-arrival of his end and with a view to enlivening the rest of his life he indulges in all kinds of cruel activities. He deceives a poor horse seller by selling him a stock of hay that changes into a horse. But when the horse seller reaches a pond, the horse again changes into the hay stock. When the angry man pulls the sleeping Faustus' leg, it comes off for which also as punishment Faustus collects more money from him. Though Faustus behaves like this, he is not free from guilty consciousness. He consoles himself by thinking as follows.

Trust, Christ did call the thief upon the cross;

Then rest thee, Faustus, quiet in conceit. (Act IV, scene IV 41-42)

The thought of cheating the horse-seller troubles Faustus' mind. He is shown as thinking God would be kind to forgive his sins as Jesus forgave the thieves who were subjected to crucifixion along with him.

In V Act, Faustus, at the request of his friends, raises the spirit of Helen. An old man who symbolizes belief in God and spiritual values warns and dissuades Faustus from these evil practices. But Faustus could not heed old man's words.

“Was this the face that launch'd a thousand ships,

And burnt the topless towers of Illium” (Act V, scene I, 83-85).

In order to free Faustus' mind from the thought of approaching death, Mephistophilis provides him with Helen. Perilously on the brink of extinction, Faustus kisses Helen, wondering at her facial beauty that sparked the Trojan War. The whole passage is woven with irony. Faustus who previously wished to provide silken garments for the poor scholars and make them smart, Rhine circle for Wittenberg is now shown as thinking of destroying the city in the process of his romance with Helen. Another irony is some the comparisons indicate Helen's destructiveness much more than her charms.

In the V Act, the arrival of Faustus last hour on earth is shown. He wishes that this hour should stretch into year or into a month or into a week. Having told his friends what is going to happen and asked them to stay at a safe distance, Faustus pathetically wants them to stop worrying about him. In order to escape from the end, he wishes to get into the earth or to be absorbed by the clouds so that his soul ascends to haven to enter a beast, because animals are joyful and on their death their souls will be soluble in the elements of nature but nothing like that happened. The clock strikes twelve and Faustus is carried away by the devil. The play ends with chorus warning the wise against practicing unlawful things which brought about Faustus end.

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AWARENESS AND USE OF META-COGNITIVE STRATEGIES IN LEARNING ENGLISH AS A FOREIGN LANGUAGE

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Abstract:

Learning a foreign language is ever to be further improved given the complexity of language structures evolved time to time. No one can say that he or she is perfect in learning a foreign language. Teaching English is a real challenge for English teachers all over the world. With a variety of different skill levels in every classroom, teachers must employ effective strategies that allow each student to learn the material. Whether the class focuses on literature, grammar, or language skills, these teaching strategies will come in handy for many English teachers. The aim of this paper is to provide one such very effective Meta-cognitive strategy for learning English as a foreign language. Meta-cognition is the ability to be conscious of one's mental processes. This paper discusses about how students can be taught to apply meta-cognitive strategies to enhance their learning and it gives an overview of theories and practices in the field of meta-cognitive strategies and language learning.

Key Words: *Cognitive strategies, Self-learning styles, Organizational planning, Monitoring and Self-assessment*

Introduction

Since 1970s, learning strategies have been at the center of attention in second language learning. Learning strategies are defined as techniques for understanding, remembering, and using information that are intentionally used and consciously controlled by the learner (Pressley & McCormick, 1995) Language learning strategies can act as a key to active, conscious, and purposeful self-regulation learning. The goal of strategy training is self-diagnosis, awareness of how to learn target language most efficiently, developing problem solving skills, experimenting familiar and unfamiliar learning strategies, decision making about how to approach a task, monitoring and self-evaluation, transferring successful learning strategies to new learning context, and enabling students to become more independent, autonomous, and lifelong learners (Oxford, 2003)

Anderson (2003) classifies language learning strategies into seven major categories: cognitive strategies, meta-cognitive strategies, mnemonic or memory related strategies, compensatory strategies, affective strategies, social strategies, and self-motivating strategies. O'Malley and Chamot (1990) have differentiated the range of cognitive categories into two main types: meta-cognitive and cognitive strategies. Meta-cognitive strategies oversee, direct and regulate the learning process. These kinds of strategies involve thinking about learning process, planning, monitoring and evaluating learning. Meta-cognition designates the awareness, analysis and knowledge that a person has of his/ her cognitive (learning, thinking) processes.

The term 'meta-cognition' was coined by American developmental psychologist John Flavell (1979), who defined it as knowledge about cognition and control of cognition. Flavell said that meta-cognition is the knowledge you have of your own cognitive processes (your thinking). It is your ability to control your thinking processes through various strategies, such as organizing, monitoring, and adapting. Additionally, it is your ability to reflect upon the tasks or processes you undertake and to select and utilize

the appropriate strategies necessary in your intercultural interactions. Meta-cognition is considered as a critical component for successful learning. It involves self-regulation and self-reflection of strengths, weaknesses, and the types of strategies a learner create. It underlines how one think through a problem or situation and the strategies he creates to address the situation or problem.

Meta-cognition has been defined as a construct that refers to thinking about one's thinking or the human ability to be conscious of one's mental processes (Nelson, 1996). Research has shown that language learners can learn more effectively when teaching them some of the learning strategies that have been identified as one of the defining characteristics of a good language learner in the literature (Rubin, 1975) Meta-cognitive strategies play more significant role than other learning strategies in this process because once a learner understands how to regulate his/her own learning through the use of strategies, language acquisition should proceed at a faster rate (Anderson, 2003)

According to Flavell (1979) meta-cognitive knowledge is “one's knowledge concerning one's own cognitive processes and products or anything related to them, e.g., the learning-relevant properties of information or data” (p. 232). Meta-cognition is a form of cognition and a high level thinking process that involves active control over cognitive processes. Wenden (1998) defines meta-cognition as knowledge about learning that is a part of a learner's store of acquired knowledge and consists of a system of related ideas, relatively stable, early developing and an abstraction of a learners' experience.

Birjandi, (2006) says that Meta-cognition is considered as the 'seventh sense' and one of the mental characteristics that successful learners use. Flavell (1979) states that Meta-cognitive knowledge as a kind of declarative knowledge can be classified according to whether it focuses on the learner, the learning task or the process of learning. These three categories are referred to as

- Person knowledge, i.e., the knowledge a person has about himself or herself and others as cognitive processors;
- Task knowledge, i.e., the knowledge a person has about the information and resources they need to undertake a task;
- Strategy knowledge. i.e., the knowledge regarding the strategies which are likely to be effective in achieving goals and undertaking tasks.

Brown et al. (1983), meta-cognitive knowledge and meta-cognitive strategies are two distinct components of the term meta-cognition. Meta-cognitive knowledge refers to information learners acquire about their learning, while meta-cognitive strategies are general skills through which learners manage, direct, regulate, and guide their learning.

Ridley et al., (1992) The basic meta-cognitive strategies include connecting new information to the old one; selecting deliberate thinking strategies; and planning, monitoring and evaluating thinking processes. They help learners regulate and oversee learning activities such as taking conscious control of learning, planning and selecting strategies, monitoring the process of learning, correcting errors, analyzing the effectiveness of learning strategies, and changing learning behaviors and strategies when necessary.

O'Malley & Chamot, (1990) Students without meta-cognitive approaches are essentially learners without direction or opportunity to plan their learning, monitor their progress, or review their accomplishments and future learning directions.

Meta-cognitive Skills

- **Setting learning goals:**

Learners must set proper learning goals for task processing. They should set goals related to working, parenting, and/or participating in their community. Learners must be able to differentiate between long-term and short-term goals. They involve strategies such as asking oneself questions on the requirements of the task, on comprehension, and on possible caveats, contradictions, and missing information that hinder understanding of the task and outline activities that will help them achieve their goals.

Lompscher,(1999) says that going forth and back while reading the instructions, the material, or the data in order to form a coherent representation, is also a strategy often used. Other strategies, which are technical in nature but are used to facilitate orientation, are those that aim at making the representation of the problem space clear. Learners must identify obstacles to meet their goals and identify community resources and sources of support for meeting their goals. They must identify and develop new strategies to achieve learning goals and explore additional educational opportunities. Learners should plan and prepare other necessary requirements also that involve drawing of diagrams, use of symbols, producing tables, underlying the main ideas, and figuring out possible interrelations. Thus, the paths leading from the initial to the end state of the problem space are actively established.

- **Setting own learning styles:**

Learners must analyze their previous learning experiences and express likes and dislikes about learning activities. They must realize their strengths and weaknesses in learning. They can discuss and share with their teachers about their own learning preferences and learning strategies. They should identify their learning styles in terms of preferred way to take in information and in terms of preferred way to process information.

- **Evaluating their own learning:**

Veenman & Elshout, (1999) states that Evaluation strategies involve appraisal of the outcome of the cognitive processing vis-à-vis previously established criteria or standards that pertain to the quality of it. They may also involve strategies for the evaluation of the quality of planning, regulation, and implementation of the strategies that were used to monitor task processing.

Schunck & Zimmerman, (1998) says that Strategies for recapitulation and self-regulation involve strategies for the appraisal of the whole endeavour with a task, of what happened from the beginning to the end of processing, the strengths and weaknesses, the causes of the outcomes, and what should be attended to in the future. Evaluating one's own learning includes expressing their feelings about their class in simple terms and describing their progress towards their goals and monitor and assess their progress. It also focuses on identifying achieved goals and determine next steps and to plan the activities and changes needed. Evaluation also includes seeking additional learning opportunities.

Meta-cognitive knowledge

Flavell (1979) says that a differentiated representation of cognitive processes takes place according to the functions they serve like language, memory, learning, attention and thinking. To have awareness of subjective mental states, observation of behavior and its outcomes, use of language and to communicate with others, this kind of knowledge is required and it is the part of the meta-cognitive knowledge which is declarative knowledge stored in memory.

Meta-cognitive knowledge involves three stages. The first of them is self-awareness. To know one's effective learning is to know his own learning style(visual, auditory or kinaesthetic) This involves how he learns by himself and his beliefs about his own learning and how he thinks others learning.

The second stage is the task of learning and how a learner process information. This stage of meta-cognition is related to think and plan more about how languages are acquired and what it takes to know information related to the language and how to use respective information. Planning includes how one can get information to start learning a language, to decide how long it will take to learn the language, what resources and information are available to learn the language, to plan about the time duration required to learn the language, what do one need to do to learn the language and to plan for active participation in the language classes, get involved and take part in every activity in order to be successful in one's language learning endeavor.

The third stage is to develop strategies for effective learning and use them properly. It is very important to set learning goals because it makes learners reach their objectives more easily if they have their objectives clearly stated. O'Malley and Chamot (1990) provide a list of general learning strategies,

highlighting the meta-cognitive processes involved in each of them:

1. **Setting goals:** developing/ planning personal objectives, identifying the purpose of the task; the meta-cognitive process of planning;
2. **Directing attention:** deciding in advance to focus on particular tasks and ignore distractions; the meta-cognitive processes of planning, monitoring, problem-solving and evaluating;
3. **Activating background knowledge:** thinking about and using what the student already knows that helps him do the task; the meta-cognitive processes of planning, monitoring, problem-solving and evaluating;
4. **Predicting:** anticipating information to prepare and give direction for the task; the meta-cognitive process of planning;
5. **Organizational planning:** planning the task and content sequence; outlining, brainstorming, making a priority list; the meta-cognitive process of planning;
6. **Self-management:** arranging for conditions that helps one learn; knowing yourself, planning how to study; the meta-cognitive process of planning;
7. **Asking if it makes sense:** checking understanding and production to keep track of progress and identify problems; monitoring comprehension and production, self-monitoring; the meta-cognitive process of monitoring;
8. **Attending selectively:** focusing on key words, phrases and ideas; scanning, finding specific information; the meta-cognitive processes of planning and monitoring;
9. **Deduction/ induction:** consciously applying learned or self-developed rules; using/ making a rule; the meta-cognitive process of monitoring.

Meta-cognitive experience

Arnold Bennett (1933) a British writer, said that one cannot have knowledge without having emotions. (General quote) In meta-cognition, there are feelings and emotions present that are related to the goals and tasks of learning. These components of meta-cognition speaks about meta-cognitive experience, which is a learner's internal response to learning. A learner's feelings and emotions serve as a feedback system to help her understand her progress and expectations, and her comprehension and connection of new information to the old, among other things.

Efklides. A (2001) says that Meta-cognitive experiences are manifestations of the online monitoring of cognition as the person comes across a task and processes the information related to it. They are the interface between the person and the task. They comprise meta-cognitive feelings, meta-cognitive judgments/estimates, and online tasks specific knowledge.

Koriat & Levy-Sadot, (1999) say that meta-cognitive feelings are non-analytic and products of non-conscious feedback and inferential, heuristic processes. Usually they are momentary, transient, and go unnoticed. But if they are strong and persist, then the person becomes aware of his/her feelings and this awareness gives rise to conscious analytic processes as to their source, their implications for cognitive processing, and the need for action and regulation of behavior. Examples of meta-cognitive feelings are: feeling of knowing and its related like the tip of the-tongue phenomenon, feeling of familiarity, feeling of difficulty, feeling of confidence, and feeling of satisfaction.

Efklides & Petkaki, (2005) say, if feeling of difficulty is very strong, then the cue is that the person cannot proceed with the task and the task should be abandoned. On the contrary, when the task is familiar and processing runs smoothly, then the person experiences pleasant affect and low or no feeling of difficulty. Examples of metacognitive judgments/estimates are: judgment of learning, estimate of effort expenditure, estimate of time needed or expended, estimate of solution correctness.

Meta-cognitive strategies

The metacognitive strategies synthesized by Clegg (2015, p. 5) fall into three main categories:

I. Planning, with the following components:

- a) Advance organization, characterized by previewing, skimming and reading for gist; previewing the main ideas and concepts of a text; identifying the organizing principle;
- b) Organizational planning, or planning what to do; planning how to accomplish the learning task; planning the parts and sequence of ideas to express;
- c) Selective attention: listening or reading selectively, scanning, finding specific information; attending to key words, phrases, ideas, linguistic markers, types of information;
- d) Self-management: planning when, where and how to study; seeking or arranging th conditions that help one learn.

II. Monitoring, with the following components:

- a) Monitoring comprehension: thinking while listening, thinking while reading; checking one's comprehension during listening or reading;
- b) Monitoring production: thinking while speaking, thinking while writing; checking one's oral or written production while it is taking place.

III. Evaluating

Evaluating, namely self-assessment: checking back, keeping a learning log, reflecting on what you learned; judging how well one has accomplished a learning task.

Students should be encouraged to decide for themselves how well they learned a certain content or how well they performed on a task, to become aware of their own strengths and weaknesses, which may help them perform better the next time. Students also reflect on the efficiency of the learning strategies they used, as well as the changes they would apply to their learning process in relation to a prospective learning task.

Using meta-cognitive strategies in the classroom

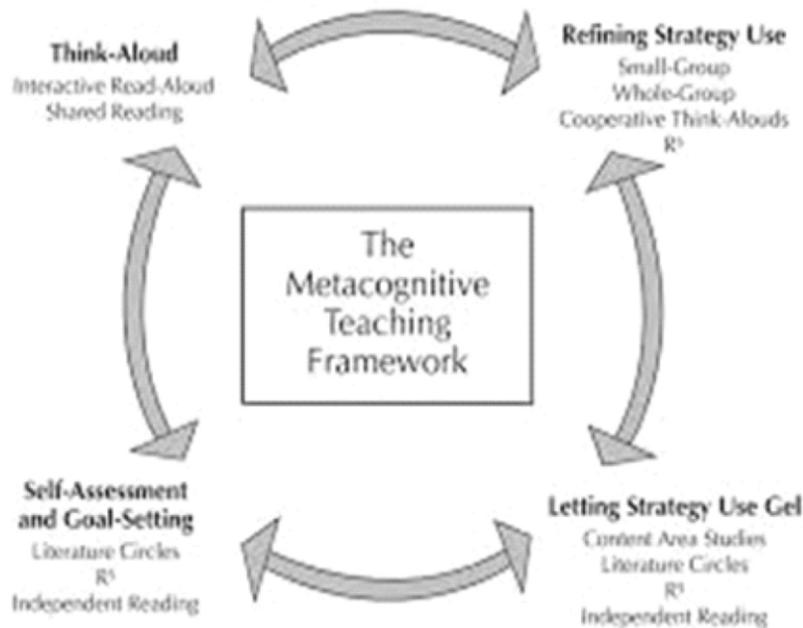
Table referred from the CALLA Handbook of Chamot, A. U. & O'Malley, J. M. 1994.

Meta-cognitive Strategies		
Strategy name	Strategy Description	Strategy Definition
Planning Stage		
Advance Organization	i) Preview ii) Skim iii) Gist	Previewing the main ideas and concepts of the text and identifying the organized principles
Organizational Planning	i) Plan what to do	Planning how to accomplish the learning task; planning the parts of the lesson and sequence of ideas to express.
Selective Attention	i) Listen or read selectively ii) Scan iii) Find specific information	Attending to key words, phrases, ideas, linguistic markers, types of infromation
Self-management	i) Plan when, where and how to study	Seeking or arranging the conditions that help one learn
Monitoring Stage		
Monitoring Comprehension	i) Think while listening ii) Think while reading	Checking one’s comprehension while listening or reading

Monitoring Production	i) Think while speaking ii) Think while writing	Checking one’s oral or written production while it is taking place.
Evaluating Stage		
Self-assessment	i) Check back ii) Keep a learning log iii) Reflect on what you learned	Judging how well one has accomplished a learning task

Meta-cognitive learning strategies in the English class

Figure: 1



Clegg.J. (2015) proposes a unique presentation of meta-cognitive, cognitive and social-affective learning strategies. I illustrate it here because, I strongly believe that they are all relevant for language learning.

- Resourcing: using reference materials such as dictionaries, encyclopedia and textbooks;
- Grouping: classifying words, terminology, quantities or concepts according to their attributes, constructing graphic organizers;
- Note-taking: writing down key words and concepts in abbreviated verbal, graphic or numerical form, taking notes on idea maps, making T-lists;
- Elaborating prior knowledge: relating new to known information and making personal associations; using what the student knows, using background knowledge, making analogies;
- Summarizing: making a mental, oral or written summary of information gained from listening or reading; saying or writing the main idea;
- Deduction/ induction: applying or figuring out rules to understand a concept or complete a learning task; using/ making a rule;
- Imagery: using mental or real pictures to learn new information or solve a problem; visualizing, making a picture;
- Auditory representation: replaying mentally a word, phrase or piece of information; using one's mental

tape recorder, hearing the piece of information again;

- Making inferences: using information in the text to guess meanings of new items or predict upcoming information; using context clues; guessing from context; predicting.

Conclusion

Meta-cognitive strategies help build something more than an inclination towards cooperation, namely self-esteem and self-confidence given by the ability to choose and evaluate one's learning strategies, besides the value of the respective strategies and the autonomy and independence in learning that comes along with them. (Magaldi, 2010)

Using Meta-cognitive strategies in the English classrooms help achieve successful learning. Using these strategies, students make a plan of what they need to do and establish goals, organizing their thoughts and activities, in order to undertake the achievement of tasks. Teachers have a major role in using meta-cognitive strategies. Teachers should encourage students to reflect upon their own goals first of all by highlighting more clearly the learning goals for the whole class and then supporting students in setting their own objectives. Setting goals accurately helps students in measuring their own learning progress better.

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ISSUES AND PROBLEMS IN TRANSLATING CULTURAL EXPRESSIONS FROM ARABIC TO ENGLISH AND VICE VERSA

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Abstract:

This paper discusses the problems and issues in translating cultural expressions from Arabic to English and vice versa. It is known that the purpose of translation is communication. Basically, human beings use language as the most important means of communication, and language is influenced by one's culture and beliefs whether consciously or unconsciously. Therefore, translation involves both language and culture. However, most of the definitions of translation do not directly imply cultural expressions. The present research paper aims to discuss the problems and difficulties, which are faced by translators in translating cultural expressions from Arabic to English and vice versa. These problems are mostly related to unfamiliarity with cultural expressions, failure to achieve the equivalence in the second language, ambiguity of some cultural expressions, and lack of knowledge of translation techniques and strategies that may help to solve these problems. In the light of these problems and difficulties, the researcher recommended narrowing the gap between cultures through looking for good and suitable techniques and strategies of translation. In addition, the translator has to read more and more about cultural differences in order to be able to transfer the message as it is meant from the source language into the target language. The aim of this paper is to demonstrate the variety and complexity of the problems encountered by a translator in the translation of culture-specific terms between English and Arabic.

Key words: *Translation, cultural Expression, Arabic/English, strategies of translation.*

1. Introduction

In order to translate or reproduce the exact meaning of the original in the translated text, translators are generally under the pressure of knowing the cultural similarities and differences between both source language (SL) and target language (TL). However, they have to keep in mind that meaning is constructed by the writers in order to be reconstructed by their readers. Anyone who has ever attempted to translate a text knows that knowledge of the languages alone does not guarantee success (Paluszkiewicz-Misiaczek). Paluszkiewicz-Misiaczek argues that the role of the theory, however, is to make the translator aware of the various factors, which are involved in the translation process and offer some principles and guidelines that will help the translator to make certain decisions and choices. Hence, translation theory must go beyond the boundaries of linguistics that hinder the job of the translator and affect the quality of translation (Paluszkiewicz-Misiaczek 244).

2. The History of Translation between Arabic and English

Translation is a process of carrying across from one language to another, and from one culture to another. Since the beginning of human social development, translation is a very important human activity that involves many religious, political, economic, business, and medical aspects. It is considered as the only tool that enables nations with different languages to communicate. Arabs have been interacting with the other nations and cultures for a long time. Translated documents had been discovered in ancient Egypt

and Iraq. The movement of translation between Arabic and English and other languages started during the Umayyads era (AD 661-750) and reached its zenith under the reign of the Abbasids (AD 750-1258), especially during the reign of Al-Ma'mun (AD 813-33), which was known as the Golden Era of translation. In 830 AD, Al-Ma'mun had established the most important institute of higher learning in Islam, which also became the most distinguished center of translation in the Arabic history.

There were two approaches of translation that had been followed in the above-mentioned eras. The first one was the highly literal translation, which was associated with Yuhana Ibn AL- Batriq and Ibn Na'ima Al- Himsi. However, this method was not highly accurate and successful. That was the reason why many of such translations were rejected by Hunayn Ibn Ishaq. He was associated the second approach, which was translating sense-for-sense. This method created fluent translated texts, in which the translator transfers the meaning of the original without destroying the form and style of the target language (TL).

3. Arabic vs. English Culture-Specific Concepts (CSCs)

As far as translation is concerned, a deep look into Arabic and English cultures may give rise to instances of un-translatability or loss of meaning. The wider the gap between the source language (SL) and the target language (TL), the more difficult the transfer of message between them will be. The differences between Arabic and English in terms of language usage and variation in their cultures make the process of translation a real challenge. Culture is a complex whole, which includes knowledge, belief, art, moral, law, customs, and other capabilities or habits acquired by man as a member of society. People use it to explain their origins and to predict their future. Taylor (1958) points out that culture plays an essential role in determining the appropriateness of linguistic units. Moreover, cultural variables affect the degree of understanding between two language communities. Therefore, language is an integral part of culture because the vocabulary of language derives its meaning from its culture.

In this paper, the researcher moves beyond language to focus on the interaction between translation and culture. It focuses on the way culture impacts and constraints translation as well as on the larger issues of context, history and convention. Therefore, the challenge is to move from translation as a linguistic material or a text to translation as culture and politics.

The work on CSCs appears to be one of the most challenging tasks to be performed by a translator. In other words, culture and intercultural awareness are far more complex phenomenon than it may seem to the translator. Braçaj mentions that the more a translator is aware of differences between cultures, the better a translator s/he will be. The core concern has traditionally been with words and phrases, which are so heavily grounded in one culture and are almost impossible to translate into the terms verbal or otherwise of another.

As mentioned by Wiersema, a translator has three options for the translation of cultural elements:

1. To adopt the foreign word without any explanation
2. To adopt the foreign word with extensive explanations
3. To rewrite the text to make it more comprehensible to the target language audience

Graedler also adds some procedures of translating Culture-Specific Concepts. These procedures are:

- Making up a new word
- Explaining the meaning of the SL expression in lieu of translating it
- Preserving the SL term intact
- Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term

There are often cultural gaps caused by different aspects of societies, which lead to linguistic gaps. Therefore, finding translation equivalents for cultural terms requires the bridging of the cultural and linguistic gaps and meeting readers' expectations. Translators have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehensions of utterances are to a large extent determined by these expectations, norms and values.

Translation from English to Arabic is normally bound to be into Standard Arabic rather than colloquial Arabic. Although Arabic has colloquial equivalents for many English terms, Standard Arabic has limited terms. Standard Arabic is also intrinsically formal in register terms. So, there are almost no informal terms available in Arabic to relay informal English ones. Some of the translation problems involve the interaction between cultural and linguistic problems. They often involve the lack of equivalents in Standard Arabic for certain English terms. It is the role of the translator to understand the applications and connotations of words and determine suitable equivalents in specific contexts. The translator should decide whether to use the original term to preserve the essence of meaning of the culture-bound word or to use an appropriate translation equivalent. Borrowings can often be used to fill lexical gaps but they sometimes need an explanatory gloss. Sometimes, a translation equivalent shows links between languages and can bridge the lexical gap between the source and target language.

General cultural background about the first three cultural aspects is provided. This general background illustrates a number of differences between Western and Arabic cultures, which are expected to be problematic in Arabic/English translation. Such cultural terms need more explanation in the target language. For example, if we take a word like 'mahr رهم' or "Sedaq اقصد" we find that the nearest word commonly used in English is 'dowry'. However, if we come to understand the word dowry in the western culture, it has two meanings. The first meaning refers to the advanced dowry, which means in their culture (money or property brought by a woman to her husband at marriage). That is different for what we do in Arab and Islamic world. In the Arab World, the man is responsible for giving the dowry to woman in case of marriage. The second meaning refers to the delayed dowry, which means (a life estate to which a wife is entitled on the death of her husband). However, in Arab culture, to transfer the real meaning for the word 'مهر', the translator has to use the transliteration, which is a translation technique. So, the word in transliteration will be 'mahr', and the between brackets, the translator has to produce a clear definition for the word to show its meaning in Islam. Another example illustrates a religious event represented by the term 'Sahur سحر', which doesn't have nearest or close equivalent in English language. So, the translator should use the transliteration technique, and between brackets, he has to produce a clear definition of the term to remove the ambiguity and make the idea of the term clear in the target language. The translation will be as follow: 'Sahur (a light meal before starting a new day of Ramadan (before daybreak))'.

We notice that the translator's task becomes more difficult when the concept to be translated refers to something that is unknown in the receptor culture. In this case, the translator will not only look for an appropriate way to refer to something that is already part of the experience of the receptor language audience, but he will also look for a way to express a concept that is new to the target language reader. Religious and social terms are of particular interest, since they produce a number of translation difficulties. For example, the term 'zakat زكاة' is not 'charity' as some of people will think. Charity in Arabic means 'صدقة', which is an amount of wealth voluntarily paid by a Muslim out of compassion or solidarity with other members of the society. However, zakat is an obligatory charity, which is the third pillar of Islam. It constitutes a portion of wealth prescribed by Shari'ah to be paid to one or more of deserving recipients. It is the duty of every Muslim to pay Zakat out of his/ her own wealth, provided that a minimum amount of wealth is attained over a lunar year. It is usually annual compulsory alms (2.5 %) of the savings of a Muslim when any amount or property exceeds one year in possession.

Some difficulties of conveying the meaning of cultural terms stem from the need to be knowledgeable of Arabic culture along with its customs and social and religious values. The translator may try to explain words by altering the so-called super ordinate words and revealing their meanings through unrelated words, which is a technique called paraphrase. To give an example, 'sabe'سابع' is the super ordinate word that has the meaning of 'the seventh day, or the celebration of a newborn child. Thus, a translator provides the description of the occasion and traditions that accompany it. Likewise, the word 'mahram محارم' is conveyed through the modification of the super ordinate word "someone" as male

chaperon as well as adding description to reveal the connotative meaning of the concept in the Islamic culture.

Similarly, it is difficult to find the equivalents of local cuisines. "Fool and tamees الفول و التيميس" is an Arabic phrase that poses particular interest, denoting a highly popular dish with a local flavor here in Arab countries. Translators may provide its English equivalent 'beans and bread'. Still, such an approach fails to grasp the local flavor of the dish and show its remarkable traits like the time of eating, the kind of people who eat it, cost, and the supposed impact that it has on human mental processes.

The semantically complex Arabic words that refer to religious concepts, processes, and social traditions are hard to translate without specific transformations, which may be problematic. Semantically complex notions referred to by such words have no equivalents whatsoever in English. The word 'taharah طهارة' is polysemantic, denoting cleanness, purity, cleansing, virtuousness, chastity, righteousness, decency, and abstinence, to name a few. Despite its complexity, the notion refers to the process of ablution, which is washing with water prior to saying prayers. Beyond that, the concept may imply cleansing the soul and heart and cleaning the clothes and body of an individual. To add more examples, 'Al Tayamum التيمم' has the meaning of washing with earth dust. The meaning remains confusing unless a brief description is provided. As we know 'Al Tayamum التيمم' is a symbolic washing by use of earth dust as a replacement of water if there is no such at hand. Another example is the term 'Al E'tikaf', which means prayer in seclusion. A broader explanation for that term refers to the act of retiring into a mosque in order to worship in the last ten-day period of Ramadan.

On the other hand, some English terms don't have good equivalents in Arabic language, and the translation does not carry enough meaning to the situation. For example, the term 'Easter عيد الفصح', which is the most important and oldest festival of the Christian Church, doesn't have an equivalent in Arabic. Therefore, when the translator transfers the meaning of this event, he must give a clear description between brackets to make the notion clear for the target language reader. As it is known in western culture, Easter is a festival and holiday celebrating the resurrection of Jesus from the dead, which is described in the New Testament as having occurred on the third day of his burial after his crucifixion by the Romans at Calvary c. 30 AD. This is the description of the term 'Easter عيد الفصح', which makes the meaning of the event so clear in TL.

Moreover, some English cultural expressions require the translator to look for the deepest meaning instead of concentrating on the surface idea of their literal meaning. For example, the following English sentences require looking for their deep meaning in order to transfer the exact meaning for the original writer. In translating the source sentence '**Forbidden fruit is sweet**', the first idea that will come to the mind of the translator is that it means (الفاكهة المحرمة حلوه). This translation is not the exact meaning that the original writer wants to transfer to the target reader. The exact meaning for this sentence is (كل ممنوع مرغوب). Here the translator conveys the meaning of the (SL) cultural expression into the (TL) correctly and effectively. Another example is '**A cat has nine lives**'. If the translator doesn't know the culture of the target reader, he may translate the sentence as the following 'القطعة بتسعة أرواح'. However, the exact meaning of this sentence is 'القطعة بتسبعة أرواح', which is the meaning known in the target society. In addition, the sentence '**what a dog day!**' will further clarify the cultural problems that a translator may face in the translation process. If the translator does not know the cultural meaning of the sentence, he will give only its literal meaning 'يا له من يوم كلب', which is wrong. and not the real meaning of the sentence. A good translator should look for the exact meaning for this sentence and transfer it in its right meaning to the target language. The right meaning for this example is 'يا له من يوم سيء'. Now the idea will be clear to the target reader.

Finally, translation is a process of carrying across from one language to another, from one culture to another. Translating cultural expressions have been the most challenging task for translators; That is to say, culture and intercultural awareness are far more complex phenomena than they may seem. For the translator, awareness of the complexities of differences between cultures is a prime key for solving

translation equivalence and untranslatability issues. The aim of this paper is to demonstrate the variety and complexity of the problems encountered by a translator in the translation of culture-specific terms from Arabic to English and vice versa. This paper is an attempt to discuss the theoretical and practical implications of the problem. Critical analysis and evaluation of some problematic words and expressions along with their suggested equivalents or solutions are provided.

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LATEST DEVELOPMENT IN APPROACHES AND METHODS IN LANGUAGE TEACHING

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Abstract:

This paper is an attempt to explore approaches and methods, both traditional and modern of language teaching and the latest development in the approaches and methods of teaching language have also been focussed. Many approaches have so far been designed in order to increase learners' ability and enhance communicative competence in English. While it is true that all these methods are being practised today, it is also true that they are not equally distributed in the classrooms. Most of the methods of teaching English have failed in achieving even minimum desirable results. There is a need to improve the methodologies of teaching English language in the present scenario. The world has moved from traditional teacher-centric instructional methodology to learner-centric interactive classroom culture. The advancement of knowledge has influenced teaching language. Due to tremendous progress in information and communication technology, the scenario of contemporary teaching techniques is entirely changed. To solve the problems of learners, a systematic approach should be followed. Teachers should adopt some innovative and effective techniques and methods to enhance their abilities.

Key words: *Method, approach, design, procedure, technique.*

Introduction

Language teaching came into its own as a profession in the twentieth century. The whole foundation of contemporary language teaching was developed during the early part of the twentieth century. Language teaching in the twentieth century was characterised by frequent change and innovation and by the development of sometimes competing language teaching ideologies. Much of the impetus for change in approaches to language teaching came about from changes in teaching methods.

As the study of teaching methods and procedures in language teaching assumed a more central role from the 1940s on, various attempts have been made to conceptualize the nature of methods and to explore more systematically the relationship between the theory and practice within a method. In describing methods, the difference between a philosophy of language teaching at the level of theory and principles, and a set of derived procedures for teaching a language, is central. In an attempt to clarify this difference, a scheme was proposed by Edward Anthony in 1963. Anthony identified three levels of conceptualization and organization, which he termed approach, method and technique. He says, "The arrangement is hierarchical. The organisational key is that techniques carry out a method which is consistent with an approach..."

... An approach is a set of correlative assumptions dealing with the nature of language teaching and learning. An approach is axiomatic. It describes the nature of the subject matter to be taught...

...Method is an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach. An approach is axiomatic, a method is procedural. Within one approach, there can be many methods...

...A technique is implementation that which actually takes place in a classroom. It a particular trick, stratagem, or contrivance used to accomplish an immediate objective.

Techniques must be consistent with the method, and therefore in harmony with an approach as well” (Anthony 1963: 63-67).

According to Anthony's model, approach is the level at which assumptions and beliefs about language and language learning are specified; method is the level at which theory is put into practice and at which choices are made about the particular skills to be taught, the content to be taught, and the order in which the content will be presented; technique is the level at which classroom procedures are described.

Although Anthony's original proposal has the advantage of simplicity and comprehensiveness but it fails to give sufficient attention to the nature of method itself. Richards and Rodgers have revised the original Anthony model for the discussion and analysis of approaches and methods. They modified method and technique, the primary areas of it. They consider approach and method treated at the level of design, that level in which objectives, syllabus and the content are determined and in which the roles of teachers, learners and the instructional materials are specified. The level of technique in Anthony's model is referred to by the term 'procedure'. Thus, according to them, ” a method is theoretically related to an approach, is organizationally determined by a design, and is practically realized in procedure” (20). They further elaborated on the relationship between approach, design, and procedure using this framework to compare particular methods and approaches in language teaching.

In this way, approach refers to theories about the nature of language and language learning that serves as the source of practices and principles in language teaching. For an approach to lead to a method, a design is developed for an instructional system. Design is the level of method analysis in which Richards and Rodgers consider, (a) what the objectives of a method are; (b) how language content is selected and organised within the method; (c) the types of learning tasks and teaching activities the method advocates; (d) the roles of learners; (e) the roles of teachers; and (f) the role of instructional materials. The last level of conceptualization and organization within a method is procedure. This encompasses the actual moment to moment techniques, practices, and behaviours that operate in teaching a language according to a particular method. It is the level at which they describe how a method realizes its approach and design in classroom behaviour. Essentially, procedure focuses on the way a method handles the presentation, practice, and feedback phases of teaching.

In this way, the model demonstrates that any language teaching method can be described in terms of the issues identified at the levels of approach, design, and procedure. Very few methods are explicit with respect to all of these dimensions; however, they have attempted to make each of these features of approach, design, and procedure explicit with reference to the major language teaching approaches and methods in use today.

From the survey of approaches and methods, the history of language teaching in the last one hundred years has been characterised by a search for more effective ways of teaching second or foreign language. The commonest solution to the language teaching problem was seen to lie in the adoption of a new teaching approach or method. The Direct Method was enthusiastically accepted in the early part of the twentieth century as an improvement over Grammar Translation. In the 1950s the Audio-lingual Method was thought to provide a way forward. As the Audio-lingual Method began to fade in the 1970s, a variety of methods emerged to fill the vacuum created by the discrediting of Audiolingualism, such as the Silent Way, Total Physical Response, and Suggestopedia. While these had declined substantially by the 1990s, new methods continues to be announced from time to time, such as Task-Based Instruction, Neurolinguistic Programming and Multiple Intelligence, and these attract varying levels of support. Mainstream language teaching opted for Communicative Language Teaching as the recommended basis for language teaching methodology in 1980s and it continues to be considered the most plausible basis for language teaching today.

A method refers to specific instructional design or system based on a particular theory of language and of language learning. It contains detailed specifications of content, roles of teachers and learners, and

teaching procedures and techniques. It is relatively fixed in time and there is generally little scope for individual interpretation. Methods are learned through training. The teacher's role is to follow the method and apply it precisely according to the rules. The following are examples of methods in this sense: Audio-lingualism, Counselling-Learning, Situational Language Teaching, The Silent Way, Suggestopedia, Total Physical Response, etc. Compared to approaches, methods tend to have a relatively short shelf life because they are often linked to very specific claims and to prescribe practices. However, methods offer some advantages over approaches. Because of the general nature of approaches, there is often no clear application of their assumptions and principles in the classroom. Much is left to the individual teacher's interpretation, skill, and expertise. There is often no clear right or wrong way of teaching according to an approach. Methods solve many of the problems beginning teachers have to struggle with because many of the decisions about what to teach and how to teach it have already been made for them. Methods can also be seen as a rich resource activity, one can be adapted one's ideology.

The latest approaches have been described in this paper. They are Communicative Language Teaching, The Natural Approach, Cooperative Learning, Content-Based Instruction and Task-Based Language teaching. Each of these approaches has in common a core set of theories and beliefs about the nature of language learning, and a derived set of principles for teaching a language. They are characterized by a variety of interpretations as to how the principles can be applied. Because of this level of flexibility and the possibility of varying interpretations and application, approaches tend to have a long shelf life. They can be revised and updated over time as new practices emerge.

Communicative Language Teaching (CLT)

The origins of Communicative Teaching are to be found in the change in the British language teaching tradition from the late 1960s. Since the mid-1970s the scope of Communicative Language Teaching has expanded. Both American and British proponents see it as an approach that aims to (a) make communicative competence the goal of language teaching and (b) develop procedures for the teaching of the four language skills that acknowledge the interdependence of language and communication. For some, CLT means little more than an integration of grammatical and functional. Littlewood (1981: 1) states, "One of the most characteristic features of communicative language teaching is that it pays systematic attention to functional as well as structural aspects of language." For others, it means using procedures where learners work in pairs or groups employing available language resources in problem-solving tasks. Communicative Language Teaching is a theory of language teaching that starts from a communicative model of language and language use, and that seeks to translate this into a design for an instructional system, for materials, for teacher and learner roles and behaviours, and for classroom activities and techniques. The Communicative Approach in language teaching starts from a theory of language as communication. The goal of language teaching is to develop what Hymes (1972) referred to as "communicative competence." Hymes coined this term in order to contrast a communicative view of language and Chomsky's theory of competence.

Communicative Language Teaching has a rich theoretical base. It has some of the characteristics of this communicative view of language like: (1) Language is a system for the expression of meaning. (2) The primary function of language is to allow interaction and communication. (3) The structure of language reflects its functional and communicative uses. (4) The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

Communicative Language Teaching is best considered an approach rather than a method. It refers to a diverse set of principles that reflects a communicative view of language and language learning and that can be used to support a wide variety of classroom procedures. These principles include: Learners learn a language through using it to communicate, authentic and meaningful communication should be the goal of classroom activities, fluency is an important dimension of communication, communication involves the

integration of different language skills and learning is a process of creative construction and involves trial and error. Today, Communicative Language Teaching thus continues in its 'classic' form, as is seen in the huge range of course books and other teaching resources based on the principles of CLT. In addition, it has influenced many other language teaching approaches and methods that subscribe to a similar philosophy of language teaching.

The Natural Approach

In 1977, Tracy Terrell outlined “a proposal for a new philosophy of language teaching which he called the Natural Approach” (Terrell 1977, 1982: 121). The Natural Method is another term for what by 1900 had become known as the Direct Method. Krashen and Terrell see communication as the primary function of language, and since their approach focuses on teaching communicative abilities, they refer to the Natural Approach “is similar to other communicative approaches being developed today” (Krashen and Terrell 1983:17). Language is viewed as a vehicle for communicating meanings and messages. Hence, Krashen and Terrell stated that “acquisition can take place only when people understand messages in the target language” (Krashen and Terrell 1983: 19).

The Natural Approach belongs to a tradition of language teaching methods based on observation and interpretation of how learners acquire both first and second languages in non-formal settings. Such methods reject the grammatical organization of language as a prerequisite to teaching. In the Natural Approach, the focus on comprehension and meaningful communication as well as the provision of the right kinds of comprehensible input provide necessary and sufficient conditions for successful classroom second and foreign language acquisition. Like Communicative Language Teaching, the Natural Approach is hence evolutionary rather than revolutionary in its procedures. Its greatest claim to originality lies not in the techniques it employs but in their use in a method that emphasizes comprehensible and meaningful practice activities, rather than production of grammatically perfect utterances and sentences.

Cooperative Language Learning (CLL)

Cooperative Language Learning is part of a more general instructional approach also known as Collaborative Learning (CL). Cooperative Learning is an approach to teaching that makes maximum use of cooperative activities involving pairs and small groups of learners in the classroom. It has been defined as follows: “Cooperative learning is a group learning activity organised so that learning is dependent on the socially structured exchange of information between learners in groups and in which each learner is held accountable for his or her own learning and is motivated to increase the learning of others (Olsen and Kagan 1992: 8). Some educators believed that minority students might fall behind higher-achieving students in this kind of learning environment. According to Johnson and Holubec, Cooperative Learning sought to “raise the achievement of all students, including those who are gifted or academically handicapped, help the teacher build positive relationships among students, give students the experiences they need for healthy social, psychological and cognitive development and replace the competitive organizational structure of most classrooms and schools with a team-based, high-performance organizational structure” (192).

In Cooperative Learning, group activities are the major mode of learning and are part of a comprehensive theory and system for the use of group work in teaching. Group activities are carefully planned to maximize students' interaction and to facilitate students' contributions to teach other's learning. Cooperative Language Learning activities can also be used in collaboration with other teaching methods and approaches. Proponents of CLL stress that it enhances both learning and learners' interaction skills.

Content-Based Instruction (CBI)

Content-Based Instruction refers to an approach to second language teaching in which teaching is organized around the content or information that students will acquire, rather than around a linguistic or other type of syllabus. Krashen offers the following definition: “It is the teaching of content or information in the language being learned with little or no direct or explicit effort to teach the language itself separately

from the content being taught” (Krahnke, 1987:65).

Although content is used with a variety of different meanings in language teaching, it is most frequently refers to the substance or subject matter that we learn or communicate through language rather than the language used to convey it. Brinton, Snow and Wesche in 1989 propose that Saint Augustine was an early proponent of Content-Based Language Teaching and quote his recommendations regarding focus on meaningful content in language teaching. CBI is grounded on the following two central principles: (1) People learn a second language more successfully when they use the language as a means of acquiring information, rather than as an end in itself. This principle reflects one of the motivations for CBI noted earlier that it leads to more effective language learning. (2) CBI better reflects learners' needs for learning a second language. This principle reflects the fact that many content-based programs serve to prepare ESL students for academic studies or for mainstreaming; therefore, the need to be able to access the content of academic learning through which such learning and teaching are realised, are a central priority.

Content-based approaches in language teaching have been widely used in a variety of different settings since the 1980s. It advocates claim that it leads to more successful program outcomes than alternative language teaching approaches. Because it offers unlimited opportunities for teachers to match students; interests and needs with interesting and meaningful content, it offers many practical advantages for teachers and course designers.

Task-Based Language Teaching (TBLT)

Task-Based Language Teaching refers to an approach based on the use of tasks as the core unit of planning and instruction in language teaching. Some of its proponents present it as a logical development of Communicative Language Teaching since it draws on several principles that formed part of the communicative language teaching movements from the 1980s. Engaging learners in task work provides a better context for the activation of learning processes than form-focussed activities, and hence ultimately provides better opportunities for language learning to take place. Language learning is believed to depend on immersing students not merely in 'comprehensible input' but in tasks that require them to negotiate meaningful and engage in naturalistic and meaningful communication.

Task-Based Language Teaching proposes the notion of 'tasks' as a central unit of planning and teaching. “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 communication language teaching (Skehan 1996: 20). Task-Based Language Teaching is motivated primarily by a theory of learning rather than a theory of language. However, several assumptions about the nature of language can be said to underlie current approaches to Task-Based Language Teaching. The basic assumption of Task-Based Language Teaching - that it provides for a more effective basis for teaching than other language teaching approaches- remains in the domain of ideology rather than fact.

Conclusion

Approaches and methods have played a central role in the development of our profession, it will continue to useful for teachers and students to become familiar with the major teaching approaches and methods proposed for second and foreign language teaching. Mainstream approaches and methods draw on a large amount of collective experience and practice from which much can be learned. Approaches and methods can therefore be usefully studied and selectively mastered. However, teachers need to be able to use approaches and methods flexibly and creatively based on their own judgement and experience. As the teacher gains experience and knowledge, he or she will begin to develop an individual approach or personal method of teaching. Therefore, there is much more to teacher development than learning how to use different approaches or methods of teaching. Experience with different approaches and methods can provide teachers with an initial practical knowledge base in teaching and can be used to explore and develop teachers own beliefs, principles, and practices.

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TRANSFORMED IN TRANSLATIONS: CULTURE AND LANGUAGE SPECIFIC EXPRESSIONS IN NIDADAVOLU MALATHI'S SELF-TRANSLATIONS

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Abstract:

Recent studies in translation create interest and many works are coming out basing on translation. These works include-translation methods or theories, which give a basic idea for the translation, translations from one language to another language. Nidaddavolu Malathi is a well-known Telugu short story writer. She translates some of her stories into English. Translator's job is to convey the author's intended meaning from ST to TT. Meaning of the story depends on culture, setting, tradition, dialects, metaphors, idioms, proverbs etc. These are different from ST to TT. The translator uses different methods to translate these issues without disturbing the theme of the story. I have taken her two stories "rangu tolu(color of skin)", "jEbu (Top pocket)" to discuss translation methods. I explained the translation methods by giving illustrative examples from her stories. Some methods are explained by referring to some translation theories and some are interpreted on my own.

Keywords: Translation, idiom, equivalent, perception, elaboration, metaphor.

Translation is not a new topic; it is a well-known concept in all literatures throughout the world. According to New Mark-a famous translation theorist, translation "is rendering the meaning of a text into another language in the way that the author intended the text." (5)The translator's work is not only rendering the meaning but also taking care of conveying all the issues related to culture, tone, mood, expressions, rhythm, idiomatic expressions, proverbs etc. These issues are quite different from source language to target language.

Different techniques and methods given by many translation theorists make the translators' work easy. Still these techniques are not suitable to all the elements of the source text. Literature is not a theory. Following theories, while translating makes target text clumsy. The translator should not be bounded by the strategies or theories given by translation theorists. These theories only work at the ground level and give a basic idea to the translator. The translator has to apply the methods of these theorists that are suitable for the source text. At the same time he/she should have the free hand to invent his/her own strategies to convey the intended meaning of the author without creating any ambiguity in the target text.

Nidadavolu Malathi is a great Telugu short story writer. Her stories are published in different magazines. She translated many of her own stories into English. Two of her stories are taken for discussion. One is "RanguTolu", and the other one is "Jebu". Translation methods are discussed by giving some illustrations from ST & TT of these two stories.

The theme of the story "RanguTolu" is the effect of 'Rangu'(color) on a lady in India as well as in America. The heroine of the story, Neelaveni has dark complexion. Her parents felt that her marriage would become a big problem due to her color, but Sundarayya married her without thinking of color. When Neelaveni goes to America, she feels embarrassed, for treating her as one of the members of the black community. She is relieved from this embarrassment when she is saved by a black person from a danger.

The title "RanguTolu" is translated into English as "The Color of Skin". The title should convey the author's intention and should give the readers an idea about the context on which the author's focus is laid.

Keeping this in view, while translating the title, the author chose 'Color' instead of complexion. If the word-complexion is used, it would not be as effective as 'Color'. Selection of an appropriate equivalent word depends on the theme of the story.

The story is set in two different places-India and America. When the setting is changed, the theme is also changed. Whatever setting is native for ST, is foreign for Americans and the foreign setting of ST, is the native for Americans. This is the peculiarity of this story. The most difficult aspect in translation is representing the culture of the SL. Half of the story takes place in America and the theme is related to racial differences in America, the translator focuses mainly on theme rather than culture. Even in ST setting, the theme is highlighted rather than culture.

“Edo naaTakam-bhinna jaatula samgharshana gurunchi” (ST116)

“Color of Skin-a Play”(TT15)

A clause is changed as a phrase from ST to TT. Condensation technique is used. “Condensation is defined, . . . , as a source element or construction that corresponds to a tighter or more compact target counterpart. (Malone 59). It means that condensation directly gives the meaning and is more effective in TT. If she translates the phrase as-'the play is about disputes between different races-TL reader should extend his/her perception beyond the author's intended concept of color and may create different meanings.

“challanamma aa pillani tagalakunDaa gajam duuramloe nilabaDi oedaarchaDaaniki tanTaalu PaDutoendi”(ST116)

“A compassionate gentle lady is trying her best to calm her down, while keeping a safe distance from her to avoid any physical contact and possible contraction of some horrible disease.”(TT15)

The translator explicated the sentence in TT. The implied meaning in ST is elaborated in TT. Though this much of elaboration is not required, as the translator is also the author of the story, she freely uses the expressions which are not mentioned in the ST.

“mee pillani meeru chuusukoenakkarleaduu?”(ST116)

“It seems he is expressing his disapproval for neglecting the child.” (TT15)

This is a rhetorical question. New mark suggests that “Rhetorical questions are more common in many other languages than in English, and should frequently be translated into statements, are anaphoric or cataphoric, since they are often used to summarize an argument or to introduce a fresh subject.”(64) The rhetorical question is translated as an anaphoric sentence to carry out the intended purpose of using question mark in ST. The rhetorical question in ST has the hidden warning of the gentle man to the lady for her negligence towards the child. If this is translated as question form-Didn't you see your child?-it does not express the warning tone of the man behind asking the question. The anaphoric sentence is the right choice for the translator to translate rhetorical questions.

“guuDuchearina guvvalaaga”(ST117)

“like a baby duck under mother duck's wing”(TT16)

The above sentence is a simile. While translating similes, Pierini suggests some methods to translate similes. They are:

- S1: Literal translation (retention of the same vehicle)
- S2: Replacement of the vehicle with a different vehicle
- S3: *Reduction* of the simile, if idiomatic, to its sense
- S4: Retention of the same vehicle plus explication of similarity
- S5: Replacement of the vehicle with a gloss
- S6: Omission of the simile (p.29)

The simile from the source text is translated by replacing the vehicle with a different vehicle. Still it does not lose its meaning. When the vehicle of ST simile has ST dialect this method is suitable.

“sakala janulu samaanamea, kondaru konchem ekkuva samaanam”(ST118)

“All are equal but some are more equal” (TT16)

Author gives a quotation which is a very common practice of writing. The quotes are generally translated by using equivalent words in TT. This quote has resemblance with the quote “All animals are equal but some animals are more equal” made by George Orwell in his novel '*Animal Farm*'. Reverse technique is also an apt one for these kinds of sentences. Reverse technique is a frequently used technique in translation. When the TT phrase or clause is reversed to ST phrase or clause, it has to give the same meaning.

“niganigalaaDutuu neelameaghaSyaama varNam”(ST119)

“-the color of dark clouds on a spring day, the color of the dark-skinned Lord Krishna, the color of dark-lined lotus”(TT17)

Metaphorical expressions are very common in writing. Newmark divides metaphors into- “dead, cliché, stock, adapted, recent and original.”(100) He explains different methods for each metaphor. The above sentence comes under the category of stock metaphors. To change stock metaphors New mark suggests to “replace the SL image with another established TT image, if one exists that is equally frequent within the register.”(101) The stock metaphor is changed with an equivalent and registered metaphor in TT. This is also called naturalization which means using natural metaphors in the place of stock metaphors.

“nallanivaaDu padmanayanammulavaaDu”(ST119)

“Dark Lord”(TT17)

This is another metaphorical expression. It is also a stock metaphor in ST. The translator uses a metonymy in TT, which does not change the meaning of the text. Though dark lord is not a familiar word for TT readers, they can understand it with the cohesiveness of the text.

“aapillapeLLi atisuLuvugaa ayipoeyindi kaalam, Kharma kalisochchi”(ST120)

“Strangely though, her marriage had been fixed very easily”(TT17)

The author use sarcasm in ST; when she translates, it does not carry any sarcastic tone. Every language has its own sarcastic expressions. The translation of these expressions is not easy, so the translator shows interest to give the meaning rather than using equivalent sarcastic expression.

“koeDalun alupayitea kulamantaa nalupu”(ST120)

“dark daughter-in-law-begets dark babies.”(TT17)

The translator quotes this as proverb in the TT. There are different kinds of proverbs related to culture, tradition, religion, history, language etc. This proverb has believed connotation, so the translator focuses on carrying the belief of the proverb by using equivalent words in TT.

“tallidanDrulu tama nettina paalavaana kurisindani murisipoyaaru”(ST120)

“For her parents, it was a *shower of milk*, as the saying goes”(TT18)

This is another example for condensation technique. But here only the meaning is conveyed, the happiness of the parents is expressed in ST along with the clause. As the clause is condensed to phrase, it fails to carry the happiness of the parents in TT. According to my opinion, the translator could not carry the expression of ST to TT.

“koepamochchi humkarinchinappuDu kempulutirigina mohamu

dikkulutoechanappuDu velatela poyea moham,,

laagi lempakaayokaTi ichchukunnappuDu kamili neelima pulumukunea mohamu”(ST121)

“They are red in the face when angry, turn pale when lost, black and blue if beat up, yellow with jealousy”(TT19)

The binomial expressions are unique to any language for that matter, especially predominant for Dravidian languages. Telugu is a Dravidian language. But here the binomial expressions does not related to culture specific, so they got equivalents in TT. If they are culture specific, different strategies are used by

translators depending on the context of ST and TT.

“naa praaNaaniki tana praaNam aDDUveasina eemaanavuDevaru chepmaa?”(ST122)

“He was prepared to trade his life for mine or so it seems.”(TT19)

The cultural specific connotation is hidden in ST. In ST context, there is no other compensation with life. The translator uses 'trade' in TT to highlight the material culture which is very common in America. When the language is changed her opinion is also changed, she gives preference to use the word 'trade' which gives more emphasis than life and also very close to TT readers.

Borrowing technique is generally used in translation to retain the cultural context of the Source text. As the story's half of the setting is in America, the writer directly uses some English words in Source language. She uses the same words in TT. Examples for such words are “Stereo Type, driver license, Checker and Colored.”

Next story for the study is “*Jebu*”. The main character of the story is Parimala. She is warned by her English master not to bring geometry box to English class because of its hasty noise, if it suddenly falls on the ground. Parimala thinks that jebu can be the alternative for geometry box. So she convinces her mother to have jebu for her top. Jebu is not common for girls in ST culture. This new practice creates humor in Parimala's life. This story is translated into English. The translation methods which are applicable to this story are discussed.

According to New mark about titles; “a descriptive title should be literally kept”(7) to get the attention of the readers. The title of the story “*Jebu*” is translated into English as “Top Pocket”. This is a descriptive title which implies that the whole story is related to 'Jebu'(pocket). While translating the translator adds an adjective to give clear description in TT.

“baagundi varusa roejukoe kottajata kaavaleamiTi raaNigaariki”(ST97)

“That's cute. Princess wants a dress a day?”(TT25)

The ST contains sarcastic expression, which is generally used by common people in villages. This village native sarcasm cannot be translated into TT. Princess-this word has positive tone in English language. But in ST it is used to express sarcasm. To carry out this sarcastic tone, the translator uses question mark at the end of the sentence.

“baaganeauundi varusa. leaDiki leachindea prayaaNam”(ST97)

“Nice, very nice, as they say, like the deer up and run in the same moment”(TT25)

This is a very well-known proverb in ST. Translator translates it word to word. Word to word translation gives only meaning and does not carry out any proverbial sense. It becomes a common sentence in TT due to its word to word translation.

“gunDelu chukchukmanTu chinna railinJanula koTTUkunTunnayi”(ST98)

“Her heart was beating like engine . . . chuk, chuk . . .”(TT26)

The sentence has native dialectical usage of sounds. Every person who speaks Telugu language is familiar with the train game. This game is played by humming 'chuk, chuk.' As these sounds are familiar to school children, the writer uses them to express the sound of Parimala's heartbeat. In TT, the translator keeps the same words, because the train is known to everyone and can easily relate these words to train sound.

The expression also comes under the category of onomatopoeia. Valero Garcés divides onomatopoeia into four categories-sounds produced by animals (bow-quack), unarticulated sounds by humans (smack, plaf), sounds related to feelings and attitudes (um, hush), and sounds produces artificially (bang, kick). He also mentions that as English is the dynamic language, it can freely take any onomatopoeia words into it. In the above sentence she retains onomatopoeic words in TT.

In the following sentences, she does not use onomatopoeia words directly in TT. She has given preference to meaning rather than expression.

“kisakisa laaDukunTunnaaru”(ST100)

“making funny noises in a low pitch”(TT26)

“gunDe dhandhan mani reTTimpu veagamutoe koTTukumToemdi”(ST99)

“her heart started beating twice as fast”(TT26)

Though the onomatopoeic words are not used in the TT the meaning is not affected. It is the choice of the translator to choose meaning or onomatopoeic expressions of ST. The train sound-'chuk-chuk' is familiar to everyone, the other sounds; 'kisa-kisa', 'dhan-dhan' are not well-known sounds to all TT readers. Familiar words can be taken directly to TT, the other words are given meaning in TT.

“klaasulo mottam muppaijatala kaLLu tanavaipea tirigeayi “neeninchea' anTu.”(ST100)

“Twenty pairs of eyes turned toward Parimala. They all said, “All this, because of you!” (TT27)

Every language has its own peculiar quality of expressive dialects. These expressive dialects carry sarcasm, irony, doubt, amazement, exclamation, amazement etc. When these expressive dialects are translated, it is not possible for the translator to carry the same expression in TT. The translator has to use question mark, exclamatory mark, colon etc to carry the expression up to some extent. Still this technique does not carry the complete expression of ST. The translator gives description to these kinds of expressions.

“ponleddu opaniyipoinaayi poyiddi”(ST101)

“Might as well get it done now. One errand done is one less thing to worry about”(TT27)

The above sentence is an example for informal usage of language and particularly related to village people. This is also called habitual language. The habitual language is suitable to ST, the translator does not find an equivalent expression in TT. Generally, for habitual language, translator gives more importance to meaning rather than the language. If the language is more important, translator uses ST words in TT and gives note for it. This is explained with the following examples.

“magavaaDu”(ST101)

“magavaaDu”(TT28)

The translator has given note for magavaaDu, because she retains the ST word in TT.

“aaDavaaDu”(ST102)

“aaDavaaDu”(TT28)

This is also another new word in TT which is a direct extraction from ST. Both 'magavaaDu' and 'aaDavaaDu' are inter linked, she gives meaning for 'aaDavaaDu' in the note of 'magavaaDu'. As these two words are very important and have meaningful connection with the theme of the story, she transliterates them to TT. Use of translation method depends on the importance and connection of ST words with the theme. Too many ST words in TT create ambiguity and TT reader cannot comprehend them properly.

“EDukoTTeasariki kanchammundu kuchoepoetea soeSha vaccheastundi aayanagaariki”(ST102)

“He must eat on time, always as a matter of principle”(TT28)

The above sentence is another example for habitual practice in villages. Village people give their own illustrations to explain the consequences for not following these habits. This sentence has two types of connotations-one is related to habit and the other one is consequence. The translator avoids consequence and explains the sentence as a principle in TT. This is called generalizing the sentence to make the work simple.

“ea chemmacheakkanoe aaDutunappuDu”(ST102)

“when you jump and skip”(TT28)

Chemmacheekka is a folk game. Folk games are special to particular places. In ST, the game is used to explain that the players' objects will fall down, when they play the game. Folk games cannot get any equivalent words in TT as these words are not directly related to theme, the translator uses semantic words

jump and skip. This is another technique mostly used by translators. If ST words do not have equivalent words they prefer to use semantic words in TT.

“paripoorNa chandrabimbamuvole Saantamai kaLakaLalaaDu mogambuvaDu
unna toeraskunDayi chuuDanga tagu meani sobaguvaaDu
aa saayaa maayaasamanaka guru vara padaabja SuSruusha nerapuvaaDu
gaani adi eami paapamoe gaDagi yokka paaThamayina appaginchina paapamuna
boDu”(ST103)

“His face was like full moon, peaceful and bright, he was tall and well-built, he would serve the teacher nonstop and without complaint; however he could never recite a single poem in his life”(TT28)

The poem is told by a Telugu teacher in Telugu class. So the translator gives the meaning of the poem in TT text. Though the translator gives it's meaning, it does not bring any changes in the theme of the text.

“aarshaprayogam”(ST104)

“aarshaprayogam (Poetic License)”(TT29)

This is the best example for equivalent translation. As this is related to figures of speech in literature, she gets an equivalent translation for this.

“mashTaaru chatvaaram kaLLaddaalu savarinchukunTuu”(ST106)

“adjusting his glasses”(TT30)

The above sentence is an example for one of the familiar expressions in many Telugu stories. The old teacher is indicated by using spectacles. Spectacles are common for old man but description of it using an adjective is a special dialectic usage in ST. she avoids this special usage of ST and uses general word in TT.

“joele”(ST107)

“bag”(TT30)

This word signifies many meanings. In Indian context this meaning varies from person to person. When this is with the beggar, it gets informal meaning. The same object obtains another meaning when it is with a sage. A sage bag is a symbolic representation for sanctity. In this story, it is used to represent the knowledge of a writer hidden in the bag. This meaning of ST is not carried properly to TT. As the word signifies multiple meanings in different contexts, she uses a general word for it.

“boTTupeTTi, taambuulam chetiloe peTTaaru”(ST107)

“She put *kumkum* on their foreheads and gave them the *paan* leaves”(TT31)

This sentence reflects the ST culture. When a woman comes to house, it is a practicing ritual of putting *kumkum* on the forehead and giving *paan* leaves to her. The translator uses the familiar words in TT. *Kumkum* conveys the ST meaning in TT. But *paan* leaves creates ambiguity for TT readers. If she used them directly and gave note for them, it would have given great effect.

The difference in the translation methods of the two stories is discussed with illustrations from the story. The first story is mainly focused on theme, so general translation methods are suitable and they work out well. When it comes to the second story, the theme is related to village culture. Village dialects are frequently used by the author in ST. When these are translated, the translator gives preference to meaning rather than language. Sometimes it works out well and in some cases it creates ambiguity. This ambiguity is cleared when the entire story is read by TT reader.

From the above observations, it is clearly understood that while translating the texts, the translating theories helps only in some aspects. The translator has to choose his/her own methods to communicate the message of the author properly without creating any ambiguity even after reading the entire text.

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ERRORS MADE BY YEMENI EFL STUDENTS IN THE USE OF THE PREPOSITION OF TIME (AT, IN AND ON)

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Abstract:

This study aims at investigating errors in using the confused prepositions of time (at, on and in) committed by twenty Yemeni EFL university students of Faculty of Education Toor.AL-Baha at Aden University in the academic year 2016/2017. The researcher used grammar test to collect the data. The test consisted of ten sentences. The students were asked to fill in the blanks with the correct preposition, at, on or in. The result revealed that the participants made (122) errors in using the three above prepositions of time. These errors included (51) errors in using the preposition (in), (48) in using preposition (on) and (23) in using preposition (at). It also revealed that all errors were substitution errors. These errors were caused because of the lack of mastering the rules of prepositions of time in the target language (English) and because of the interference of the first language (Arabic).

Key words: *Prepositions, prepositions of time, errors.*

Introduction

The English prepositions system is considered one of the most difficult problems for any EFL learners. One reason for this difficulty is because EFL learners usually try to relate the English prepositions system to the prepositional system of their mother tongue. This difficulty also rises because of the differences between the mother tongue and English as a foreign language. The two languages have many differences in number, meaning and usage of the prepositions.

The main problem that faces EFL learners is that some Arabic prepositions do not have an exact equivalent in English and vice versa. For example, the Arabic preposition /fi:/ has many equivalents in English such as (at, in, on, with, inside). This research tries to investigate errors committed by the students of English language learners at University of Aden, Faculty of Education Toor-AL-Baha in the use of confused prepositions of time (**at, on and in**).

Statement of the Problem

Many problems and common errors occur when a learner writes or speaks English. The misuse of the prepositions of time (at, on and in) is one of the most difficult problems faced by the learners of English as a foreign language. As an example of the misuse of the English preposition: She goes to the gym in Friday. From this example, we understand that the student translated the English preposition (in) into his/her mother tongue (Arabic) preposition (fi:). The Arabic preposition (fi:) can be realized by three English prepositions (at, on and in). This paper aims to investigate the errors of using the three prepositions of time that are made by the first level students in Yemen and tries to find effective solutions in order to overcome these problems.

The Objective of the Study

This study aims to shed light on the prepositions of time (at, on and in) and the problems that encounter the Yemeni students who study English as a foreign language in using those prepositions of time.

Based on that, this study tries to achieve the following aims:

1. To identify errors made by Yemeni students in the use of the prepositions of time (at, on and in).
2. To know if the mother-tongue influences the students' performance when using the prepositions of time (at, on and in).
3. To identify other sources of errors made by Yemeni students.

Research Questions of the Study

Based on the objectives mentioned above, this study aims to answer the following questions.

1. What are the types of errors made by Yemeni students in the use of the prepositions of time?
2. How does mother tongue influence the students' performance when using the prepositions of time (at, on and in)?
3. What are other sources of errors made by Yemeni students in the prepositions of time?

Limitation of the Study

This study is aimed to identify prepositions of time errors made by the first year students at Faculty of Education Toor-AL-Baha at Aden University during the academic year (2016-2017).

Literature Review

Error Analysis

Error analysis is considered as one of the best ways that describes and explains errors made by the learners who study English language as a second or a foreign language. It reveals the types and sources of these errors. It is defined as an activity to reveal errors made by learners in writing and speaking. It is an essential source of information to teachers. It provides information on students' errors which helps the teachers to correct students' errors and also improves the effectiveness of their teaching. The term error analysis has many definitions were given by some of the scholars for many years. For example, Brown (1980, cited in Sawalmeh 2013) defines error analysis as “the processes to observe, analyze, and classify the deviations of the rules of the second language and then to reveal the systems operated by learner” (p.3). Another definition of error analysis is given by Crystal. He defines error analysis as “a technique for identifying, classifying and systematically interpreting the unacceptable forms produced by someone learning a foreign language, using any of the principles and procedures provided by linguistics” (1987, p.112).

Definations of Preposition

A preposition is one of the eight parts of the speech that shows relationships between a noun or a pronoun and another word or words in the sentence. **Harris (1951) defines the word preposition as “a part of speech, devoid itself of signification, but so formed as to unite two words that are significant and that refuse to coalesce or unite themselves” (p.253).** Wishon and Burks (1980) state that prepositions are “always followed by nouns or pronouns. They are connective words that show the relationship between the nouns following them and one of the basic sentences elements: subject, verb, object, or complement” (p. 285).

In addition to that, Quirk and Greenbaum (2000) state that “a preposition expresses a relation between two entities; one being represented by the prepositional complement of the various types of relational meaning, those of place and time are the most prominent and easy to identify” (p. 143).

Basic Uses of Prepositions of Time AT, ON and IN

AT

Murphy (2012:242) explains uses of the preposition of time (at) as follows:

It is used with time (hours, parts of the day and meal times).

At eight o'clock, at noon, at dinner time.

It is also used with these expressions: at the weekend / at weekends, at Christmas, at the moment / at present, at the same time

ON

This preposition is used with days of the week, dates, parts of the day, particular occasions and anniversaries, festivals (Alexander, 1988, p.161).

On Friday, on May 3rd, on Saturday evening, on that night, on your birthday, on christmas day.

IN

According to Eastwood (1999:289) the preposition of time (in) is used with year/month/season.

In 2018, in June, in spring

It is also used with the parts of the day such as morning, evening etc... when they come after the definite article (the). We can say: In the morning, in the evening, in the afternoon

The other uses of the preposition of time (in):

It is used for the time it takes to complete something.

I did the crossword **in** five minutes.

It is also used for a future time measured from the present.

Your photos will be ready **in** an hour. (= an hour from now)

Previous Studies

There are studies done on the use of prepositions of time (at, on and in), for example, a study by Loke, Ali & Anthony (2013). The main aim of this study was to investigate English prepositions of time, (on and at) presented in the Malaysian Corpus on Student's Argumentative Writings (MCSAW) from Form 4 and Form 5 in Malaysia. The participants of this study were (1010) students from Form 4, Form 5, and college student schools in Malaysia. The results revealed that students had difficulties in understanding the correct use of preposition of time. For example, students committed errors where they added a preposition in a sentence where it was not needed and also use wrong preposition.

In another study by Ibrahim (2017), the main object of this study was to investigate the problems encounter (ESP) students in using English prepositions of time (on - at - in). The sample of this study was (40) students. The researcher used a questionnaire I to collect data. The results showed that the majority of the students encounter problems in using prepositions of time.

Methodology**The Participants**

The participants of this study were twenty (20) students from the Department of English, Faculty of Education- Toor-AL-Baha, Aden University, Yemen for the academic year 2016-2017.

The Test

The test was designed in a form of filling in the blanks. It was consisted of ten sentences. The students were asked to fill in the blanks with the correct answer from three alternatives, that are (at, on and in). The main objective of this test was to examine the ability of students in using the three prepositions of time (at, on or in) appropriately.

Results and Discussion

This section presents the results and discussion in accordance with the order of the aims and questions of the study.

Table (1) below shows correct answers, number of the correct answers, wrong answers and number of the wrong answers which have been committed by the participants in using prepositions of time (at, on and in).

Sentence.No	Correct Answers	No. of Correct Answer	Wrong Answers	No. of Wrong Answer
1	on	8	in	12
2	in	6	at	14
3	on	4	in	16
4	at	9	on	11
5	in	14	on	6
6	at	12	in	8
7	in	7	on	13
8	on	11	at	9
9	at	5	in	15
10	in	2	on	18
Total		78		122

The table above shows that the students committed (122) errors from the total number in the use of prepositions of time (at, on and in). The highest number of errors was in using preposition of time (in) that is (51) errors, the second number was (48) in using preposition of time (on) and the lowest number is (23) in using preposition of time (at) as shown in table (2) below.

Prepositions of time	In	On	At
Number of Errors	51	48	23

Errors in Using Preposition of Time (IN)

The preposition of time (in) was used (51) times instead of the correct prepositions (on and at). It was used (28) times instead of (on) and (23) times instead of (at). Examples:

In instead of on / at

- 1- Mohammed is playing tennis **in** Sunday.
- 2- My sister's birthday is **in** the 5th of January.
- 3- She gets up **in** eight o'clock.
- 4- The shop closes **in** midnight.

Errors in Using Preposition of Time (ON)

The preposition of time (on) was used (48) times instead of the correct prepositions (in and at). It was used (11) times instead of (at) and (37) times instead of (in). Examples:

On instead of in

- 5- My friend comes home on lunchtime.
- 6- My birthday is on May.
- 7- It rains on winter.
- 8- I learnt reading on three months.

Errors in Using Preposition of Time (AT)

The preposition of time (at) was used (23) times instead of the correct prepositions (in and on). It was used (14) times instead of (in) and (9) times instead of (on). Examples:

At instead of in/on

9- The children like to go to the park at the morning.

10- They arrive at Friday evening.

Conclusion

This study investigated errors committed by Yemeni EFL university students of Faculty of Education Toor.AL-Baha at Aden University in using three prepositions of time (at, in, and on).

The result showed that the participants made (122) of substitution errors. The highest number of errors was (51) in using preposition of time (in), the second number was (48) in using preposition of time (on) and the lowest number was (23) in using preposition of time (at). This might be attributed to the fact that English prepositions of time are different from the prepositions in Arabic in number, meaning and usage of the prepositions.

This study recommended the teachers to pay more attention when they teach these prepositions and to raise the students' awareness about using prepositions of time in general and about these three confused prepositions in particular.

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MAPPING THE ILLUSTRATION OF LORD SIVA AS A HEROIC TAMIL KING AND GOD IN APPAR'S HYMNS

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Abstract:

Appar Tirunavukkarasar Nayanar was one of the four Saivite spiritual teachers who succeeded in conjuring up a tangible or substantial image of Siva in the devotee's mind through poetry. This paper attempts to present a critical reading of the Hymns of Appar, Saivite saint by evaluating the representation of the popular Hindu deity Lord Siva in the hymns in relation to the Bhakthi poetry of the seventh century. The characteristic of religion often transposing onto literature and it's soundness in the case of Saivism, which animates Bhakthi poetry is another aspect explored in the paper. Even though Saivism, refers to the tradition which follows the teachings of Siva and which follows the deity Siva, or sometimes his consort and power, Sakti, the hymns of Appar are not just about religion, but are also vehement expressions of a culture and society as they are in a participatory medium and establish a contact between the devotees and Siva. Analysing the hymns in terms of the socio political situation in the backdrop, render concreteness to the image of Siva, who could be read as a powerful King loved by his subjects and praised by the bards in his court. The central aim of the paper is to demonstrate how the realistic iconography of the hymns facilitates the depiction of Siva as a Tamil heroic King and God, an ideal celebrated during the politically volatile Pallava period.

Keywords: *Religion and Literature, Saivism, Lord Siva, Bhakthi Poetry.*

Excruciation of a region's history informs the readers how religion has occupied a major role in the development and evolution of its civilization and culture. Religious history of India is not an exception as the then dominant religion Hinduism enriched the cultural and human development as a whole. Saivism, a sect of Hinduism has had an elongated and incessant tradition which transcended the lives of people. "Saivism refers to the traditions which follow the teachings of Siva and which focus on the deity Siva, or sometimes his consort and power, Sakti" (Flood 149). Literature and religion are intertwined in a way that the latter often transposes onto the first and it is the same with Saivism too, which invigorates Bhakthi poetry. The fundamental aim of this paper is to exemplify how the Tamil poet Appar carved the image of Siva as a Tamil heroic chieftain and a God in the hymns by providing a close reading of the poems in relation to the Bhakthi poetry of 7th century.

The Bhakti movement had its origins in Tamil Nadu in 6th century C.E before it spread to other parts of the country. A.K. Ramanujan describes Bhakti as "a great, many-sided shift [which] occurred in Hindu culture and sensibility between the sixth and ninth century" (103). Romila Thapar explains the possible reasons for the widespread admiration that Bhakthi received. She observes, "It may have been a reaction to the formalistic Sanskrit culture and religious practice introduced into elite circles, and a reluctance to be subordinated to this culture" (355). Among the first cults devoted to Bhakti were the Tamil Vaishnava and Saiva sects popularly known as Alvars and Nayanars. These saints wrote devotional hymns in Tamil, which were "the first literary expression of emotional Bhakti" and the "first Hindu sectarian scripture in a vernacular language" (Peterson 4). These cults identified themselves as the true advocates of the Hindu tradition and denounced the two unorthodox religions of Jainism and Buddhism. They travelled with

fellow devotees to worship and sing songs in praise of Lord Siva and Vishnu at temples and shrines across the length and breadth of Tamil Nadu.

This enquiry has been narrowed to a study of the hymns of Saivite saints (Nayanmars), with the focus on the *Tevaram* poet Appar (Tirunavukkarasu). 796 hymns were collected by Nambiyandar Nambi in the 10th century during the reign of Rajaraja I to constitute the *Tevaram* corpus, the Saivite canonical literature. This massive volume encompasses 383 hymns (*padikams*) written by Campantar, 313 songs (*paattu*) by Appar and 100 hymns of Sundarar. The songs combine the essence of classical Tamil poems of love and war, Vedic hymns, folk songs and Sanskrit *Stotras*. Their songs were associated with particular temples and were later incorporated into the rituals of temple worship.

In the Tamil literature that preceded the *Tevaram* authors, “Siva has no indigenous persona comparable to Vishnu as *Mayon*, the pastoral God of the late classical Tamil poems”. In books like *Tolkappiyam*, there is no mention of Siva but the classical works like *Narrinai* and *Paripadal* provide descriptions of his physical features. In 6th century, the Nayanmars visualised and celebrated the cosmic dimension of the image of Siva using iconographic and realistic imageries in their hymns and songs. Appar who lived in the 7th century spent some years as a Jain monk before he re-embraced Saivism. His poems reflect the remorse at having paid heed to the “mean Jains” (Nagaswamy 16). Appar's poetry conjures up a “concrete image of Siva” in the devotee's mind (Peterson 29). For example,

See the lord; see him, who dances, holding fire, In the
wilderness of the burning ground
On strong shoulders like coral hills Lie coils of matted hair
Like branching sea coral Around the hair a hooded snake
Winds like a streak of coral. With the snake my father
bears The coral red eye
And the young moon
Is a white flower on his crest. (Appar IV. 114.1)

In this verse, Appar presents the image of Siva as *Nat raja*, the cosmic dancer. He doesn't employ clever conceits or fanciful imagery to enrich the aesthetic of the stanza. Simplicity of expression and realistic iconography make the poem different from the Sanskrit court poetry. Appar creates a straightforward, solid image of Lord Siva in the hearer's mind when he says, “on strong shoulders like coral hills / lie coils of matted hair” (3-4). He adds sensory detail - “around the hair a hooded snake / winds like a streak of coral” - to complete the word-picture (6-7). This resembles a “heroic praise poetry, in which a loyal poet will not praise anyone other than his master; but the poem also rejects the classical panegyric modes (“bounteous as the rain”, etc.) used in praise of kings and chieftains.” (Sastri 164)

Similarly in the song titled “Portrait in Silver”, Appar presents the image of Siva as *Bhikshataka*. “He bears a skull / Like a silver conch shell / His twisted white sacred thread / Shines like a strand of silver rope” (1-4). The “skull” is like a “silver conch shell” and he has a “twisted” “white” sacred thread. No complex figures/ poetic devices are utilized. This description might be considered as the poetic counterpart of the iconographic depiction of Siva as *Bhikshataka* that we see in South Indian Siva temples. The figures of speech are derived from nature and their everyday experience. “The characteristic genius of this poetry is in its lack of metaphysical abstraction; even its most complex thinking is done in terms of physical detail” (Ramanujan 28).

In verse IV.8.10, Appar invokes the popular image of Siva as *Ardhanareeswara*. He sings about the “earring (*curul*) of bright new gold” that “glows on one ear” and the “coiled conch shell (*kuntalam*) that sways on the other”. He shows the reader how the Lord comes with “matted hair adorned with sweet *konrai* blossoms on one half of his head/ and a woman's curls on the other”. In the Vedas, Siva is represented as Rudra-Siva, who manifests himself in all elements of nature. Appar perceives Siva as “the sprout and root/ true friend to his devotees” (VI.229) and as discernible in “the wild aspects of nature and in all forms of

life” (Peterson 95).

So Appar tries to depict Siva as the mighty God of Dance whose stage is the cosmos; as the divine power who does miraculous deeds to save the universe and takes up multiple forms. He offers “a suggestive, sharply defined descriptive vignette” (Peterson 27) of Lord Siva. The God is perceived by the devotee himself, through his own eyes. There are no poetic intermediaries to “steer” him away from the experience, thus rendering the image of Siva as a familiar figure, more or less like a popular Tamil chieftain (87). This mode of praise seems to be a deliberate act from the part of the poet to graft the hymns onto the socio political reality of the age. This takes us to the next part of our enquiry. Siva is described as “Lord”, “chieftain” and “King” in many of Appar's poems. For example, in the verse IV.48, he sings, “The lord of Appati/who wears the blooming *konrai* in his hair” (1-2); verse IV.121.1 shows “The Lord of Arur/who wears the *aksa* beads” (1-2); verse IV.20.10 calls upon “that Lord of Tiruvarur” and verse IV.31.4 speaks of “Katavur Virattam's Lord”. There are references to Siva as “The King of Pacur”/ “The King in Alappur” (VII.47); and “the king of the Himalayan gods” (I.69). IV.30.2 hails Siva as the “chieftain of Kalippalai's seashore tract”. Throughout the hymns, Siva is praised as the Lord who presides over a particular place or the King/ dweller of a particular South Indian shrine.

The Nayanar's model for the image of Siva was the “Tamil king/ruler”, who was the embodiment of all ideals and was the hero who saved his land from invaders and performed miraculous deeds for the sake of his countrymen. Verse IV. 114.1 can be studied as a *Purampoem*. The references to wilderness, fire and redness enlist war imagery to praise a hero of war, possibly the King who won the battle, rescuing the subjects a hero who is compared to a god and is unequivocally praised. It would be instructive to compare the structure of Appar's hymns and that of a *puram* poem, translated by A. K. Ramanujan.

My lord has great shoulders
Though he now eats rice pap in prison. And I,
outside his prison
Grow sallow as gold For want of him.
When he enters the battlefield And takes on those
warriors Who brag at the festivals
In the great resounding city,
He is the swell and ebb of the sea In the harbor
That terrifies sellers of salt.¹⁶
(Nakkanaiyar: *Purananuru* 84)

The point of this poem is the extolling of the hero's strength and power. He has “great shoulders” and is the “swell and ebb of the sea”. This is the same tone that Appar's eulogy of Siva embodies. Appar addresses Siva as “My lord” in most of his hymns. In a similar vein, Appar too praises Lord Siva who “shot at the citadels” and “swiftly subdued the demon “and is the leader of the “*ganas*” (Peterson 127). The Nayanars seem to assume the persona of the devoted bards at the Tamil courts who sang songs in praise of the King to win favours from him. “The King in Tamil literature is seen to control the forces of nature and when he goes to the battlefield; it becomes a ground for the unleashing of sacred forces” (Paul and Yandell 246). This magical aura which surrounded the battle resulted in the deeds of individual heroes taking on heightened importance. Hero stones were erected in Tamil Nadu not simply to honour the hero but “to provide a place for his powerful spirit to inhabit” (Sastri 235).

For a period of over 300 years from the middle of the 6th century A.D., the history of South India is “virtually the story of mutual conflict among three powers seeking constantly to extend its empire at the expense of its neighbours. The three powers were the Chalukyas, the Pallavas and the Pandyas” (Sastri 132). It was the time of constant wars, raging battles and shifting boundaries. The Pallavas under Mahendravarma I fought a number of battles with the Chalukyas. If we interpret the hymns with this socio

political situation in the backdrop, the image of Siva could be read as that of the powerful King loved by his subjects and praised by the bards in his court. Mahendravarma I was a great patron of art and architecture. Interestingly,

Appar's Siva "listens and takes delight in their songs" (II.42.4). The fact that "queens occupied a position of equal importance with the King" could be seen reflected in the glorification of 'Ardhanareeswara" (Sastri 45). To add to it, the process of localisation takes place in Appar's hymns, thus "merging his cosmic persona with his local identity" (Peterson 34). He sets the Lord's gallant acts of destruction - burning of the three cities, execution of the Love God *Kama* and the cosmic Dance of Nata raja in Tamil rural areas, possibly equating them to the heroic acts of the Kings in their exploits. For example, Appar explains the legend of Ravana's effort to uproot Kailasa in verse IV.39. 10 as set in Aiyaru shrine.

The demon was crushed, And fell down
on the earth; Yet when he gained
wisdom,
The Lord who dwells as honey in Aiyaru
Blessed him with his grace. (5-10)

Lord Siva is well known for a multiplicity of representations; as Flood observes, Siva is a "god of ambiguity and paradox" (150). In Appar's poems, we see two distinct images of Siva emerging simultaneously. One is that of Lord Siva, the most powerful among the tripartite, according to the Saivists. There is a self-conscious love for the deity expressed in the poems peculiar to Bhakthi tradition. The diverse images converge at a single point Siva as the "god who delivers his devotees from fear" (Peterson 38). Another picture is also articulated in the poems that of a quintessentially Tamil king-hero-god who dwells in Tamil landscapes. In several ways he manifests as the true hero of *Puram* poetry, the Tamil King or chieftain in Appar's poems.

Thus, with the detailed and expansive images of Siva that Appar brings in the poem, he evokes a collective voice: the voice of a whole land. In what can be called a unique accomplishment, Siva is presented as the all-embracing God and the brave chieftain of Tamil land in the hymns. The hymns acquire the form of a participatory medium- establishing a contact between the devotee and Siva. But they are not just about religion, but are also vehement expressions of a culture and society. Such a study of the context and meaning of the *Tevaram* poems helps us to learn not only the history of the religion but also the values and ethics of a whole generation. Practising Saivites in Tamil Nadu attach a symbolic value to *Tevaram* and even today, there are temples dedicated to Siva in nearly every village where devotees meet and chant the hymns and celebrate festivals associated with the saints. This reminds one of what A. K. Ramanujan remarked about *Tevaram* poems, "The Tamils, in all their 2000 years of literary effort, wrote nothing better". (115)

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MASEFIELD'S *SALT-WATER BALLADS*: A BOHEMIAN SURVEY

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Abstract:

Closely linked with Romanticism in literary discourses, 'Bohemianism' is an interesting and enticing leitmotif to be easily discerned in the poetry of the poet laureate John Masefield (1878-1967), esp. in "Salt-Water Ballads" (1902). Really speaking, there is hardly one soul in the magnificent realm of literature, whose instincts have not turned towards the vagabond-like pursuits of nature. A bohemian is a happy, socially indifferent person whose mind never intoxicates at the prospect of power, pelf or position. He is happy with and lost in his own world of joy, loveliness and wonder, savouring each and every bit of nature's revelation achieved through the senses. This romance with nature, to put in Wordsworth's words, is all about goodness and ever a blissful one since nature "never betrays the heart" who loves her. Young Masefield in his immortal "Salt-Water Ballads" pours out his heart by reflecting upon the various moments of charm he enjoyed with the sea in particular and nature in general. But how he has achieved the fabrication of a single harmonious thread in his depiction of sea-imagery is a matter of wonder. But he has tremendously blended his passion with the knowledge he has of the sea.

Keywords: *Nature, Bohemianism, Romantic, Magnanimity, Spiritualism*

Starting from the 'A Consecration', where the broad-minded poet discloses his poetic credo that he desires to portray 'not the ruler' but the underprivileged, the unsung itinerants, 'the tramp of the road', to the 'A song at Parting' in which the ripened poet wishes to get ready for a serene afterlife through a calm death, the volume "Salt-Water Ballads" has a long catalogue of poems filled up with the bohemian ingredients. The poems, as the critics W H Hamilton and Muriel Spark have already observed, are full of colloquial idioms used by Masefield and his fellow-mariners. The ballads tell tales of those wretched sea-men who, despite living from hand to mouth, don't forget to listen eagerly to the wind's mysteriously beautiful music and see the romantic sky and the sea's surface. Poems like 'Trade Winds', 'A Ballad of Cape St. Vincent', 'The Tarry Buccaneer', 'The West Wind', 'The Gallery-Rowers', 'Vagabond', 'Personal' are documentation of uncontrollable thirst and fascination the sea-poet feels for his dear sea. But this paper seeks to examine the bohemian nature of the Masefield poems by analyzing the prime two representative poems in the volume, namely 'Sea-Fever', a talisman for Masefield and 'A Wanderer's Song'. At the same time, the other most characteristic bohemian poems from the volume will also be examined.

'Sea-Fever' is the prime Masefield poem through which he is known worldwide. It is the poem that introduces us with the quintessential Masefield. The poem has twelve lines, divided into three separate quatrains. In the first four lines, the poet makes his desires known by asserting that he must near the lonely seas and the sky for the umpteenth time and take an adventurous voyage on a tall ship with the pole star as his faithful guide. He also reveals his wish for heeding the wheel's kick, the wind's eternal song, and for viewing the shaking of the white sail

I must down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking
And a grey mist on the sea's face and a grey dawn breaking.

The phrase 'grey dawn' may intensify a negative and destructive aspect of the sea, but that does not

disinterest the poet. Thus, through a plethora of sea-images the poet has created a mood that is at once hopeful and hopeless as the sea is associated with both blissful and baneful outcomes. In the next four lines, the bohemian poet explains the cause of his marine madness; he likes to desert his hearth and home as the wild calls of the running tide, the wind, the flung spray and the blown froth of sea-waves and the sea-gulls continuously unbalance him. This personification of all the natural elements on the part of the poet is nothing but a symbol of his own piercing wanderlust. The poet firmly confirms that he can't deny the wild calls, and so is well-disposed to take up his journey.

The last four lines are a continuation of the second quatrain in which the poet wishes to rove the curious routes of the sea-gulls and that of the whales, where the wind lashes him pungently like a sharp knife. But despite this angst, his bohemian interest to the sea never diminishes; rather within the perils of the voyage, he seeks the enjoyment of a "merry yarn" from one of his happy shipmates. Thus, the jovial mood of the poet is a certification or indication of his profound magnetic attraction towards the vagrant life of a voyager. However as a true Christian he has other desires also. He wishes that after the journey is over, he must have the boon of some happy remembrance by people on earth whom he loves very much: 'And quiet sleep and a sweet dream when the long trick's over'. However, it is in the first line of the third quatrain that the poet declares himself as a bohemian: 'I must down to the seas again to the vagrant gypsy life'. The sea is a living entity. Finally the title 'Sea-Fever' itself hints at the way the poet suffers from a feverish obsession with the sea.

'A Wanderer's Song' is the immediate next poem to 'Sea-Fever' in the volume. In it too, the poet at the very outset makes his condition and intention clear that he is not going to remain quarantined within homely boundaries. Like Tennyson's Ulysses, who loathes the artificial home, he says

A wind's in the heart of me, a fire's in my heels,
I'm tired of brick and stone and rumbling wagon-wheels
I hunger for the sea's edge...

The symbolic 'wind' and 'fire' hint at the energy and enthusiasm he feels for gaining proximity to sea, his soul's sole guide. Like a romantic poet, Masefield can't stay at home because his real heart mate is the face of the earth, the beauty of the sky and the mesmerizing, unending sea. One noticeable cause about this urgency is that, as he asserts, he is 'tired of brick and stone and rumbling wagon-wheels'; like Gerald Louis Gould who, in a similar vein, announces in his poem 'Wander-Thirst': 'Beyond the East the Sunrise, beyond the West the Sea/ And East and West the Wander-Thirst that will not let me be', the marine poet is also seized with a strong wander-lust or sea-lust. His bohemian self is so hasty that he dies to see the 'lifting foresail-foot', 'yawls and ketches', 'the sea-wind', 'the tide', 'the rusty hulls' and 'the gulls' and to hear the 'clucking, sucking of the sea'. Such an insanely deep yearn is rarely seen in a human, and in this regard Masefield, the pelagophile remains unparalleled. Time and again his mention of the varied neritic allurements indicates the density of love he possesses for the sea, and he is never monotonous in his affirmation. Rather he has the conspicuous marvelousness of expression

Oh I am tired of brick and stone, the heart of me is sick
For windy green, unquiet sea, the realm of Moby Dick.

Such lines appear in plenty in "Salt-Water Ballads". The poet's fondness for the topsy-turvy pelagian ambience is again a proof of his romantic zeal. The poet, it is to be contextually mentioned, is much similar, in his attitude to the sea, to James Reeves, his contemporary.

The two quoted lines are also important for their intertextual reference to Herman Melville whom the poet favoured reading. The poem 'A Wanderer's Song', therefore, truly represents all the bohemian poems in the volume where Masefield's preoccupation with the sea is visible from all corners. The title of the poem itself gives us ample notification of the nature that both the poem and its poet have. It is about the

aimless, directionless life Masefield once pursued both on HMS Conway and Gilcruix, and the inexpressible amount of charm and amazement he used to gather in his maritime oceanic life. His is a heart totally dedicated to the sea, and therefore unspoiled, unsoiled by any narrownesses. To understand the bohemian nature of "Salt-Water Ballads" and to get hold of the poet's fragrant mood, we should better look at the other few poems of the volume. In 'A Valediction', the poet enthusiastically bids all adieus before venturing into his journey over the sea

We're bound for the blue water where the great winds blow,
It's time to get the tacks aboard, time for us to go.

The joy associated with the lines is like that of a child who is, as it were, going to undertake a train journey for the first time. While sailing, the poet is fascinated by listening to sealoers and simultaneously invites us to 'hear the yarn of a sailor/ An old yarn learned at sea' ('The Yarn of the Loch Achray'). In 'Sing a Song O' Shipwreck' and 'Burial Party', the poet pays tearful tribute to those souls lost amidst the wondrous sea, much like Maugham's Wilson in 'The Lotus Eater'. The poet's mention of his friends (e.g. Jim, Tom, Harry, Bill, Jakey) on board the ship, with whom he shared his weal and woe of marine experiences, is interesting and exciting in that the cabin boy, the young Masefield vividly makes his presence in our imagination with all the characteristic sordid attire and duty on the ship. Muriel Spark in her biography "John Masefield" mentions this broad-mindedness of the poet: 'In this age, the serious creative writer who is at the same time capable of self-identification with the activities (as apart from the impulses, desires, motives) of his fellow-men is phenomenal'.(p.26)

Now, with all these shipmates, the poet readies himself for the feast which a sea-voyage sometimes nauseatingly offers. The poet, though is never demoralized and disorientated with such marine treatment, says rather jubilantly, in 'A Pier-Head Chorus'

Oh I'll be chewing salted horse and biting flinty bread,
And dancing with the stars to watch upon the fo'c's'le head.

Such defiant zeal is characteristic of all the romantics, say, Wordsworth, Keats, Shelley, Blake who liked to toy with adversity. Now, after all the toiling and soling sea experiences, the poet reaches the harbour and is pacified to see new nature, new marine coastline forms as he is elated in 'Trade Winds'

In the harbour, in the island, in the Spanish seas,
Are the tiny white houses and the orange-trees
.....
There is the red wine, the nutty Spanish ale,
The shuffle of the dancers, the old salt's tale.'

After a long struggle in the sea, the poet thus gets rewarded with healthy drinks and meals and the attractions of a new world. The boy in the poet is so overwhelmed with all this that he even goes to the extent of imagining that he will be a buccaneer with all the ghastly appearances and fun

I'm going to be a pirate with a bright brass pivot gun,
... And a silver flagon full of red wine to drink when work is done

- *The Tarry Buccaneer*

The poet is made by the sea: he is a sea-product. Whatever is associated with the sea the water, the greenery, the mariners, the sky, the birds and even an arduous work is dear to him, however sad, bad or odd it may be. This is madness, this is romance personified. But the romantic poet is patriotic also, for he has a deep-rooted Englishness in him. When he makes his advent in his native English soil, he intuitively realizes it with the coming of warm west wind, bird cries, daffodils, songful thrushes, April's airy agents. He is definitive, after a long maritime wandering, in 'The West Wind'

It's a warm wind, the west wind, full of birds' cries;

I never hear the west wind but tears are in my eyes.

.....
 It's a fine land, the west land, for hearts as tired as mine,
 Apple orchards blossom there, and the air's like wine.

The sight of his country's borderline with the warm affectionate touch of the warm west wind makes him homesick and nostalgic and he is therefore in tears. The phrases like 'fine land', 'air's like wine' symbolise his possessiveness, and the poet 'tired' with long peregrination is illimitably elated, for the heart who has rambled a lot at foreign lands knows best the value and meaning of a homecoming. The final line of the ballad, 'In the fine land, the west land, the land where I belong' seals his patriotism far more forcibly.

It is interesting to note that John Masefield is more a romanticist than a realist. According to W H Hamilton, 'The sea has never been more lovingly, more intimately sung' ("John Masefield: A Critical Study", p. 146). The poet's idol, the aforesaid "Moby Dick" author, wrote about the sea, of course, but in an objective and in a more dispassionate way, and in all his descriptive long passages of enviable integrity Melville has rather realistically perfected his art of story-telling. Melville's diametric opposite is his aficionado, Masefield who is avidly sensitive and passionate in divulging the mysteries of the scenic marine imagistic beauties. The poet is surely realist if his longer poems like 'Reynard the Fox' (1920), 'The Widow in the Bye Street'(1912) can be taken into consideration. But the curious poems of "Salt-Water Ballads" have a dazzling glow of romantic imagination and high bohemian ideal. His madness towards the sea is similar to a commitment: whatever may befall to him, his voyaging on the sea is a definite truth 'I must down to the seas again'. This 'mustness' or affirmative tone is a rare positive commitment quite rare in all literary history of all time. The lines like 'Oh, I'll be going, going until I meet the tide' warrant the assurance that in case of his not fulfilling the intended romantic desire he may be in some sort of neurasthenia, for the sea has totally wrought his inside out. Such frenzied bohemian committed attitude is not without its sweetest of fruits, for such a soul knows no complications, no indecencies or double-dealing. The line from 'Sea-Fever': 'And all I ask is a tall ship and a star to steer her by' easily proves his heartfelt simplicity. Thus, his austere liberality stretches far away from the clutches of familial conflict or narrownesses. Masefield, therefore, through the ballads establishes himself as a superior human being devoid of malice and thus opens up an immense possibility for posterity to follow in his footsteps. This is no less a gain in a world getting increasingly machine-oriented, intrinsic and difficult to sustain.

The vagabond-life, spent on the sea from the moment he joined the HMS Conway in 1889 till 1901, is much like the vagrant life of W.H. Davies who describes his aimless ramblings in his perennial "The Autobiography of a Super-Tramp" and also in the poetry collections like "The Soul's Destroyer and Other Poems" (1905), "Nature Poems"(1908), "Songs of Joy and Others" (1911).

'Society is all but rude', wrote Andrew Marvell in his 17th century poem 'The Garden', connoting the fact that society is a complex imbroglio of chaos, complexity and disorder. Marvell, therefore, advises us to take a broader outlook and relish the romantic beauty of the garden and its fruity and flowery resources. Masefield, likewise, savours the itinerant touch of nature, ignoring and often disfavoured the urban hustle and bustle, and is able to find things in the light of a liberal attitude achieved from that healthy exposure to nature. Nature, esp. the vast surface of the sea, nurtures him and sustains his soul and pushes him towards becoming a broad-minded individual full of natural, rustic goodness. The vast sea and the unending sky lend him a bountiful disposition that shapes his mental world and spirituality. He develops fundamentally as a human by shirking the demeaning aspects of a human soul. Thus, nature's beautiful world helps a bohemian to know the simple rules of life and spiritually enlivens him in progressing forward by inculcating fraternity, magnanimity and empathy in him. In a world of literature and critical studies where subtlety and novelty are sought for always, Masefield's simple attitude to life for living it better, as reflected in the volume "Salt-Water Ballads", bears no less significance as literature is all about making a

human humane, magnanimous and so spiritual. Thus, Masfield's "Salt -Water Ballads", if felt deeply, can inspire us in developing a feud-free healthy social ambience, awaken a strong mental order and make us more and more sensitive and careful to nature and her serene propitiousness.

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A TRANSCENDENTAL JOURNEY OF ASWAPATHY AND SAVITRI IN AUROBINDO'S SAVITRI : A STUDY

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Abstract:

Man grows beyond the identity of physical and social being when his inclinations turn inwards in order to question the origin of his existence. Eventually, human body is believed and sometimes experienced to be a replica and a microcosm of the entire Universe which is a macrocosm. He breaks the shackles of the ruling factors of Time, Fate and Death when his soul experiences a transcendental journey that tastes a unique level of bliss and touches the state of ecstasy. The paper attempts to show Sri Aurobindo's revelation of the soul journey of Aswapathy and Savitri from the epic Savitri who surpass and challenge the ruling factors by redefining the definition of death. The characters expand the human limitations by exercising on their spiritual faculties which hint us that it is time for us to awaken, surcharge and practice spiritual ascendance. It is a guide to the spiritual seekers who are dwelling in a distasteful experience of surviving in the material world.

Key Words: *Transcendental, Bliss, Soul Journey, Ecstasy, Spiritual Faculty, Fate.*

All is too little that the world can give:
Its power and knowledge are gifts of Time
And cannot fill the spirit's sacred thirst. (Ghose 305, 3.1.1-3)

Man is a colossus of knowledge and a relentless researcher of every possible thing that crosses his mind. But by the end of the day, he is drowned by some unresolved issues that question the origin of his very existence in the world. He begins to contemplate the purpose and meaning of his life. In this process, he realises that there are certain questions that cannot be answered by the areas of knowledge that rule the material world. There comes a phase in everybody's life when one takes a pause to reflect on the progress of one's life by stretching the thoughts beyond the frames of Matter but unfortunately, they are pushed into the box of mystery. To fetch the answers for the origin of soul, one needs to travel inwards by internalising one's senses that are usually spilled outwards. There begins the transcendental journey of the soul. In this context, we observe that Sri Aurobindo developed the epic *Savitri* which reveals the transcendental journey of the King Aswapathy and his daughter Savitri to the inner regions of their soul eventually reaching the higher regions of the universe.

If we analyse the Book Three of *Savitri*, *The Book of the Divine Mother*, we perceive that it explores the transcendental journey of Aswapathy who performs rigorous meditation in order to have progeny. In this process, he reaches to the heights of creation which gifts him enlightenment and unexplainable bliss of a unique level. His experience hints us that a human being possesses the faculty of spiritual consciousness that has all the answers of life, provided we realise its hidden potential and make an endeavor to kindle the spiritual energy. Our soul is in the state of slumber but it is awakened gradually when we withdraw our senses from the external world that dwells in chaos and is enveloped by dust and sin.

To release himself from the pangs of joy and sorrow, Aswapathy ascends to the higher regions to conquer the eternal bliss far from the material world which is dwelling in the knowledge of falsehood. It is not projected towards the Reality. He observes that it is a perfect deception of beauty. As he reaches above,

he realises the purpose of his birth and experiences the sense of universal oneness with the creation. He realises that his soul is but a split form of the very fountain source i.e. God. Aswapathy is reminded of the fact that man forgets the purpose and power of his soul when it descends to the earth, due to the powerful impact of the material world and its gush of generated emotions. "He has forgotten why he has come and whence; / ... His mass is buried in the animal fire." (Ghose 337, 3.4.106-109)

While travelling to the higher regions, Aswapathy well perceives the fact that the material world below is a vanity fair and that it is full of misery and is in utter darkness which needs the presence of God who is in the form of disguise. He experiences that rising above the physical frame of the body and its senses invites transcendental journey which is nothing but finding the path way to real home.

In an abysmal lapse of all things built
Transcending every perishable support
And joining at last its mighty origin,
The separate self must melt or be reborn
Into a Truth beyond the mind's appeal. (Ghose 307, 3.1.82-86)

Aswapathy realises that to join the True self, one must merge in the God by dissolving oneself and his identity of self. It is then one can experience that man is only a split form of the God Himself who is our source of origin. It reminds us of the poem of Sant Kabir.

Prem gali ati sankari, tamein do na samai
Jab main tha tab hari nahi, ab hari mai naahi

The street of love is very narrow, two can't pass through it at the same time. When I was, there was no God (hari), now there is God but I am not. (Dabas)

The path of transcendence is challenging and Aswapathy soars higher and higher in order to attain self-realisation and to spread the awareness of awakening to the entire mankind. He meets the Divine Mother and requests her come down to the earth to enlighten the mankind for which she refuses as it is not yet ready to bear the power of God. "O Son of Strength who climbest creation's peaks, / ... What thou has won is thine, do not ask for more." (Ghose 335, 3.4.37-40)

However, the Mother grants him a boon that a great soul will be born as her messenger in the form of his daughter who will redefine the definition of human limitations and conquers the powers of Fate and Death. As he goes higher, he enters the region of Wisdom where the power of mind multiplies to a great extent. Aswapathy's transcendental journey is perceived to be divided in three levels. First, it is his desire to understand the purpose of his birth, secondly, to conquer the levels and all the planes of consciousness in the universe. Thirdly, it is to spread the awareness of awakening and bliss of its achievement in the entire mankind living on the earth. At this point of time, he realises that the purpose of his transcendental journey grows beyond the individual desire. His soul spreads like a sea and all sorts of pain and sufferings transform into a huge bundle of joy.

A last and mightiest transformation came.
His soul was all in front like a great sea
Flooding the mind and body with its waves;
His being, spread to embrace the universe,
United the within and without
To make of life a cosmic harmony
An empire of the immanent Divine. (Ghose 318, 3.3.54-60)

Here, we have to observe that the rule of feelings and emotions are limited to the region of material world alone where we live and desire to continue living due to the ignorance and greed that cloud our wisdom which tries to hint that the earth is not our true home. Aswapathy's journey can be a universal experience provided we are inclined towards spiritual development. He witnesses various stages and levels of creation that are attuned to one common string of Truth i.e. God. "Apart at peace above creation's

stir, / Immersed in the eternal altitudes... / Companioned only by the all seeing One.” (Pandit 128)

Aswapathy experiences the bliss of unity but he requests the Divine Mother to explain why the earth is sinking in sorrow and the reason behind man's unconquerable feelings. Soon his soul is split into two so that he can see the difference between the world below and the world above. “Two beings he was, one wide and one free above, / One struggling, bound, intense, its portion here. / A tie between them still could bridge two worlds...” (Ghose 331, 3.3.524-526)

It is enthralling to observe that the condition of Aswapathy reminds us of the story from *Swetaswatara Upanishad* where two birds symbolically represent *Jeevatma* and *Paramatma*. The bird sitting on the higher branch of the tree is free from all sorts of desires and is not identified with any object. On the other hand, the bird sitting on the lower branch craves for fruits, comforts and its greed increases with every passing day. This story reminds us of the fact that our inner soul is inherently free from any sort of desire and craving. The external senses of our body are our true enemies which grip us to stumble and push us towards the downfall. We perceive that the soul tends to split into two because it gets contaminated while descending to the material world. Our task is to merge them into one which then undergoes beautiful metamorphoses and attains Supramental level of consciousness. Aurobindo suggests that every human being should aim at exercising on inner consciousness.

As Aswapathy attains the realisation, he goes higher and finds himself in the region of vastness and light where the elements of Time and Darkness are submerged in its vastness. It is vast and blissful. The feelings of bliss, harmony, happiness which were incomplete on the earth seem to take their complete evolution in this region. He tastes a unique height of spiritual ecstasy which is static and seems to be eternal. He tastes the glory of Eternal Truth and feels free from all the burdens of the world below. His soul is one and is merged with the Supreme Being.

...Thrilled with the hidden Transcendent's joy and peace,

There is no more division's endless scroll;

...there was no cleavage between soul and soul,

There was no barrier between world and God.(Ghose 319, 3.3.71-75)

Aswapathy's journey ends in a note of wonderful adventure and he is returned back to the earth with a different level of joy as he attained the knowledge of the purpose of his life. He is glowing with spiritual wisdom. Aswapathy's return to the earth is a message that we are on the right platform to begin our spiritual journey. Sri Aurobindo is among those Saints who never encouraged the concept of renunciation from the physical world. The purpose of the epic *Savitri* is to mainly show that it is time for us to work on spiritual growth, to sharpen it and strengthen it while leading our life of duties. “Sri Aurobindo imparts a contemporary urgency to Aswapathy's spiritual quest, ordeal and discovery by identifying him as modern man in search of the soul. Ours is the world at the hour before earth awakes, still conditioned by mental stupor and spiritual recalcitrance that resist the onset of the pure light.” (Naik 66)

The Book Seven, *The Book of the Yoga* describes the journey of Savitri who follows the God of Death, i.e. Yama to the higher regions of the universe in order to save the life of her husband Satyavan from the shackles of death. On the way to the higher regions, she too experiences the split forms of her soul like how her father Aswapathy did. It was a moment of realisation for Savitri that the world is in dire need for the golden touch of God. She gets to meet the Goddess Madonna who is sinking in sorrow. When asked, she reveals her identity as a part of Savitri's personality itself. She is a symbolic representation of our own shade called 'sorrow'. Savitri realises that a human being is nothing but a unique mix of joy, sorrow, ego and desire which clasps his soul between the material world and the transcendental world and keeps it hidden and non-existent until we awaken our consciousness.

After going ahead, Savitri further hears some Voices that try to stop her and convince her that it is the highest region where she arrived and that there has no more soul - journey to undergo. However, she outgrows them and goes higher to touch the summits of the creation. These Voices represent our own

voices of distraction that try to nip our spiritual growth. She is strong willed and focused.

But I must pass leaving the ended search,
Truth's rounded outcome firm, immutable,
And this harmonic building of world fact,
This ordered knowledge of apparent things.
Here I can stay not, for I seek my soul. (Pandit 637)

The canto two, *The Parable of Search for the Soul* reminds us of the journey from the book *Pilgrim's Progress* by John Bunyan where the pilgrim struggles to overcome all the hindrances. The Mother Goddess reminds Savitri of her purpose and gives her unfailing strength and unconquerable will. "Remember why thou camest. Find out thy soul; seek God's meaning in thy depths. Change mortal nature into the divine, open God's door and enter into communion with Him..." (Pandit 442)

Perhaps the above lines say it all. It reflects the universal impact. It is an apt piece of advice for anybody who is inclined towards spiritual growth. Although it is observed that the characters Aswapathy and Savitri are celestial, extracted from the epic *Mahabharata*, it is not the quality that we are devoid of or do not possess. We are all emerged from the same source of Divine Being just as how all the rays of Sun belong to the Sun and possess the same amount of energy. The spiritual transformation in Savitri that can alter the working force of time and fate is something that intrigued Aurobindo the most and he kept expanding the transcendental journey of them with every detail he got from the revelations of God. The journey is a reflection of the fact that the faculties of knowledge, intellect and even religion are narrowed down to one common point called spiritual practice that takes us to the God who dwells above all.

The canto five, *The Finding of the Soul* describes her ascent and destination to the Heaven. She attains the level of complete realisation and bliss. If we observe further, the last cantos of the epic hint us that our body is only a tool of spiritual growth which acts as a shelter for soul and that the earth is only a platform to reach the Heaven. It reflects the need of developing the sense of detachment in order to attain the sense of attachment with the God.

This is the appearance in the mortal front;
Our greater truth of being lies behind:
But only when we break through Matter's wall
In that spiritual vastness can we stand
Where we can live the masters of the world,
And mind is only a means and body a tool. (Pandit 183)

The above lines are perhaps one of the most important ones from the canto. Having realised the true purpose of life, Aswapathy undergoes the entire journey. The purpose is not ceased at the individual victory, but it grows to be a desire for universal victory. Aurobindo, one of the greatest Seer poets gifted us the revelation of the journey which redirects our lives for a better purpose. The epic also reminds of Rabindranath Tagore's works *Gitanjali*, *Fruit Gathering* and *Crossing* that highlight the need of spiritual quest and undying thirst to meet the God. It is apt to the present time where the world is taking a gradual turn towards yoga and meditation which is nothing but promoting our soul to the higher world.

In the world of growing scientific research, the epic *Savitri* seems to be no lesser than the adventure of Alice from the book *Alice in the Wonderland* by Lewis Carol. Nevertheless, it is a whiff of fresh air in the busy world full of chaos, rush and run. Aurobindo taps us with the reminder bell that we are capable of much higher achievement in life and the world we live in is a bubble which is susceptible to dissolution at any spur of moment.

It is essential to withdraw our senses that are projected outwards in order to save ourselves from the doom of death which enters without knocking. The transcendental journey of Aswapathy and Savitri rules out the fear of death who is always an unwelcomed guest. Their journey is a mirror of our own capabilities and shows that the elements like death and fate can be altered like how Savitri alters for Satyavan, if we can

awaken our soul and undergo the transcendental journey very much by living on the earth. We perceive that spiritual journey of soul gives us an experience where we need not undergo the pain of sudden death which shakes the soul while it is in its state of slumber.

Reading such piece of timeless literature enhances the purpose of our life. The journey of Aswapathy and Savitri may not necessarily give us a sense of familiarity but they undoubtedly offer us an exercise of self-analysis and progress further taking us to the path of spiritual growth. "If Aswapathy is aspiration, Savitri is both the Response and the resulting Transformation at once the individual transformation of an elected person and the promise of the total transformation of earth and earth nature." (Iyengar 200)

The questions and quest of Aswapathy are something everybody experiences during the battle with our own inferior self that constantly pulls us down to the dig mire of greed and ego. At some or the other point of time, we undergo the phase of restlessness and suffocation to survive in the material world. We begin to turn towards God and eventually transcend ourselves from the material world. Aswapathy is the voice of every man's feelings and Savitri is the answer who proves that human body, mind and spirit do not have to continue the life of suffering and her journey mirrors the future of our own life if we desire to progress ahead.

It is interesting to observe the lines from canto four of Book Seven for which M.P. Pandit, a great author and researcher gave the title *I am Unevolved God*.

Although I live in Time besieged by Death,
Precarious owner of my body and soul
Housed on a little speck amid the stars,
For me and my use the universe was made.
Immortal spirit in the perishing clay,
I am God still unevolved in human form;
Even if he is not, he becomes in me. (Pandit 43)

The above lines give the crystal clarity of the purpose of human existence, its origin and aim. The confidence in Savitri that she is the speck of God comes from the spiritual knowledge and growing wisdom which is a message to the mankind that our origin is from the greatest Supreme source who is the architect of all the elements including death and fate. To awaken the transcendental energy is to attain the realisation of Ultimate Reality.

Sri Aurobindo takes the epic *Savitri* to its zenith without even realising the great distance he travelled with it. To understand the journey of the characters, the reader undoubtedly must be inclined towards spiritual elevation. Since the writer is in an exalted and expanded state of consciousness, the reader too should be in the same temperament. It acts as a guide to the seekers while it seems to be a complex poem to those who desire to extract mere pleasure out of reading it. It is beyond the understanding of a common man who is not familiar with the spiritual experience and ecstasy. Aurobindo shares, "The poem was originally written from a lower level, a mixture perhaps of inner mind, psychic, poetic intelligence sublimised vital, afterwards with the Higher Mind, often illumined and intuitivised, intervening." (Tyagi 61)

Aurobindo could visualise the journey of the characters because he himself was a *Rishi* and a Seer poet. A reader can only wonder at the mighty task the characters have undertaken. If their transcendental journey feels far from an experiential task, it is doubtless to say that it at least showcases the most powerful capacity of mankind which is unaware of its own level. It lays a huge impact both on the seekers of yogic path and on those who are still unaware of the human capabilities.

Thus man in his little house made of earth's dust
Grew towards an unseen heaven of thought and dream
Looking into the vast vistas of his mind

On a small globe dotting infinity.
At last climbing a long and narrow stair
He stood alone on a high roof of things
And saw the light of a spiritual sun. (Ghose 486, 7.2.433-449)

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RESISTING UNTOUCHABILITY: HIJAB CRISIS AND ARAB-AMERICAN MUSLIM WOMEN IN MOHJA KAHF'S *HIJAB POEMS*

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Abstract:

In such a Trumpian/American imperialist era which unfolds an openly Islamophobic and racist policies against Islam, hijab has transcended its traditional debates relating to Islamic obligations, modesty, male gaze and gender equality to resist the “war on Islam” and the targeting processes of dehumanizing, defaming and singling it as “the must be stopped” religion. Hijab has become a political and/or ideological battleground singling the clashes between the civilized West/America and the barbaric Orient. Hijab is a headscarf or covering that Muslim women wear to cover their hair and upper chest, and sometimes it also refers to covering face like 'Nigab/ Burqa',ⁱⁱ which are clothes used to cover the face except or with the eyes. The present article considers the complexities of being 'Hijabi/Veiled' woman in America. It argues that Arab-Muslim hijabi women are in a continuous conflict with the public mind struggling for observing their religious freedom while seeking acceptance and regularity. Muslim hijabi women are suffering from the act of 'Othering' by mainstream America who considers them 'irregular'. The act, which renders them 'untouchable' who embodies a 'cultural threat' to the American liberation and civilization when considering untouchability as a social practice. Moreover, the article illustrates through a number of hijab-centered poems of Mohja Kahf in “Emails from Scheherazade” the resisting power of hijab that blows off all the misrepresentations and oriental assumptions of Arab/Muslim women, which have adhered veil with Islamic militancy, extremism, jihadism, and oppression of women, to present counter images of self-asserted Islamic women identity.

Keywords: *Untouchability, Hijab, cultural threat, Arab-American, Mohja Kahf.*

My body is not your battleground
 My hair is neither sacred nor cheap,
 Neither the cause of your disarray
 Nor the path to your liberation
 My hair will not bring progress and clean water
 If it flies unbraided in the breeze
 It will not save us from our attackers
 If it is wrapped and shielded from the sun

- *Emails from Scheherazad, 58.*

Introduction:

Women liberation in the American imperialism era has become the battleground upon which wars are set out. The war on Afghanistan mostly broke out under the pretext of liberating the oppressed Afghani women from the barbaric and uncivilized patriarchal and terrorist society. First Lady Laura Bush, in her November 17, 2001 radio address claimed, “The fight against terrorism is also a fight for the rights and

dignity of women.” She adds, “Because of our recent military gains [...] women are no longer imprisoned in their homes”.

Moreover, the linkage between Islam and terrorism by the western media has long played a central role in stereotyping Arabs/ Muslims negatively to mainstream America who builds their relations with the immigrant Arabs/Muslims accordingly, translating their religious practices as a threat to their culture and civilization. The hijab wearing, for example, has been widely marketed and re-signified in western media landscapes as a symbol of patriarchal control and oppression of Muslim women by Islam. In a way, that enhances the pre-assumed gap between liberated western women and the orientalist model of the Muslim women re-emphasizing the need to extract them from their oppression and uncivilization. Yvonne Haddad notes,

The perennial issue of “the veil” was placed once again in the center of the debate between Muslims and their “tormentors.” To many Muslims, it appeared as though new crusaders had arisen, eager to “tear off the veil” and convert the Muslim masses into pliant populations. A new generation of liberators was once again eagerly repeating the mantra of the necessity to “civilize” the women of Islam (2007, 256).

Noticeably, non-Muslim American women consider Arab/Muslim-American women lucky to be far from their oppressed and violated societies as they find in America a chance to be more civilized and liberated. While it is more noticeable, the hijabi/muhajaba'sⁱⁱⁱ struggle to be accepted and passed in American mainstream context with full respect for her religious choices which seem to render her to an outcast and untouchable body bearing a visual marker of alienation, isolation and dehumanization. Hijab challenges the Americanization process, which demands full melting into the American culture and thus hijab is being judged as irregular.

Hijab is the visible marker of Islamic identity that stands tangibly in conflict with American culture and Middle Eastern policies. It has been forcefully engaged in politics and in a very ironic atmosphere. In this sense, American Hijab policy has its unique experience which, unlike other western countries, guarantees the autonomous freedom that prevents the hijab's openly banning. Jen'nan Ghazal Read notes that America and France have different approaches in dealing with Muslims as minorities but, “policies in both nations discourage veiling, either by banning the practice directly (France) or by failing to protect the rights of those who veil (United States),” (2007, 232-233). In her article 'Unveiling France's *Border Strategies, Gender and the politics of the headscarf ban*' Angela McRobbie writes, “French governments have pursued a course of action which in effect racially punishes young Muslim women who wear the headscarf, culminating in a ban on it being worn in the classroom in 2004,”(102). According to Joan Wallach Scott, “the veil (voile), was considered inimical to French custom and law because it violated the separation of church and state, insisted on differences among citizens in a nation one and indivisible, and accepted the subordination of women in a republic premised on equality,”(2007,2). She maintains:

If America permits the coexistence of many cultures and grants the legitimacy (and political influence) of hyphenated identities (Italian-American, Irish-American, African-American, etc.), France insists on assimilation to a singular culture, the embrace of a shared language, history, and political ideology (12).

It is also worth noting that, as a re-act of the American racist and imperialist policies, hijab has become a personal choice despite being compulsory in Islam. Tabassum Ruby notes,

Wearing the hijab in a western society may be read as a form of cultural defense, which women either take on or feel obliged to take on as cultural custodians to defend the “purity” of Muslim culture (3, 2003).

She also writes, “many Muslim women in general and especially those who live in North America claim that for them hijab is a mark of identity and resistance to western imperialism”, (10, 2003). Muslim women adhere to hijab to express their selves and assert their eligibility to present their faith and American loyalty.

They believe in the power of hijab together with their Americanness in sending their unspoken messages revolting against all misrepresentations and misconstrued of their Muslim identity.

The Syrian-Arab-Muslim-American writer Mohja Kahf used her strong humorous and satirical verses to affirm her above all Muslim identity in a very daring and assertive way, which deconstructs the homogenized identity attributed to Muslim/ Arab women by the western Orientalism and media that serves its political projects of recolonizing the East. More particularly, Mohja from within the American land is sending her emails to mainstream public, inviting them to tear off their western veils, which disrupt them from the reality. Her poetry as Suaad Alqahtani noted incarnate acute defense of Islam and Arab people (2017, 19). She embodies through her words the hardship of being an/the undesirable 'Other' in America. Sirène Harb^{iv} notes about Kahf's poetry, "She challenges stereotypes about Muslim women, the Arab world, America, and the Middle East, in a style marked by humor, anger, and confrontation" (65, 2009).

Her (2003) poetry volume *E-mails from Scheherazad*, explores themes of cultural diversity and identity. It resists the orientalist depiction of the Arab and Muslim women providing counter images for a new Scheherazade who is capable of expressing herself and sending her voice to contemporary world cleansing her oppressed and victimized image through her self-choices. Her emails draw an authentic picture of the so many experiences Arab/Muslim-American women are enduring to have a space for their multi-hyphenated selves within mainstream America. Her poems show how these women are celebrating their hyphenated identities and self-assert their Arab/Muslim-American identity in a strong tone altering the scene and creating rooms of their own for reconciliation with the sense of being and belonging. Samaa Abdurraqib notes,

Mohja Kahf ...writes about existing in limbostruggling to be a Muslim in America, while also struggling to balance her Arabness with Americanness. The crux of the issues the poetry deals with is: how much is she Arab and how much is she American? ...Much of E-mails deals with the construction of this in-betweenness the liminal place between Arab and American (2009, 450).

The volume creates characters which authentically echo the difficulties and sufferings of the immigrated Arabs and Muslims to the United States. Kahf's women characters have their special American space and present different American experiences that show their struggle to balance their *Islamness (or Muslim-ness)* and American-ness. She is carving a space for Arab, Muslim and Hijabi women to refute their othering with a full sense of pride. She writes out of her awareness to the way by which Americans see Muslims and Islam. This enables her to shape her defending weapons accordingly. She presents different poetry of Muslim- American women who are authentic and courageous enough to voice and resist racist profiling. Nadine Sinno notes, "In the context of Kahf's poetry, hostile encounters represent those interactions in which the speakers of Kahf's poems experience racialization as a result of their Islamic dressed bodies"(2017,120). They are practicing a religious-based racialization as Naber argues, "Arab Americans are 'racialized through religion' rather than phenotype" (2000, 55). This suggests that their religious practices including wearing Hijab signed them as non-white outsiders, who are mostly undesirable by the collective public mind.

The collection contains 'Hijab poems' appeared Non-sequentially in a scenic form. The poems criticize the timeless negative treatment of veil, which resurge again and again with each political encounter between the West and the East. It questions the alienation and segregation veiled/hijabi women are practicing due to their choices of dressing, which insert them within two Parentheses rendering their American belonging to "cultural threats". Samaa Abdurraqib sees in kahf's volume a challenge to the Americanization process, which demands a total assimilation and requires removal of the hijab. She writes, "Kahf creates a different immigrant trajectory, one that includes veiling as a particular expression of Muslim Americanness, rather than foreignness," (2009, 36).

The poems embody the religious racialization these women are going through and the process of

defaming and keeping them away from passing as true American citizens. In this sense, it shows how hijab prevents these women from being received and contacted easily by American main stream. The contempt tone of the American speakers in the poems put hijabi/muhajjaba women in the untouchable corner, giving them no chance to negotiate or prove their Americanness. However, kahf's veiled protagonists resist such untouchability by providing new images of self-asserted, active and feminist women who are able to defend their Islamic-American identity. In "The Veil in Their Minds and on Our Heads: Veiling Practices and Muslim Women." Homa Hoodfar argues, "the assumption that veil equals ignorance and oppression means that Muslim women have to invest a considerable amount of energy to establish themselves as thinking, rational, literate students/individuals, both in their classrooms and outside" (1992,421). Hijab, in Kahf's poems, has invested new meaning and crossed all boundaries to visualize its dignity and liberation of Islamic women.

The poem "Hijab Scene #3," (25) shows the inability of the Muslim woman and more especially the muhajjaba to pass easily in the American social context. The Muslim hijabi woman is seeking acceptance by trying to join the school assembly:

"Would you like to join the PTA?" she asked,
tapping her clipboard with her pen.
"I would," I said, but it was no good,
she wasn't seeing me.
"Would you like to join the PTA?" she repeated.
"I would," I said,
but I could've been antimatter. (1-7)

The speaker, Muslim woman has self-transcended her invisibility by gripping the hijab to indicate an affirmed and definite Islamic self but there are no touching/ contacting intentions from the side of the Muslim woman's opponent who means to enforce invisibility to the Muslim women by ignoring her insistence to be engaged in the PTA (ParentTeacher Association). The teacher is only seeing the irregularity of Muslim woman incarnated with her irregular headscarf dressing. She is incapable of tearing off her stereotypical assumptions and accepting the idea of perceiving a woman wearing hijab as an active, educated, initiating, and outspoken person. The Muslim hijabi woman affirms "I would," to the opponent's under estimating three-times repeated question "Would you like to join the PTA?" but her replies pass intentionally unnoticeable "she wasn't seeing me". She resolves to get the teacher's attention at any cost but in vain. Nadine Sinno notes:

Running out of options, the speaker resorts to every form of communication she can muster, even making references to the American science-fiction television series, Star Trek. She recounts: ...I sent up flares/beat on drums, waved navy flags,/tried smoke signals, American Sign Language,/Morse code, Western Union, telex, fax (10-13) (2017,122).

The principle woman has blocked all means of communication. Doaa Abdelhafez Hamada writes, "Preconceived ideas prevent any possible communication between Muslim Americans and the American collective mind. Stereotypes make being a "regular" American difficult for Muslim American women. For Americans, a woman in a hijab symbolizes a harassed, oppressed, and submissive woman" (2014, 5). They see hijab as a mind's scarf not merely a piece of clothes. Pazargadi notes, "hijab becomes more than just a symbol of religious devotion, but a paradoxically visible/invisible barrier surrounding the wearer" (2009, 39). What makes the Muslim woman in this poem send her satirical cry, which is the climax of her attempts to gain visibility and says, "Dammit, Jim, I'm a Muslim woman, not a Klingon!"(16).

The Muslim hijabi woman, in this poem, reflects the dilemma of the immigrated Arab/Muslim-American women in general, who are being politically, culturally and religiously racialized and received

as alien, subaltern^v and threatening ethnic other due to the media's misrepresentations and the pre-assumed stereotyping. The scene humorously concludes with condemning the closed minded of the regular American women noting:

“___ but the positronic force field of hijab
jammed all her cosmic coordinates.” (25).

The Muslim speaker woman is aware of her Hijab crisis and knows that it has been connected as Mir notes “with competing notions of race, class, sexuality, and femininity— the scene of intense body politics”, (Shabana Mir 2014, 89). Hijab makes it difficult to connect with mainstream public. It makes the hijabi woman an outcast who is not being easily accepted by the host country's cultural norms which consider hijab a symbol of women's oppression, uncivilization and a suicider's mask. According to Mir, “Hijabis were associated with victimhood but, paradoxically, also with “terrorist-related things” --- As a public symbol, Hijab is a chilling reminder of Muslim women's vulnerability in the United States post-9/11” (2014, 91-92).

Kahf's poems have transcended the matter of being too Muslim or not Muslim enough, too modest or not modest enough, fashionable or not. They become voices of reformation, correctness and change, “So you think you know Scheherazad/ So you think she tells you bedtime stories/...Scheherazad invents nothing/ Scheherazad awakens/ the demons under your bed” (So You Think You Know Scheherazad, 44). They illustrate the way by which veiled women are being rejected by the collective American mind who cannot understand the inner reasons which motivate these women to clutch the hijab though they are far from their oppressed societies. The majority of Americans criticizes the veil building on orientalist assumptions and cannot transcend the media's misrepresentations, which depict the veiled women as negatively different from the majority of American women. Kahf poeticizes these closed opinions of the western public everywhere through her collection and perhaps “Descent into JFK” poem reveals many of the racialized live experiences Arabs and Muslims go through and the suffering of the consequences of these misinterpretations:

If they saw Uncle Shukri
In his checkered headscarf,
Like when he let her ride
Behind him on his motorbike,
They, d think he was a terrorist.
They'd never know Khaleda
has a Ph.D.
because she wears a veil they'll
never see beyond.

Kahf makes juxtaposition between the way Muslim identity is expressed and the way American identity is also expressed enlightening the different perceptions of each by mainstream public. She does so tackling different issues of ethnicity, gender, racism and religious diversity reflecting on different situations, which touch the sensibilities of being Arab/ Muslim- American. “Hijab Scene #2,” poem reads:

You people have such restrictive dress for women,
she said, hobbling away in three inch heels and panty hose
to finish out another pink-collar temp pool day. (p.42)

The speaker reflects the public view of Muslims and Muslim women in a sharp tone affirming the gap between oppressed Muslim women who are dressed according to religious oppression and patriarchal norms, and Western women in general and American women in particular who have the right to dress fashionably though most of the times abnormally. Kahf is doing so in a very satirical and economic language, which highlights the effects of the stereotyping of Muslims on the general opinion of mainstream public who sees Islam a barrier to the full assimilation of Muslims into Western culture and

thus makes their assumptions and racialization accordingly. The scene perfectly embodies the unwillingness of the speaker women to negotiate her 'act of othering' when she hobbles away, leaving no chance for building bridges and expressing realities. Sinno notes, "By making a hasty statement and rushing off, she herself displays a "restrictive" attitude as she denies the other woman any opportunity for self-representation." (124).

With the same dramatic irony in "Hijab Scene #1," a tenth-grader boy with a blue hair comments on the Hijabi Muslim girl dressing: "You dress strange,.../ his tongue-rings clicking on the 'tr' in 'strange'" (41). Like many other Americans, the boy is expressing his discomfort with Hijab, which appears to him strange. The poem speaks about the Muslim women dilemma of reconciling and balancing their Islamic Identity with the host country's culture. The poem emphasizes on the act of othering the Muslim women whose style of dressing does not fit the American norms and thus is being judged "strange". It also shows the struggling of Muslim women to self-express themselves if compared with the freedom other citizens are having. Kahf's poem in a very ironic scenario invites the reader to interrogate the meaning of strangeness, which is being attributed to the Muslim woman's head cover as a counterculture to the speaker's body piercing which seems to be stranger.

You dress strange," said a tenth-grade boy with bright blue hair
to the new Muslim girl with the headscarf in homeroom,
his tongue-rigs clicking on the "tr" in "strange (41).

Both the boy and the girl are supposed to have the same level of freedom according to American principle of personal freedom, but the American negative attitude towards Islam as a religion that is not in accord with their secularism and culture, prevents the acceptance of hijab as a personal choice.

Kahf's hijab-centered poems have reflected authentically on the many encounters Arab and Muslims are experiencing and their every attempt to pass with equal measures in the American mainstream. In "Hijab Scene #5", The poem affirms the role of Hijab in visualizing the Islamic identity of the Hijabi women countering the assumption that, Hijab is obliterating women's identity. It makes the Hijabi women more visible to others and highlights her Islamic faith. It has altered the meaning of passing into the American tissue to reject the American norms of identification, which grants Arabs an honorable 'White' category that is no more than a label. They, Arabs and Muslims, are subject to racial, religious and ethnical violence and the mohajaba chooses not to pass as an unmarked white persona who has no rights to survive such discriminated practices. Hijab shapes her own Muslim identity which motivates self-respect to her choice invoking other minorities to stand by her side. Through this poem, Kahf builds a bridge between Muslims and Blacks who share the status of being racially oppressed and shows how they sympathized with the case of Muslim/Arab-American women who as Joanna Kadi, in her anthology *Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists*, notes, "Not Black. Not White. Never quite fitting in. Always on the edge" (xvi). The poem shows how the Hijabi Muslim/Arab-American women are being welcomed and celebrated by Blacks who are being regarded as outcast too. In the sense, they are building coalitions and have one issue to struggle for. The poem states:

"Assalam-O-alaikum, sister"
"Assalam-O-alaikum, ma'am"

.....
When you're wearing hijab, Black men
you don't even know materialize
all over Hub City
like an army of chivalry,
opening doors, springing
into gallantry.
Drop the scarf, and (if you're light)

you suddenly pass (lonely) for white (1-2, 5-12).

Black men accept the speaker's undesirable attire and find in it a sense of community regardless of the skin color latent underneath the veil. They call her sis and open the doors enthusiastically. A sense of belonging with the colored people is built, welcomed and celebrated. The veil prevents an easy passing to American mainstream but it attracts the Blackness of the Blacks. While, passing as 'Honorably White / non-hijabi Muslim' enhances the isolation and alienation of the speaker which will make her even more invisible and unnoticeable for the African American group. Therefore, she prefers not to pass as an unmarked body among the other invisibles but prefers to pass as a person of color keeping her faith visible embodied in her Hijab. Building such a multi-ethnic affiliation serves to protect one's self-identification and belonging.

Hijab is a crisis in itself because it embodies the clash between the western and Eastern civilizations. It imposes an intervention between the immigrant Arab/Muslim American body and the American policies of exclusions and inclusions as well as the entire reflections of isolation, alienation and dehumanization this group is experiencing. The veil stands in-between Muslimness and Americanness from one hand and the "war on terror" and American neocolonialism from the other. Rosi Braidotti argues that the war on terror has contributed in constructing the "threatening migrants and alien others" broadening the process of negative racialization. Nouri Gana notes,

the task of Muslim and Arab American writing is nowadays to wager more programmatically on formal adventurousness in order to wrest the universal humanity of Muslim and Arab suffering from the grinding machinery of the war on terror (1580).

Mohja's poetry serves to illuminate that human side of Muslim identity. However, it is worth noting that, she does not merely denounce the stigmatization of Arab and Muslim women but also, presents average Arab/Muslim-American women who are engaging in everyday life deconstructing Islamophobic narratives and asserting an ethnic and Islamic identity. A kind of identity that is capable of transforming positively and with full pride the 'Otherness' to be a motive of self-assertion and self-identification as well as a negotiating force of shared humanity.

In "Hijab Scene #7," Mohja responds to the accusing looks of the public Americans by answering their predicted questions rejecting stereotypes while affirming her regularity and normality accusing their minds of being irregular.

No, I'm not bald under the scarf
 No, I'm not from that country
 where women can't drive cars
 No, I would not like to defect
 I'm already American
 But thank you for offering
 What else do you need to know
 relevant to my buying insurance,
 opening a bank account,
 reserving a seat on a flight?
 Yes, I speak English
 Yes, I carry explosives
 They're called words
 And if you don't get up
 Off your assumptions,
 They're going to blow you away" (p. 39).

She has built her responses according to the collective American assumptions and more especially to their fear and doubt of Muslims and Hijabi Muslim women after 9-11. Mohja has soothed their fear while affirming her rejection of their predictions as she has her unarmful but strong weapons that are her

words, which could defend and protect her from their misrepresentations. In doing so Mohja is confirming Amin Malak's emphasize of the crucial role that Muslim authors play in transforming English from a language of colonization and Islamophobia into a medium of constructive dialogue through their literary productions. Malak refers to this process of language transformation as the "Muslimization" of English,

An instrument for demystifying and de-alienating Islam and Muslims, muslimized English, like African or Indian English, becomes a site of encounter for cultures and peoples on equal terms, by peaceful means, and through intelligent at times humorous, at others touchingly human discourses whose modes and modalities shift from antagonism to understanding, from exclusion to interrogation, from contest to compromise, and, more importantly, from resistance to reconciliation (2004, 11).

Moreover, planting Hijab among American clothing and dressing phenomenon enhances an urgent need to know more about Islam far from the fabricated orientalist images. Hijab has built an awareness of Islam and created a space for negotiations whether positively or negatively but it proved its efficiency in bringing visibility to the most invisible of the invisibles (kadi, xix). Hijab has challenged the Americanization process and reject the full assimilation to have its own designed fabric of mixed Americanness and Muslimness. Pazargadi argues that Kahf, "can forge new works from a fluid, tertiary space that refuses closure. Cultural production from the in-between space of the diaspora can act as a mode of resistance that creates new meaning about identity that in this case, fuses Muslim and American identities together"(43).

Conclusion

Mohja's treatment of the various themes in her volume are ranging, as Harb notes, "from the philosophical to the humorous; Quranic terms, American idioms, Biblical and pagan references, Assyrian and Babylonian goddesses, and Egyptian movie titles, commingle in her work" (2009, 65). Her collection leaves a mixed impression of everything: love/hate, fear/safety, belonging/displacement, home /diaspora and her Hijab poems are a revolt against the orientalist deception and misrepresentations as she announced in "*Thawrah des Odalisques at the Matisse Retrospective*": "*Yawm min al-ayyam* we just decided: Enough is enough,"(64). Every now and then the word 'hijab' included in her Emails, it says 'Enough' we can bear no more and will stand firmly against rendering Hijab to a 'cultural untouchable'.

Mohja's women characters have crossed the liminal political space Arabs/Muslims are sieged within to carve a space for hijabies to negotiate their Muslimness, Americanness and above that their humanity with a full sense of pride. She has provided new images of Scheherazad:

Hi, babe. It's Scheherazad. I'm back
For the millennium and living in Hackensack,
New Jersey. I tell stories for a living.
You ask if there is a living in that ("E-mail from Scheherazad", 1-4).

Through her art of telling the stories of her American oppressed hijabi protagonists, she challenges the notion of a monolithic presentation of Muslim women from a more flexible and fluid position in the diaspora. Her Hijab poems prove to be timeless, lively and motivated with every arousing debate about Islam and Muslim Women. She sends a clear message to Western feminists that if Muslim women are veiled by that debating piece of clothes, Western feminists are veiled by the stereotypes ingrained in their minds which prevent them from accepting that other and seeing beyond that piece of cloth. She has transformed her hijabi women characters to active ones capable of motivating their racialization to achieve visibility and acceptance while resisting 'othering' and 'untouchability'.

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ART AND RELIGION IN THE POETRY OF ELIZABETH JENNINGS

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Abstract:

Elizabeth Jennings is a 20th Century woman poetess belonging to the 1950s, associated with Movement Poetry. Her poetry deals with many important ideas related to life, death, love, art, separation, isolation and religion. This paper tries to analyze and focus on Art and Religion as major themes with a selection of poems from her Anthologies.

Key Words: *Movement Poetry, Art and Religion.*

An important theme in Jennings' poetry is the theme of art. The art poems illustrate the poet's intent to look at this subject from diverse angles. In her poem "Visit to an Artist" the connection between the visitor, the artist and his art is described. The creation of works of art and the reason for their composition are described in "Works of Art", "In a Picture Gallery" is a poem in which Jennings paints a unusual kind of world of art. The concluding poem in this selection "Questions to other Artists" portrays the artists' feelings in the face of inspiration. Since the creation of art is Jennings foremost activity she has written a number of poems about this theme. When Jennings was asked in the interview by Gerlinde Gramang "What does Art mean to you? She replied: I don't think art is therapy. I don't think art is a substitute for something. I am very clumsy and I hate it. I would rather pull a door when it says push. This might be the reason why I like the order of poetry. Poetry is communication. When I feel a poem is all right, I will show it to somebody. But, of course you can't have that in your mind when you are writing. I think the things we share are more interesting than the things that separate us." Therefore Art for is a kind of sharing bond with others.

Her entrance into the World of Art is made in "Vision to an Artist" from the *Collected Poems* (1961) This poem consists of three stanzas; the first one has six lines and the second and third has five lines each. Some of the lines are rhyming but not all of them. From the title of the poem we learn that the poem intends to describe a visit to an artist. The poem is devoted to David Jones and we get the feeling that it is he we are going to visit.

In the first stanza the view we get while looking out of a window is described. Wherever we look we see nothing but the sea. The air and the water are described as being perfectly "mingled". Everything is well arranged and there is no disorder. All is well arranged and so we get the impression that the view which is described is not necessarily a real one but could just as well be painted in a picture. The line "But nothing was confused and nothing slow:" makes it clear about the smooth flow of thoughts and motion. In the second stanza the relationship between the visitor and the artist is described. The shyness which existed between them at the beginning has been "drawn into the pictures on the wall" and so there is a quite intimacy between them now. They do not feel the need to talk. The only thing they want is to look at the pictures and experience the effect they cause. The silence between the visitor and the artist is felt as a relief, because it is not necessary anymore to look for the right words. In the third stanza the visitor uses the silence to think about words the artist had said before. Art is brought into relation with religion by describing it as a sacrament. In this stanza she creates an image of art "A mountain under the calm form of paint/Much like the Presence under wine and bread" (101). The effect the paintings have is described as being almost holy. It is of such greatness that we should face it with respect.

The last line of the poem tries to show art between “its largesse and its own restraint”. Art is not unlimited, and so the poet tries to define its borderlines. Real art has to be found somewhere in the middle between these two features. Through this equilibrium art can impart which is closely linked with the experience of Christ's body and blood transformed into wine and bread. The poem second poem “Works of Art” (1964) is from the *Collected Poems* and is a search for order. It consists of four stanzas with six lines each. It is written in a very regular form with every stanza rhyming ababab. In this poem Jennings talks about the creation of works of art. She tries to find out why we are interested in art, what we are looking for in it, and the feelings which are involved when works of art come into existence.

In the first stanza the world of art is related to escape and the fact that very often we try to find shelter in it. It is order the poet is mainly attracted by and the feeling of security which can be won through that. She refers to the world of art as “that cool, wide world where even shadows are/ ordered and relegated to a shape “. The word “shadows” point to “hear” or “sun” that provided inspiration and the drive to create. It is coolness a sense of satisfaction that is found after the creation of works of art. It stands for the release from the heat of inspiration. In the second stanza of this poem we are made aware of the fact that there is, however, not only rational thinking involved in art but also inspiration and surprise. Whenever the artist has an idea he can never predict what the final version of his work will be like. In addition the artist gets involved with his work of art even when he feels “uncommitted at the start”. He develops a relationship to it, because it only through him that it came into existence.

In the third stanza the poet tries to find an explanation for the existence of the works of art. She quotes Yeats, who saw the reason in gaiety. By referring to Hamlet and Lear who were particularly not gay characters, Jennings makes use of irony. In this stanza we also find reference to religion. It is stated that there was no art in paradise, and that it only came into being after we had to face “our dangerous liberty”. This is seen as the reason why art is constantly looking for this lost order and security, which existed in the Garden of Eden.

It is however not possible for human beings to achieve perfect order and security. This is the reason why the poet talks of a bitter sweetness and a “taste of frustration” that is closely linked with the creation of works of art. In this stanza we are reminded of the ideas stated in the first one. This constant search for order keeps us going and gives us hope for the moment of discovery. The last two lines of the poem sum up the theme of the poem. We will not find perfect order in art but we can achieve at least is a certain coolness, which, as mentioned before, stands for the release after the creation of a piece of art. In the last line of the poem Jennings makes use of complex image: “And shadows draw attention to the sun”. This could be interpreted as meaning that we cannot reach perfection represented by the sun, and so we have to concentrate on the shadows which are linked inextricably with the sun, and so we have to concentrate on shadows. Concentrating on shadows might lead to the right path to the sun.

“In a Picture Gallery” (1975) is also from *Collected Poems* and is about Escape into the world of Art. As in the previous poem the world of art is described as a different kind of world. This poem only consists of two stanzas with six lines each and has, like the previous poem, the rhyme ababab. Whereas the poem “Works of Art” is written in more general mode, this poem includes another person. This can be seen from the pronouns “we, us, you” etc. The poem also contains a question which seems to be addressed to another person as well. What creates the quality of the poem is the frequent use of rich imagery, which underlines the idea of the creation of a different world. Jennings talks about a “gallery of air” and “paintings through / which we can climb” (323) The feeling of unlimitedness which is created by the use of the word “air” helps us to cross the borders to a different world. By looking intensively at paintings the entrance into the new world is very successfully described with the idea of actually climbing into picture.

We can wander around between the different parts of the painting and discover a new world of understanding. We not only stay in the world of painting; we also enter a world of sound. This is adroitly indicated by the question “Do you hear/ A murmur of continued flight?” (323) On our journey we seem to

have reached a state where different types of art have reached universality; they cannot be distinguished any more from each other. Mysteriously, we seem to be surrounded by them. Elizabeth Jennings expresses this idea by saying "Paint, sound and word are everywhere." The combination of paintings and music is very well expressed with the beautiful image: "Are paintings far or are we near/ This texture of, this sound of sight?" The poet does not seem to be sure herself which kind of world we have reached. We are left with this definite feeling of being lost in space. It is, however, not an unpleasant feeling. The use of alliteration in this image creates an atmosphere of harmony. Sound even equals sight. We just seem to be far removed from reality. This might even remind us of the previous poem, in which Jennings talks about an escape into a different world.

In this poem we are left with an open end. The question which asked is not answered by the poet. We are left in this world of art, in which the poet is guided us, and have to find the exit ourselves. It is, however, up to us how long we intend to stay. "Questions to Other Artists"(1977) is from the Anthology *Consequently I Rejoice* and it is about inspiration and art. This poem is different from the proceeding ones. It does not describe the world of art in the same way. The "I" of the poem asks a composer and a painter what they feel when suddenly their inspiration disappears. The question is asked, what could be done in such a case? Not only is this poem different as far as the content is concerned, it is also the form of the poem which is far more irregular than the previous ones. It consists of four stanzas with five or six fairly short lines each. The rhythm is irregular as well and the lines seldom rhyme. The irregularity of the poem is used to underline the state of dumbness that is caused by the loss of inspiration. In this poem Jennings makes use of imagery and of simile. When she addresses the composer she talks about "the dance of notes"; when she talks to the painter she wants to know "Does a canvas stare like a flouting love?", or what he does "When the brushes start/ Shaking to a pause". With this use of imagery and simile the artist's fear is expressed in moments when inspiration ceases. There is also the fear that creativity and inspiration might be lost totally one day. The "I" of the poem wants to know how other artists cope with the feeling of dumbness.

In the last stanza of the poem the poet expresses the feeling of gratefulness which is felt when inspiration is present. She wonders whether other artists know this feeling when inspiration comes back after a long time. Jennings ends this poem with a simile in which the inspiration of words is compared with the feeling of a host on the tongue. The connection of art and religion is a theme frequently present in the poetry of Jennings.

Theme of Religion:

The following selection of poems shows the importance religion has for her as a practicing Catholic. The first poem in this selection "For a Child Born Dead" is about the Immaculate Conception of the Virgin Mary and the doubts she feels. In "Harvest and Consecration" a vision of rebirth is offered. In "To a Friend with a Religious Vocation" the poet not only admires her friend's religious vocation but also tries to define her own religious convictions and the effect they have on her life as a poet. The final poem of this selection, "Crucification" is about Christ's suffering on the cross and depicts salvation and hope for mankind. Jennings religious poems are not always successful as they are not able to create their own atmosphere and therefore often seem colorless.

"The Annunciation" (1958) is a poem from the *Collected Poems* and it talks about The Immaculate Conception of Virgin Mary. The poet tries to describe Mary's emotional state after the angel has told her that she will give birth to Jesus Christ. We find her in a state of ecstasy after the angel has left her. She focuses very slowly on her surroundings again. Jennings is interested in the conflict Mary had to go through in this situation, When the angel left her she is portrayed in a confused state. Only familiar things in her room seem to comfort her and she no longer knows how to pray. When a foreign body enters the mother's body there are already mental and physical changes and pains and secondly the angel words are challenging because it is the God's child she is going to give birth to. She realizes that she has to live with this child which is a part of her at the same time God's child. The only way she sees for her to be able to cope

with this is to carry on normally with her life. Jennings writes that “from her ecstasy she moves/ And turns to human things at last”. The human aspect of Mary to the purely spiritual one is also emphasized.

What is further referred to is the relationship Mary establishes with the child in her body. We are made aware that it is human child that she loves. At the same time, however, she feels the greatness of the event. She will be able to give birth to the Son of God, the savior of mankind. This is the reason why “great salvations grip her side”. The poem consists of four stanzas with six lines each, partly rhyming. Jennings herself is a practicing Christian, tries to describe this important truth of Catholic religion. In order to describe such a great moment one would expect the poet to make frequent use of imagery to be able to grasp the full meaning and importance of it. This is not achieved by her but instead simple words are used to describe Mary's feelings. By doing this, she sacrifices the possibility of expressing the uniqueness of this event through images which might emphasize it. The poem remains a simple one without achieving a state of memorability.

The poem “Harvest and Consecration” deals with the theme of rebirth and it also appears in the *Collected Poems*. In this poem the corn harvest in autumn is compared with the Mass and the breaking of bread. While the poet describes this season and the collection of the cornsheaves she suddenly thinks about Mass. The corn which can feed many hungry people is compared to “white bread”, referring to the host of the altar, which offers a means to be reborn. God is included both in the bread and in the host. The poem not only uses the form “I”; there is also a “you” which seems to refer to a priest. The “I” appears to tell him all her thoughts about the parallels she finds between corn and the bread. The description is passionate. The poet even tries to describe the feelings of a priest during the consecration. She compares him with a midwife and a mother at the same time. For her, he seems to perfectly unite pain and pleasure. The priest, however, does not agree with her. In the last stanza of the poem he explains that it is impossible to unite passion and consecration. When the “I” of the poem has another look at the cornsheaves it becomes clear that is wrong merely to concentrate on simple. It is even necessary that simple things die in order to open our eyes for the hidden and more important things. Jennings ends this poem with a very interesting line. “I see/ The wine and bread protect our ecstasy” (761) Too much passion is seen as dangerous, because it destroys humility. The respect for the consecration of wine and bread is a holy process and therefore we are expected to accept it with humility.

“To a friend with a Religious Vocation” (1960) offers Different Types of Religious Conviction This poem is taken from Elizabeth Jennings latest poetry volume and is a part of her “Easter Sequence”, which consists of eight parts. Apart from the poem mentioned above there are the poems “The Start of Holy Week”, “Holy Week”, “The Eternal Cross”, “Holy Sunday”, “Easter”, “Easter Morning” and “The Ascension”. The poem consists of five stanzas with five lines each. As usual, it is written in traditional form and follows the rhyme-scheme ababa. The poem is about the importance of Easter for mankind and the meaning of Christ's suffering on the cross. He leads us to a better life. We are expected to have confidence in this world and participate in improving it.

The first line of the poem starts with a contrast: “Always the same and always the new.” She then describes the nails which are hammered “upon our maps”. The nails in this context are symbols of suffering which we can find everywhere in the world. However there is hope left. There are also moments of doubt which make us think. Easter is one of those moments. Christ was put on the cross to bear the suffering of mankind. Jennings reminds us that people who “copy the God of saving” and suffer for other people and for justice combat the evil in the world.

It is mainly this element of hope that is stressed when the poet talks to Easter. We are not lost and neither is the world we live in. What Easter tells us is to “Honour this world that's not beyond repair.” The best way to do this is “compassion”, a word which is very important for Jennings. To think of people who are around us and to try and understand them with their faults is what really counts in life. With this poem Jennings has once again proved that she is able to write beautiful skilful poems, which gain a great deal of

their power through the optimistic positive outlook they offer. Only when we concentrate on things which are worth improving, can we make this world a little better.

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HOMES IN POEMS: THE LEGACY OF ALEJANDRA PIZARNIK

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Abstract:

*The great European immigration wave to Argentina took place in the late 19th and early 20th century. This factor had its influence in the literature produced by the immigrants. Displacement and non-belongingness are the central themes in the works of Writers like Alejandra Pizarnik, Juan Gelman, Oswaldo Lamborghini, Nestor Perlongher etc. The paper focuses on Alejandra Pizarnik, a leading voice in the twentieth century Latin American poetry, who was born to Jewish immigrant parents of Russian and Slovak descent. It aims at exploring the politics and poetics of literal and literary exile in some of her selected poems in the collection *Diana's Tree* (1962).*

Key words: *Exile, Displacement, Dislocation, Identity.*

'Exile' is a vital theme and a practical condition for Argentine Literature. Since its unification as a country, Argentine rulers decided to welcome immigration with the aim of shaping the nation. They encouraged mass immigration and political exile from Europe and the rest of Latin America to enrich the nation and did so with the help of immigrants. This factor had its influence in the political, cultural and literary milieu of this country. Writers also are influenced by this historical reason of immigration. Throughout Argentina's history, writers and political figures have lived and written in exile. Displacement and non-belongingness are the recurrent themes in the works of Writers like Alejandra Pizarnik, Nora Glikman, Juan Gelman, Oswaldo Lamborghini, Nestor Perlongher etc...

The paper focuses on some selected poems in the collection *Diana's Tree* by Alejandra Pizarnik, an outstanding Argentine poet. It is an attempt to interrogate the ways she has created homes in her poems or imaginary homeland in place of geographic one. These imaginary homelands are created out of words and this home made up of words becomes the best space to explore her multiple identities and it makes free flight of imagination possible. It doesn't have any geographical boundaries and takes the poet to different possibilities of culture, language, religion and literary style instead of embracing the country's single identity and thus becomes the best space to express her creativity.

Alejandra Pizarnik is a key figure in the twentieth century Argentine poetry. She was born in Avellaneda, Argentina in 1936 to Jewish immigrants who fled to Argentina in order to escape the rampant persecution in Europe. She had a difficult and insecure childhood with a sense of death and loss. Her Spanish with a European accent became the subject of her inferiority complex. Being the child of immigrants she can't cope up with the linguistic, cultural and religious scenario of her birth place since her 'self' is deeply rooted somewhere in Eastern Europe from where her parents migrated to Argentina. Throughout her life she struggled with an amphetamine addiction and suffered from depression.

She didn't feel at home in her birth place and intense feeling of displacement and dispossession haunts her as a nightmare. Gradually she sought solace in poems and created homes in it. In a letter to her friend, Antonio Beneyto, she described her poems as "small flames for someone who was lost in a strange world" (346).

In 1960 she moved to Paris and got aligned with the fraternity of Latin American writers that included Julio Cortázar and Octavio Paz. She was influenced by their surrealistic techniques and

experimented it in her poems. In 1962, Pizarnik published her fourth collection, *Diana's Tree*, the book that changed and established her poetic voice, and it contained the slimmest verses the poet would ever write. It was translated by Yvette Seigert with an outstanding introduction of Octavio Paz. There are thirty-eight poems in this collection, untitled and numbered which becomes an exploration of her identity in all its complexities as a subject of transculturation.

The title *Diana's Tree* is the literal manifestation of her ontological quest for identity. Octavio Paz states, "Diana's Tree is transparent and it gives no shade. It gives off its own light, brief and glimmering. It is native to the arid lands of America, where the inhospitable climate, the inclement discourses and pontifications, and the general opacity of the sentient species, its neighbours all serve to stimulate through a well-documented phenomenon of compensation, the bioluminescent properties of this plant. It has no roots; its leaves are small, each one covered with four or five lines of a phosphorescent script" (Introduction).

She makes an attempt to compare herself with the *Diana's tree*, a sacred tree which grows in a hostile environment. The poems in the collection are like its leaves covered with a few lines of phosphorescent scripts (Paz Introduction). The tree has no roots may be an indication of her sense of dislocation and identity crisis. The untitled and numbered verse in *Diana's Tree* is a candid expression of her not-belongingness and throws light into the issues of transculturation. Madeleine quotes Pizarnik: "Only the reader can finish the incomplete poems, recover its multiple meanings, add new ones. Finishing here is equivalent to resuscitating to recreating." (96). She left her poems open ended by giving ample possibilities to readers. Octavio Paz says, "Scientists denied the physical existence of *Diana's Tree*. Owing to its extra ordinary transparency very few people can actually see it. Indeed, the preconditions for achieving visual acuity include solitude, concentration and a generally exquisite sensibility." (Introduction). As Paz observed, it can't be perceived by everyone but the readers who have a clear vision can make out from it.

Diana's Tree opens with; "I have made the leap from myself to the dawn, /I have placed my body alongside the light/and sung of the sadness of the born." (3). In the poem it is very difficult to separate the speaker from the poet. A continual exploration of the dualism, the distinction between the mind and the body is very much explicit here. Her desire for rootedness cannot be separated from Pizarnik's Jewish heritage and diasporic identity. This unattainability of the signified leads some critics to focus on Pizarnik's poetic quest: the desire for permanence and stability. Just as she seeks to grasp the stable thing-in-itself beneath the arbitrary nets of language, she also seeks a permanent dwelling, a home where she can find rest and stability rather than being compelled to wander.

The third Poem in the collection; "Only thirst / silence / no encounter / beware of me, my love/beware of the silent woman in the desert /of the traveler with an emptied glass/and of her shadow's shadow" (5). This is a portrayal of exile as a form of alienation. She expresses her thirst for love, care, pleasure and belongingness. The feeling of being an outsider haunted her at large. Silence is another dominant image which most often turns to violence and frightens the readers. The space between the lines is an indication of the geographical distance. She proposes a particular form of love which can't be grasped and warns to be beware of her. She compares her with a silent woman in the desert who has much to speak and needs fulfillment of her hidden and disturbed emotions. But her mother tongue is unfit and she doubts its communicative power.

Another poem in the collection; "The beautiful wind-up doll sings to herself, charms/herself, tells herself stuff and stories: a nest made/of stiff thread where I dance and lament myself/at my countless funerals" (15). In this poem, she compares herself with a doll and by narrating it in the third person; she creates a distance between herself and her emotions. Her intense desire for home is expressed here also. It helps us to understand the hidden complex and frightening parts of the poet, such as deliberations of death and feelings of grief. The eleventh poem; "Now / at this innocent hour /the one I used to be sits with me /

along my peripheral vision” (13). This poem speaks about her lost identity that haunts her as a shadow at every moments.

The fourteenth poem; “The poem I don't say, / the one I don't deserve. / The fear of being two / the way a mirror is: / someone asleep in me / eats and drinks from me” (16). Here, She expresses her intense fear of death and can be considered as the most horrible of the collection which shows her dual identity; the conflict between the self and the other. One needs fulfillment in expression but the other doesn't give permission to it.

To conclude Diana's Tree is a crystallization formed by the amalgamation of ardent insomnia and dazzling clarity in a solution of reality subjected to the highest temperature. The product of this alloy contains no trace of lies (Paz Introduction). This observation makes it clear that Diana's Tree is the depiction of her inner self in its truest manner comprising her experience of 'being in exile' and search for identity in all its diversities in spite of her doubt in the communicative power of her mother tongue. Madeline quotes George Steiner who once said that Pizarnik can be placed among the contemporary writers who do not feel at home when using their mother tongue (4). But her perpetual dissatisfaction with language also found expression in her poems. In these ways, she tried to create an imaginary homeland through her poems which gives her a carapace to explore her multifaceted identity.

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A POSTMODERN FEMINIST INTERPRETATION OF THE USAGE OF ELLIPSES IN THE POETRY OF KAMALA DAS

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Abstract:

*This paper will attempt to understand a postmodern feminist interpretation of the usage of ellipses in the poems *An Introduction* and *The Dance of the Eunuchs* by Kamala Das. The focus of this paper would be to understand the problem of marginalization of the language used by women and how Kamala Das deliberately and conspicuously employs ellipsis as a tool to articulate a rebellion against the patriarchal hegemony over language. The sign of ellipsis allows Das to articulate elements of human consciousness in its truest form, which language fails to express. As a rule, in informal sentences, ellipsis can be used to indicate silence or trailing off thought. She uses the idea of silence in her poetry to write something which cannot write and translate long-silenced female reality into a new linguistic destiny. To prove this argument, a postmodern feminist approach with the theories of Julia Kristeva's idea of semiotic politics; Helene Cixous' idea of *écriture féminine* and Sandra Gilberts' and Susan Gubers' idea of sexual linguistics would be used. Moreover the paper also shows the influence of Virginia Woolf in the writings of Das.*

Keywords: *Ellipsis, Kamala Das, An Introduction, The Dance of the Eunuchs Postmodern Feminism, Patriarchy.*

Introduction

Language is a medium which contains many features that reflects its role as the instrument through which patriarchy finds expression. It is important to acknowledge that men have acted individually and collectively as gatekeepers of language practices in their formal capacities as editors, administrators, adjudicators, and teachers, as well as in their roles as fathers, brothers, and husbands. It is also important to acknowledge that women (like men) caught within the hegemony of patriarchal discourse regulate themselves, each other, and their children, linguistically. But individuals (men and women alike) have also resisted, challenged, and circumvented the rules, traditions, and also resisted, challenged, and circumvented the rules, traditions, and customs, that have restricted women's access to certain language practices.

The grammar and lexicon of language is also seen as problematic for women, and has been a more difficult issue to address than women's silence in the public domain. Virginia Woolf in her essay *A Room of One's Own* argues that the use of language is so gendered that there is no common sentence ready for the use of women. It has been suggested that traditional narrative structure with its single authoritative storyteller, well-motivated characters, single crucial conflict deterring the protagonist from some ultimate goal, and the quick movement to closure reflects patriarchal mastery in culture. Such a rigid structure, whether the product of social relations or of an inherent psychosexual history, is often considered inadequate by some for representing women's experience (Friedman and Funchs, 1989). If normative language can be seen in some way male-oriented, the question arises whether there might be a form of language which is free from this bias, or even in some way oriented towards the female. In such a scenario, the relevance of 'gynocriticism' is highly significant.

'Gynocriticism' or 'gynocritics' is the term coined by Elaine Showalter to describe a new literary project intended to construct a female framework for the analysis of women's literature. Kamala Das is an

important writer in this literary project who through her poetry articulated a rebellion which shook the roots of the conservative Indian society. Das penned down her poetry in a way in which she achieved the dream of a language freed from the dictatorship of patriarchal speech. A major concept in 'gynocriticism' is the French notion of *écriture féminine*. The literal translation of this term means "feminine writing" or "women's writing," but theoretically speaking it refers to various forms of narrative that diverge from the linear, univocal narrative characteristic of its counterpart namely, masculine writing. Critics like Helene Cixous argues that a true feminine text is where there is an outpouring of language as a fantasy where the writer disgorges almost everything that is in her mind. The writer of a gynotext employs both body language and resonant silence through the usage of blank pages, gaps, borders, spaces and ellipses to overthrow the hierarchal sets of binary oppositions, which thinkers like Cixous and Irigaray see as the basic structures of patriarchal form of writing.

A predominant method that Das chose to create new forms of narrative employed the ellipsis, the literal orthographic ellipsis, signified by three spaced periods placed between words. In her texts, the ellipsis mark progressed from its orthodox meanings as a mark of punctuation to its incarnation as a sign and as a morpheme. Das sought to bring into her text the reality of feelings and intuitive understanding, elements of human consciousness, for which there is often not a name, not a word. Das used the technique of elliptical construction by placing the material dots into the material of the text, in order to create a literal space of silence. She used silence as a tool to rebel against the patriarchal hegemonic structure of language.

Kamala Das in her poems *Introduction* and *The Dance of the Eunuchs* extensively uses ellipses as a tool to rebel against the patriarchal hegemonic structure of language which deprives woman of her linguistic authority. The employment of ellipses in the poetry of Das provides her a trajectory to express silence as a symbol of her refusal to limit language to a linear, objectified and generalized one.

The objectives of the present research are to understand the postmodern feminist approach of the extensive usage of ellipses in the poetry of Kamala Das, to make the readers aware of the existence of a patriarchal hegemony in the usage of language, to introduce the concept of *écriture féminine through this paper and to provide an argument that the extensive usage of ellipses in the poetry of Kamala Das becomes a symbol of her rebellion against the structured male-oriented style of writing.*

In Kamala Das' poetry the extensive usage of ellipses provides a critical space to analyze how she as a woman translated a long-silenced female reality into a new linguistic destiny. The patriarchal society through the usage of language defines women as the 'other' since for them maleness is the norm. According to De Beauvoir no woman in this society can act outside of this constriction. Kamala Das in her poem *An Introduction* expresses a similar struggle wherein she is not even allowed to write in a language which voices her joys, her hopes and her dreams. The struggle of Das gets expressed in the following lines:

Don't write in English, they said, English is
Not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? (7-11)

Men write in a 'marked' language whose hierarchy of syntax, vocabulary and grammar are so structured that women feel that there is no sentence ready for her use. Helene Cixous' Medusa, which functions as a metaphor for woman's multiplicity, provides a new rhetorical landscape that opposes the hierarchical rules imposing restrictions on the female voice and body. "Like the many serpents writhing on the medusa's head, woman expresses a multifaceted sexuality that defies structure. As a 'Medusa', she enters language through the many locations of feminine desire uninhibited by sexual, historical, or linguistic roles that reduce and efface her" (Cixous, K.Cohen and P.Cohen, 5).

Kamala Das became more dominant in the field of literature by using female sexuality as her subject. In the poem *An Introduction*, Das writes in an explicit way about her sexuality:

I was child, and later they
 Told me I grew, for I became tall, my limbs
 Swelled and one or two places sprouted hair.
 When I asked for love, not knowing what else to ask
 For, he drew a youth of sixteen into the
 Bedroom and closed the door, He did not beat me
 But my sad woman-body felt so beaten.
 The weight of my breasts and womb crushed me.
 I shrank Pitifully. (26-34)

In the above lines, she uses her sexuality as a tool to express her suppressed state of mind.

And in the other poem *The Dance of the Eunuchs*, Das through the lines “And wailed, and writhed in vacant ecstasy” (12) implies that a woman has the freedom to write about her sexuality. Through her poetry I argue, Kamala Das negates the concept of phallogentrism, a concept which deems every kind of language, other than what is used by men, including women's language to be marginal and insignificant.

This marginalization of the language used by women has a deep root in the society because from childhood, a person gets inadvertently tuned to the patriarchal hegemony in language. Lacan's emphasis on the role of language in psychic formation, through which the child is separated from its primary relationship and placed in the network of a gendered symbolic system centered upon the father as the representative of sociality and power. Social organization channels the infant's libido into substitute gratifications, but also leaves behind a surplus of permanent unsatisfying desires. Julia Kristeva associates psychic repression with the actual structures of language, which she takes as the basics of culture by making an analogy between the entry into the symbolic and anthropological concept of the passage from nature to culture.

Kamala Das breaks free from this psychic repression by writing her poetry in a language which is fluid and links her sentences in loose sequences, rather than in a carefully balanced style as in male prose. Grammar and memory, authoritative and paternal, are broken up so that a new return to the fusion with the mother can arise. In the following lines of Das' poem *The Dance of the Eunuchs*, her breaking of rigid grammatical and authoritative structures can be clearly seen: “Their voices Were harsh, their songs melancholy; they sang of Lovers dying and or children left unborn....” (Das 11-12).

The extensive usage of ellipses in her poetry characterizes her sentences as 'women's sentences'. As a rule, in informal sentences, ellipses can be used to indicate trailing off thought. It can also indicate hesitation. But Das uses it as a tool to break the hegemony of patriarchy over language.

Elaborating on the idea of patriarchy, Levi-Strauss believed that there are rules of human reactions and culture centred on binary oppositions like good/bad, male/female, up/down. Learning the language containing these binaries, one is not free to think outside its confines. Kamala Das rebels against the mainstream notions of the society and talks about the marginalized group of the society- the eunuchs in her poem *The Dance of the Eunuchs*. She describes in detail the condition of the transgender in a society wherein they are deemed as the 'other'. Through her usage of ellipses in the lines “Richly clashing, and anklets jingling, jingling/ Jingling...” (Das 2- 3) and “They dance, oh, they danced till they bled...” (Das 6) she seeks to overthrow the Derridean sense of binary oppositions by speaking about the people who are considered inferior in the society just because they do not belong to the male sex. Das reverses the hierarchies of the society which deprave her of her linguistic authority. In such a reversal, the silence indicated by the usage of ellipses becomes a speech, and the body complementarily, becomes a speechifier.

According to Cixous, man's writing is filled with binary oppositions but woman's writing has a lot of scribbling, jotting down and is constantly being interrupted by life's demands. She also relates feminine writing to female sexuality and women's body concepts. Her idea is that development of this kind of writing will change the rules that currently govern language and ultimately the thinking processes and the

structure of society.

Kamala Das counters Freud's model of passivity for women through her poetry by offering her characters uninhibited freedom through both body and mind. In the poem *An Introduction*, Das revolts against the constructed 'passivity' of women through her words: "Then . . . I wore a shirt and my/ Brother's trousers, cut my hair short and ignored/ My womanliness" (33-34). In her other poem *The Dance by the Eunuchs*, Das by giving action to the marginalized section of the society overthrows the hierarchal sets of patriarchy through the following lines:

It was hot, so hot, before the eunuchs came
To dance, wide skirts going round and round, cymbals
Richly clashing, and anklets jingling, jingling
Jingling... Beneath the fiery gulmohur, with
Long braids flying, dark eyes flashing, they danced and
They dance, oh, they danced till they bled...(1-6)

Julia Kristeva in her essay "The limits of a semiotic politics" (Jones 1984) argues that "in woman there is something that can neither be represented nor be said. There is something above and beyond nomenclatures and ideologies. This makes the language written by women go off in all directions in which a man is unable to discern the coherence of any meaning" (Kristeva 34). The heart of a woman is an empty cistern filled with silence rather than with hopes and desires (Gilbert and Gubers, 24). This silence gets portrayed in the extensive usage of ellipses in the poetry of Kamala Das.

Michael Foucault argues that madness results from enforced silence and that one who cannot articulate herself within the dominant discourse is doomed to silence, and this enforced silence leads to what is wrongly termed madness. Subversion of the dominant discourse in which one is trapped is the only path to escape from this dilemma (Foucault 1965).

It is time to choose,
A different name
Don't play pretending games.
Don't play at schizophrenia or be a
Nympho (41-45)

Virginia Woolf as a predecessor of Das, and more than that as a woman who is trapped to write in a man's language, found a method of undermining that dominant discourse by subverting the obsession of learned men to name, to rebel, to define, and by reducing a world of feelings, passion and intuition into mere words. She developed a method literally to place into a written text that could not be written (Woolf, Bell, McNeillie 1983).

For Kamala Das, the incorporation of the technique of using ellipses allowed her to express her emotions in its truest form. The sign of ellipsis allowed Das to articulate elements of human consciousness in its truest form, which language fails to express. This gets clearly portrayed in the following lines, where Das articulates through ellipses the miseries of those people, which the society considers as outcasts. "Their voices were harsh, their songs melancholy; they sang of Lovers dying and or children left unborn...." (9-10).

The English language has thus absorbed a new sign which no traditional word could do: the ellipsis mark signifies the absence of a sign. Ellipsis has become the new 'word' for what words cannot contain and for what words are incapable of expressing. Ellipsis has become the new word which signifies words that are 'inexpressible' and 'uncontained'. It has become more than the mere absence of words or signs, because signs which are not present do not signify. Yet the ellipsis mark signifies the presence of nothing, an absence of a sign but not the absence of the signified, its meaning.

It is difficult and impossible to write in words what the ellipsis mark "means" because its meaning

is derived largely (though not entirely) from its context. Moreover ellipsis means something that cannot be expressed in words. In the following lines of the poem *Introduction*, ellipsis actually helps the poet to articulate her innermost conflicts, which words fail to express:

Don't cry embarrassingly loud when
Jilted in love ... I met a man, loved him. Call
Him not by any name, he is every man
Who wants. a woman, just as I am every
Woman who seeks love. In him . . . the hungry haste
Of rivers, in me . . . the oceans' tireless
Waiting. (45-51).

In the above poem Das talks about how a woman is disillusioned with her life and how she yearns for true love. But her desire for love gets suppressed by her dominant husband and the society. Das in her autobiographical book *My Story* writes how she as a young wife of sixteen felt emotionally beaten by her husband and how she had waited eagerly for the experience of true love all her life. The ellipses in the above lines signify the poet's wait for love and her disillusionment with life as she was constantly deprived of affection.

The paradox of the ellipsis is similar to the dilemma created by any attempt to write about deconstruction. To explain about Derrida's *différance*; one cannot write “*Difference is*” but only “*Difference is*”. The ellipsis is an empty space, not the container of meaning, but the space where meaning occurs. While talking about the ellipsis in Das' poems, one can talk around it, about it, but it will always, by definition, escape definition. As with Derrida, one must write that “The ellipsis is”; perhaps one should rather write that the ellipsis”

The result of Kamala Das' usage of ellipsis was a 'woman's sentence', one not hardened and set by convention but one free to respond to the reader. The particularly feminine form of sentence is a form of discourse which in contemporary terms has come to be called *écriture féminine*. The dominant discourse of men sentencing and women complying, ordered reality into a linear, logical sequence of signs and demanded that the reader signify accordingly. The reader was not only to respond, but to respond “correctly”, according to the writer's intentions, else they did not understand.

The ellipses under consideration are importantly authorial silence and the ellipses used to punctuate are twice removed from authorial voice. And to distinguish these meaningful silences from mere gaps in the text, one must account for the sign called ellipses and distinguish it from its parent, the dash. The concept of an ellipsis in written language has existed almost as long as written language but the ellipsis under discussion, the three dots (...) has existed as an orthographic symbol for little more than one century (18).

In that time, the ellipsis has become a much-used tool in literary works. For an author ellipsis is more than mere punctuation. The author has no need for a mark which indicates an omission, unless the omission itself is meant to be a part of the text. Ellipsis literally does not only represent the implied words which are apparently left out. An author has no need to imply only the words which could be present in the text; their absence speaks as loudly as their presence. The ellipsis perhaps cannot be called a “word”, but it can be, and in Kamala Das' works must properly be called a “sign”. More precisely it may be designated a “morpheme” by definition and, more relevantly, a non-word morpheme (19).

The ellipsis mark functions as a morpheme and is defined as the smallest meaningful unit of a language. The ellipsis must further be defined as a bound morpheme, one which cannot express meaning without the help of at least one other morpheme for context. And it is useful to consider ellipsis as a sign, and consider how the value or meaning of that sign is constituted (11).

In his seminal work, Ferdinand De Saussure illustrates this process by suggesting an analogy from the game of chess: When is a knight a Knight? Is it still an element in the game, if you carry it around your

pocket?

Certainly not, for by its material makeup outside its square and the other conditions of the game it means nothing to the player; it becomes a real concrete element only when endowed with value and wedded to it. (110)

An ellipsis mark by itself, without context, is simply a mark of punctuation. However when it is placed into any context, it becomes meaningful in the same manner as other signs. Words became meaningful in the same manner as other signs. Words may signify both sound and fury, but the ellipsis, in essence, signifies nothing (20).

For, he drew a youth of sixteen into the
Bedroom and closed the door, He did not beat me
But my sad woman-body felt so beaten.
The weight of my breasts and womb crushed me.
I shrank Pitifully.
Then ... (28-34)

To understand the correct meaning of ellipsis in the above lines, the reader has to know about the past of Das. She was married at the age of sixteen to a much older man who did not love her as she expected from him. The lines portray her disillusionment in her marriage life, where she was not allowed to express herself. It is in this context that the reader has to interpret the meaning of the above ellipsis.

The origin of the word ellipsis is rooted in Latin, but does not become applied to the dots until the twentieth century. But the ellipsis comes into its own during the nineteenth century, perhaps in part because of the popularity of letter writing and the use of perhaps ink conserving dots instead of dashes. The dash also performed the function of allowing one to pause during the composition of an essay or a letter without letting the ink completely dry on the nib of the pen. Thus informal writing of the nineteenth century is rife with dashes because of the popularity of letter writing, where several dots often replace the stroke (Bowers 30).

Throughout her poems, Das searches for that truthful method of recording life. But as she attempts to capture reality, and as she often complains of in her work, she always finds the language lacking. She struggles with the impediments of words and particularly with the "man's sentence." She discovers one way to avoid that sentence; she simply does not allow it to be carried out. Das' dissatisfaction with language is similar to that experienced by Virginia Woolf, especially as the novels of male writers of her own time, was longstanding. As early as 1917, Woolf complained that she found the form of the novel to be, perhaps like men, "frightfully clumsy and overpowering" (*Letters II*: 167).

The term Woolf coined, "a woman's sentence," still has not been sufficiently defined despite the wide-ranging attempts, from empirical linguistics to intuitive poetics. On the one hand, in the words of Sandra Gilbert and Susan Gubar, "no serious research into empirical linguistics has definitively disclosed what might be the special traits of 'a woman's sentence' or has even revealed those secondary sexual characteristics which define Woolf's normative 'man's sentence'" (229).

On the other end of this spectrum, some highly regarded feminist writers struggle to represent the idea of a "woman's language" by approaching the concept poetically. Gilbert and Gubar call these attempts "immoderately mystical," citing Luce Irigaray's description of women's language as always "in the process of weaving itself, of embracing itself with words, but also of getting rid of words in order not to become fixed, congealed in them" (230).

In Das' case, she is one among the many writers in the subset who shares a largely feminine trait of exclusion by a predominantly masculine, authoritative, and linear language. As well, one must balance an analysis between the purely linguistic, quantitative approach on the one hand, and an abstract "immoderately mystical" conception on the other. In moderate terms, then, the ellipsis is an originally

feminine incursion into, or subversion of, the patriarchal language in which a woman must write (38).

Conclusion

Language is an important medium through which society expresses patriarchy. A close look at literature across ages reflects the failure of dominant language practices to reflect or serve the interests, perspectives and experiences of women. The problem of women and language is depicted in the poems *An Introduction* and *The Dance of The Eunuchs* by Kamala Das, where she shows how women's usage of language has been and continues to be channelled, considering the sexism inherent in grammar, structure and form of language. Das contorted and challenged the dominant discursive practices in order to represent the experiences of women in a perspective outside of gendered power relations. All women face this task to some extent, but for women writers like Das who chose to write deliberately, conspicuously, and subversively as women, a category intersected by class, race, ethnicity, and sexual orientation, the task is formidable.

The concept of *écriture féminine* allowed writers like Kamala Das to employ various forms of narrative that diverge from the linear, univocal narrative characteristic of its counterpart namely, masculine writing. Das uses the idea of silence in her poetry which contains an essence of meaning which is part of her desire to use a form which allows her to write the unwritable in the same manner that Virginia Woolf believed a person (at least a woman) could communicate clearly and effectively without speaking. The form of ellipsis allowed Das to string words around upon her meaning without touching and tainting it with a concrete representation. She carefully manipulates narrative and narrative silences to focus the reader's attention on questions of gender, particularly on the manner in which male authority shapes women's lives.

Kamala Das like Virginia Woolf was only reiterating the conscious intention of Dorothy Richardson's attempt to write a new kind of realism and to produce a feminine equivalent of the current masculine realism. So Das realized that she could say more by saying less and the usage of ellipsis helped her to carry into the text the meaningful reality which she did not find in the texts of the action-oriented male authors. Moreover, the element of absence found expression, and the construction of a presence for absence became embodied in the mark of ellipsis.

Das' refusal to limit language to a linear, objectified and generalized one found expression in the form of ellipses that acts as her tool to rebel against the patriarchal hegemonic structure of language which deprives woman of her linguistic authority. The ellipsis mark in the poems *An Introduction* and *The Dance of the Eunuchs* marks not only the uncertainty of language but also provide a postmodern feminist expression of a revolutionary movement against the masculine rhetorical structure that has defined language over time.

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THE POETIC VISION IN THE LANDSCAPE IMAGERIES OF DARUWALLA

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Abstract:

Life is in the verge of morbid and murky realities in which pangs of disease and death are perpetual experiences; Death is the ultimate reality and is the way to freedom from such a life; and Nature is the life force to its creatures which can be further seen as the omnipresent reality. The landscape imageries in the poetry of Daruwalla projects all these aspects of the world view of the poet. As a realist, his landscape imageries are very much rooted on the earth which has local proof to every natural landscape and so also are the urban landscapes. This paper intends to explore the landscape imageries in some of his selected poems, side by side tries to discern the vision of the poet giving an understanding of the poetic endeavour.

Key Words: *Death, Imagery, Landscape, Life, Nature, Vision.*

Introduction

The landscape, in short, is not a totality that you or anyone else can look at, it is rather the world in which we stand in taking up a point of view on our surroundings. And it is within the context of this attentive involvement in the landscape that the human imagination gets to work in fashioning ideas about it (Ebbatson 8).

In literature, understanding of the concept landscape is not as simple as it seems. Generally, it is understood as those portions of physical environment which are visible. And in literature it is the depiction of those elements of nature in words. The source is the nature itself, but, the landscape depicted in literature is perhaps not the same as the phenomenon outside. American philosopher Crispin Sartwell says so convincingly about the problem of representation of landscape in art and literature that “The relation of depiction to what it is a depiction of, in virtue of which it is depiction of that item” (Sarapik 188). Hence, the landscape in literature is the product of the nature- culture dialogue and poet is the point where both meet and are synthesised into a discourse.

A necessary fact has to be worth mentioned here is about way nature has been consumed to take a form of landscape. The cultural inclusion is undeniable. However, nature has been perceived differently by different people category and created and recreated with different perception. There is a less probability of the reception of nature as it is. As Stephen Siddall writes ;

This rearranging of nature may perhaps provide a setting for a myth, or idealise a lost world. It may demonstrate nature's power and delicacy, or create shock or wonder. It may give contextual meaning to the characters in the foreground of the story. It may help readers to step aside from the modern world, to slow down their lives, to observe the detail and to connect with the source of life (Siddall 9).

Daruwalla as a Landscape Poet

Beginning with Daruwalla's own statement about his poetry, he writes about the occurrence of landscape imageries in his poetic expression as such;

My poems are rooted in landscape which anchors the poem. The landscape is not merely

there to set the scene but to lead to an illumination. It should be the eye of the spiral. I try that poetry relates to the landscape, both on the physical and on the plane of the spirit. For me a riot-stricken town is landscape (Daruwalla. *Two*. 21).

The landscape he magnifies thus can be divided into certain categories as per his framework or setting. Where an image of urban city with its clattering of stones pelted by the violent mobs is portrayed in a poem the image of a river in its different forms visualized in another one. However, between the proximity of earth and sky, life and death, love and separation, beauty and violence, revolves the poetic contemplation of Keki N. Daruwalla. Over a few decades, Indian writing in English has been seeing him as a realist poet. In fact, he is a realist as much as the imageries he portrays are concerned. He chooses a technique thereby repeatedly portraying the frailties that he sees as the evil both to the society and to the nature as well. He thrashes those frailties but rather with a mild irony which he believes can be efficient enough in bringing out the essence of humanity. Madhududan Prasad, one of the eminent critics of Daruwalla's poetry says in justifying its function in making a ground for better future;

Daruwalla does not regard poetry as an instrument of escape, a means of diversion, a consolatory toy; instead, he counts it as essential part of the body of society so that it can function as a witness, an esthetic of revival, a force for change, reorientation, awareness and as part of a tougher and deeper humanism whose concern is to create ground for future betterment (Prasad 147).

Better future of the world for him is not a world of Utopia rather a world full of life where these frailties as social realities are also there only to be ousted again and again. His belief is stringently betrothed to the question he always asks; "Sheering off from nightmare/ how does one steer through a normal world?" (Daruwalla. *Nature*. 5). More to say about his re-description of reality, he tries as far as possible in accumulating all the details of his surrounding landscape including both nature and the human civilization. So, a curfew stricken city mired by the suppressed violence for him is an urban landscape and so are the natural phenomena. Hence, the poems of Daruwalla is replete with the landscape imageries with all their abundance and variability. And it comes inherently into his poetry in a process which, he says, is unavoidable. He says; "I cannot help bringing the landscape into my writing, whether its fiction or whether its poetry- because it is there. If you have an eye for what is around you, the first thing you notice is the landscape" (Daruwalla). Although the incidents and events he depict in his poetry are understood in the first encounter as if he is writing about the day to day incidents like a reporter or a writer of diary, but, a deeper and constant insight into these imageries will reveal the broader vision of the poet.

The development of Daruwalla's poetic vision is a gradual process and owes much to his keen observation of the incidents and happenings that he brings into his poetry. It is gradual because it gets into maturation with his continuing practice of poetry. R. A. Singh also has observed a similar fact about the vision of the poet. As he says assessing his earlier poetry; "In the early poems... there is an immediacy of observation and a felicity of expression, but they lack the extensiveness of consciousness which born out of this large and deep vision." (Singh 9). This earlier immaturity of his vision gets intensified in his later poetry. However, a shadow of his consciousness is seen there from the very beginning of his poetic career which is being directed towards unfolding certain truths about life and death, about nature, and about the world. The consciousness then has gradually been developed into a complete vision that he tries communicating in his poetry through the imageries which are quite real and are the product of his encounter with the landscapes of everyday life. This paper intends to read those landscape imageries, which include both the urban and the nature landscapes, with an intention to decipher his poetic vision.

Vision of Life

The quest for the truth of life brings the poet into a state of realization where he finds the predominance of uncertainty over everything. Life for him is a span of time before death whose reality he sees through the imageries of despair, disillusionment, violence, and disease. Wherever he looks all these

imageries of the world come across his eyes. A modern poet, of course, in a modern time is expected to find these realities as much as to prove his identity and Daruwalla is apt enough in doing so. But, his stance as a modern Indian English poet is quite different from the other modern Indian English poets. The fact that makes him unique among the others is that his poetic consciousness is mature enough to come out of the modernity fall in which all others are struck only in finding their self. And his depiction of such images of the modern world are quite impersonal and are often marked with a mild tone of satire and irony.

Landscape imageries in his poetry vibrantly projects the image of Disillusionment. The poetic consciousness has never been get respite from its effect. The loss of faith, avarice, lust, restlessness are the causes which brings disillusionment to the modern world. The imageries of disillusionment of life has seen spread in many of his poems. His experience in the modern world often leaves him in a bewildered situation. His disillusionment is intensified as he finds himself in a torpid condition of the modernity in which he becomes unable to find its root. This rootlessness becomes his prime concern and the cause of his frustration. His poetry is the result of this conflict between his quest for finding the root of modern man and his inability to do so as he find his feet are withered. In the poem "My Poetry" he writes thus;

But the legs are withered roots
memory has slipped up somewhere
for I don't remember
what hit me in the spine
to turn the legs torpid (Daruwalla 70).

The testimony to his disillusionment is further found in the poem "Nightscape". The poet aptly produces a moving imagery with a mixture of fog, and light. As stock symbols, light can be understood as the transparency and the fog is the mystery or illusion. Hence, when he depicts the landscape of Varanasi where the river Ganga flows to reflect on the human reality, what he finds is unclear to himself. And in disillusionment he is confused with the reality of the city and asks "is this a ridge/black with pine/ rising out of the mists" or "a city in meditation/brooding over a ghostscape." (Daruwalla 99). The disillusionment of the poet is clearly visible in the imageries when he writes;

Votive lights are muzzled in the fog:
Bloodstains on a frosted window.
... The fog on the river is like a loaded raft
which the current cannot move (Daruwalla 98-9)

The poetic self is further disillusioned when he finds the reality of the Varanasi city. Varanasi is considered as the city of Gods. Disillusioned and lost, people often visit there to find solace and to feed their spiritual hunger. But in reality the city is a different one to their expectations. And what the poet finds in such an urban landscape is that

In the street of Lord
the sepia teeth of pandas.
In the street of virginity
the raucous laughter of whores. (Daruwalla 103)

Like disillusionment what reality he finds in his vision of life is the despair self. The poetic consciousness has a keen eye to capture the morbid realities in urban landscape imagery. The world around him is mired by the images of hunger, deception, flattery. In the poem "Curfew in a Riot-torn City" the poet projects a feeling of despair. In a riot stricken city he finds the spread of "blood and fog" over half the town along with all other sort of violence. The situation is so tensed that he wants to get relieved from such a situation but never finds any hope. And he writes;

The starch on your khaki back
turns soggy; the feel of things is queer.
You wish to forget it all,

the riot, the town, the people:
that mass of liquefied flesh
seething in fear (Daruwalla 41).

The despair of the poet is further intensified when he comes across the mired reality of the life affected by the pestilence. It is another reality of the urban landscape imagery. The pestilence has been a reality in India till today. And the images it creates are similar every time. There is dead bodies, there is migration, there is mongrels following the ambulances. Above all the failure of the modernity in eradicating such diseases and the politics to suppress the inability are the factors which make the poet hopeless. So in despair he portrays such a reality in the poem "Pestilence";

the hospital floors are marble white
black bodies dirty them
nurses in white habits
unicef jeeps with white bonnets
doctors with white faces receive them (Daruwalla 44)

These images of despair although a reality of the modern world, his vision of life has some tinge of hope. He always finds a middle way to escape from such realities of the world to make a change for betterment. His hope is very much evident in the poem "Bypass" which projects another reality of urban landscape imagery. He writes;

Now I look for a bypass everywhere-
the black serpent, well-tarred, leaving town
after a mere show of circumambulation,
sliding along the curve and yet not fully round;
leaving the city, shuttered with dogma (Daruwalla 3)

In his vision of life he sees the proofs of violence everywhere. The imageries of violence are depicted with all its horrified reality. It is often seen in the situations like riot and curfew mostly in the urban world. The didactic tone of the poet is evident, such as, in the poem "Gujarat 2002". His didactic voice comes to work while projecting the imagery of violence where the "Killer and killed are one" and where "they speak the same language" but "the vocabulary of guilt" is that pervades everywhere. The situation becomes a unique poetic imagery in the words of the poet. The black smoke mires the city. The blood, dead and dying, and the scattering blood stained newspapers and particles all around is the reality that is magnified to visualize the effect of violence. And the effect of black smoke is projected to heighten the effect of violence that is described as engulfing the city and the combined image of fire, charred smoke and the death here is the poetic exuberance. As he writes;

There's blood on the streets, so many dying and the dead,
that dark-grained newspapers squint with red.
Fire and skin turn into one blinding sheet, and in any weather
life and charred skin will peel together (Daruwalla 24).

Furthermore, the vision of life in his poetry will be incomplete without the imageries of disease and death. The images that reflects the disease are the unpleasant but inescapable realities. Pestilence, famine, and other such mass killer diseases out break once and again. Pestilence has been one of the harsh realities of Indian life which engulfs both the rural and the urban world. It affects in many ways to the life making a deep impact on the citizens. He projects these imageries on a canvas of poetry with the colour of his words to make it in one frame work where the reality and imagination go together. However, the tiny details are magnified in the poem "Pestilence in Nineteenth-century Calcutta" as such;

Bacteria and bacillus thrive in the wells,
Nestled under the spawn beds
And killed. The fires burnt higher,

and the dead went up
like fragments of liturgies
lost in a great wind. (Daruwalla 155)

The imageries that vibrantly portrays the effect of pestilence are seen in the poem "Pestilence". The situation is further intensified with the depiction of the images in which he gives a picture of people carrying the diseased people in the palanquin or on the string beds to the hospitals. And the conditions of the affected bodies as frozen, delirious, drained, supine are the product of close scrutiny of the situation by the poet himself. So, he writes

They are palanquin-bearers of a different sort
on the string-beds they carry
no henna-smeared brides.
Prone upon them are frail bodies
frozen bodies delirious bodies
some drained of fever and sap
some moving others supine
transfixed under the sun (Daruwalla 43).

The poetic self finds the images of disease as if spread all over the country. It finds its presence also in the sacred places where people go for a spiritual quest. Such a place is Varanasi where the stern reality of the dilapidated condition of country is avidly visible. The religious aspirants come here with an insatiable quest of salvation. But, he finds the lepers, dwarfs along the cause ways of Ganga. As he writes about the reality of the place;

Lepers huddle along the causeways
like stunted shrubs
black with frost-burns.
A thin dwarf,
...cavorts ape-like. Overhead the monkeys gibber (Daruwalla 100).

In addition to all these imageries of life, the imageries of death makes his poetry more appealing. He always finds the essence of life not without the presence of death. Life's certainty lies only in the death and except it everything is uncertain and unreal. This vision is the core of his poetic vision which he repeatedly portrays time and again. About the uncertainties in life, he sees emotions shattered, passions hewn, desires suppressed. Hence, he writes in the poem "Suddenly the Tree" about this uncertainty of life over which broods the omnipresent death. All the hopes, desires and passions are thus meaningless life whose ultimate finality is the death. Thus he writes;

Perhaps with the rains
green may return to the slopes,
a little moss here, a little grass there;
you never know though,
the rain may never come
or life may run out before the rains-
the almond blossom, each petal soft as an eyelid,
will also not see the rain (Daruwalla 18).

However, the life for the poet is full of such unpleasant realities. Of course, there is an optimistic side of the poet which he keeps unsaid as his is the intermittent belief on the hope towards bringing the human life to a better state devoid of all such murky and violent imageries. It can also be said that, this very intention of the poet is the inspiration behind his writing and he happily accepts this responsibility to make his readers aware about this reality.

Vision of the Nature

Nature is found everywhere in his poetic imagination. And its presence in his poetry is found mostly in the form of landscapes. The landscapes he portrays give a glimpse about his perception of the natural world. His realisation of nature's magnanimity is sharply reflected in his imageries. As a sensible man, the source of his sensibility is the nature itself. He is well aware about the workings of the nature. And of course, this awareness makes him realize the human weaknesses which he often attacks in his poetry. Nevertheless such an awareness of the nature's magnanimity, he realize his limitations and inability in deciphering all its complexities. Such a realisation makes him humble towards the nature. He feels nature; its omnipresence, its magnanimity, its energy or power, its soothing or healing nature, its beauty, and above all its richness.

The beauty and the magnanimity of the nature is portrayed with all its awe and wonder. Its magnanimity is glorified in its vastness of appearance in the forms of sky, ocean, mountains and other such forms. The beauty of the magnanimous nature thus has been localized in his poetry. In the poems like "Ruminations at Verinag," "Chinar", "Crossing Charhoti" and "From the Snows in the Ranikhet", "The Ghaghra in Spate", and "Shiva: at Timarsian" the beauty of the physical places is depicted to appeal the senses of the reader. In the poem "Ruminations at Verinag" the vibrant beauty of the place is depicted with such a keen interest that the mustard stalks across the road and the meadows of the pear groves are transcended to add the beauty. The focus on the tiny details testify to the fact that the poet has a sheer eye towards the reality. However, when he goes on portray the vastness of the landscapes of the place, this also is not so far from the reality. The place is such a beautiful one, it leaves the viewer mesmerized at the least for a moment. And Daruwalla's projection of such beauty of the place with the words also does the same. As he writes;

The Skyline
hugs the valley from root to mouth
and from the south
to its northern tip, a sense of space, the sight
of terraced water mixed with murky light (Daruwalla 205)

In the poem "Shiva: at Timarsian" de description of the physical landscape is somewhat correlated to the theme of the poem. As the poem focuses on the spiritual significance of the Timarsian because of the presence of lord Shiva there, the landscape also enhance the focus by its mesmerized beauty which can bring the worshipers as if they are inebriated by the nicotine. And only except the vibration of the blue sky as it reflected upon the blue water everything else is in the deep meditation like that of lord Shiva. In this physical landscape the thought also can become a hermit. Such is the mesmerized beauty of the place well observed by a meditated mind of the poet. So he writes;

Around you austerity,
the grey of nicotine stains
al landscape of slate
where thought turns hermit
only the sky a vibration
upon blue vibration (Daruwalla 51)

The magnanimity of the nature is further perceived in many other poems. Nature only can bring change to its appearance if it wants so. So the leafs are green at times and sometimes it is yellow and grey, water is blue in ocean and in the river it becomes of many colours. In the poem "The Ghaghra in Spate" the poet gives an aerial view of the river landscape. As he writes;

In the afternoon she is a grey smudge
exploring a grey canvas.
When dusk reaches her

through an overhang of cloud
 she is overstewed coffee.
 At night she is a red weal
 across the spine of the land (Daruwalla 78-9)

The vision of the poet about the nature time and again brings us its mystic characteristic. In the poem “Shiva: at Timarsian” the poet uses such a tool like myth to depict the reach complexity of the natural landscape. In this poem he depicts both nature and the image of the god together in a complimentary manner. Thus in portraying an imagery of nature, he blends the attribution of lord Shiva with the physical appearance of natural landscape in reciprocity. As he writes;

Lord of stalactite
 I have seen
 icicles growing from your tonsure. (Daruwalla 51)

Continuing in his effort in depicting the nature and the god in such reciprocity, he described crags as rock temples and the lava that the mountain thrusts are depicted as the divine orgasm of the *Tandava*. So, he writes;

The crags here are rock temples
 ...rearing from frozen landslides.
 Perhaps I overreach, but thrust of lava that formed them was yours,
 some side-flicker from the divine
 orgasm of *Tandava* (Daruwalla 51).

His vision of nature is further intensified in the landscape imageries in which he brings the reality of the relation of between the nature and the human world in a wilder tone. It is strange that the same river which provides life force since the first life on the earth becomes dreadful and threat to the life at times but it is a reality unavoidable. The very instance of such a characteristic of nature that projects its beauty with an emanating violence can be seen in the imageries of flood, cyclone and other such misbalance of natural forces. When the flood is emanating, its appearance often puts the people into an enchanted state that they hardly escape the bondage of nature's enchanting spell. This mesmerizing beauty can be observed when in the poem “The Ghaghra in Spate” the water engulfs the green paddy fields upon which the reflections of the tilted trees, kingfishers, and gulls can be observed like a painted landscape. Hence, when he writes;

Driving at dusk you wouldn't know
 there's a flood 'on',
 the landscape is so superbly equipoised-
 rice-shoots pricking through
 a stretch of water and light
 spiked shadows
 inverted trees
 kingfishers, gulls (Daruwalla 79).

And surrounded by water upon which the twilight stars reflects, the road seems like a black stretch towards infinity. The fact about the projection of such a beautiful and real looking landscape in his poetry is that it must be followed by the projection of 'violence' of natural forces. And its testimony is validated when suddenly at the night fall, the flood brings havoc. and within a few minutes when such a nightmare spins “fear turns phantasmal/as half a street goes churning in the river-belly” (Daruwalla 79).

Another instance of the amalgamation of beauty and violence in nature can be seen in the imageries of cyclone. In depicting a sea side landscape, the poet has goes on portraying the reality at the site which mires his own desire of beauty of the site. It is quite obvious to the poetic realization that cyclone in a sea is a regular occurrence. But the romantic hope of the poet about the aftermath of the cyclone is what makes him into realize that even in violence nature has the capability to laugh at every human desire. This vision

about the nature is depicted in the poem “Mandwa” by the contrasting images of human hope and the subsequent failure by the nature. So, when he wakes after the storm filled night, he writes;

I felt cheated in the morning.
 No canting masts, no shattered spars
 Cluttered the beach...
 I should have dreamt
 of blood-red sails, sunken ships
 twisted, skeletal ghost-sailors (Daruwalla 194)

However, in all these imageries of nature, the poetic vision is quite clear. The nature for him is the essence of the life on the earth. It can lead the life the way it wants. Amid this richness and complexity of the nature the human mind is a mere object which is capable of perceiving such richness only to a certain extent. The beauty and the violence are only the different perceptions by the human imagination. But, this relationship between man and nature is the essence of human life in the world and also of the poetry of Daruwalla. M. K. Naik, one of the eminent critics of Indian English Literature, thus writes about his poetry;

Daruwalla's mind is continually busy in establishing meaningful relationship between nature and man, in various ways and in different contexts and it is on the working out of these relationships that the success and the failure of these poems would appear to hinge” (Naik 65).

Vision of Death

Death is a predominant theme in the poetry of Daruwalla. It is also in the core of his poetic vision. He feels its presence in everywhere whose reflections he finds in the human and the natural world. In his vision, death has been seen with all its diverse forms. As the only certainty of all the living creatures its presence can be observed all over the world with all its diversity, intensity, ugliness, and with all its beauty.

Although abstract in itself, death can be visible in diverse forms in the real world. Daruwalla's keen eye somehow is successful in capturing it in the imageries of the landscape. So, at times, he sees death in the form of a hawk: “Looking up into the well of the sky/I saw the hawk, riding an ascending wind, /as he drilled the sky.” (Daruwalla 151) and at the other times it is a jackal: “I look for hairline fractures on the glass panes/as the wail of the jackals/riding the wind/crackles against the windows” (Daruwalla 170). However, the truth which Daruwalla understands about death is that it is sudden and predatory. It consistently hovers above over the life and plunges at instantly without even the prior notice of its subject. As in the poem “Suddenly the Tree” he writes”

In twig-nested
 and sparse-leaved
 November
 the nest
 against the dusk
 glowers...
 Overhead the mother kite
 keens
 circling anxiously. (Daruwalla 129)

Death sometimes becomes ugly in its appearance. Attributing ugliness to the appearance of death is a result of the human perspective. Because, death is indomitable and it works on its own law of nature and the image of ugliness is because of the presence of the human weaknesses. All these weaknesses comes at the time death approaches. In the poem “Pestilence” he depicts the ugliness of death as the images of people dying surround him replete the poem. It is so intense and widespread as if the black feet of the death dominates everybody; 'brown shoulders', 'black shoulders', 'shoulders round as orbs'. And everywhere he

sees people carrying the dying lives with 'frail bodies', 'frozen bodies', and 'delirious bodies' on their shoulders with the hope to revive them to which death falters at the end. So portraying such an image of death he writes;

they are palanquin-bearers of a different sort
on the string-beds they carry
no henna-smearred brides,
prone upon them are frail bodies
frozen bodies delirious bodies
some drained of fever and sap
some moving others supine
transfixed under the sun (Daruwalla 43)

Daruwalla's vision of the world is splintered where disease and death are the everyday realities. But what he intends by projecting such imageries through his poetry is to bring the humanity out of such despair. So, he juxtaposed the imageries through which he tries to reveal the beautiful side of the death. What he wants to convey is that the beauty of death also lies in the very fact of dying. So, in the poem "Chinar" he depicts the beauty of death through the imagery of golden leaves falling from the chinar tree projecting a beautiful landscape to communicate his vision of death. As he writes;

The chinar confronts the sunset
with its own dusk.
You cannot hear the drip of crinkled leaf.
Isn't this what they call dry rain,
this slow, twisting dead-moth descent
from the sapless branch (Daruwalla 206).

He senses the beauty of death and considers it as a state of utmost freedom from the mundane world. Quite contradictory to the human desire for the immortality which often brings the all forms of pangs and sufferings, he portrays the reality of death as if he is in a different plane. So, when he comes across such a scene in the ashore of river Ganga where he finds the beauty of the death he writes it in the poem "Boat-ride Along the Ganga";

Behind the heat-haze rising from the fires,
objects shimmer, dance, levitate.
You face reality in a different place
where death vibrates behind a veil of fire.
There is no lament. No one journeys here
to end up beating his breasts (Daruwalla 97).

Conclusion

As much as his landscape imageries are concerned they all come from an imagination of experiences that the poet has gathered from his surrounding locale. S. C. Narula, one of his critics, says about the images in his poetry that "These images that repeatedly emphasized the splintered world of humans and nature must be considered constituent of the observed reality, unexpectedly transformed into the reality of his poetic vision. Thus in his poems what seems to begin a simple description of a scene ends up by affording a glimpse of the unchanging reality of which human life and its going-on, at every level of existence are mere local action" (Narula 162). The fact about his poetry is that the experiences he portrayed through the imageries are transcended to a meaning deeper than it seems from the surface. These imageries effectively reveal the vision of the poet regarding life, death and above all the world. In his vision of life, its reality lies in the verge of morbid experiences. Although, he is optimistic in his vision, his optimism arises out of these murky and morbid images of the world. Death, disease and struggle are the inescapable truths in life. Furthermore, his vision of nature lies in his acceptance of nature as the greater force in the

world. It is the life force, it is beautiful, and it is violent. The life exists with only a mutual correlation between nature and life. And at last, about death, he visualizes it as a way towards freedom from the ethereal world despite its murky inevitability. The landscape imageries vibrantly reveal these visions of the poet.

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MYTHOLOGY IN AMISH TRIPATHI'S *THE IMMORTALS OF MELUHA*: A STUDY

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Abstract:

*This paper analyses Amish Tripathi's *The Immortals of Meluha* in relation to mythology. Amish Tripathi has constructed his three novels, *The Immortals of Meluha*, *The Secret of Nagas* and *The Oath of Vayuputras* on the radical thought that all gods were once humans who lived in the ancient times. Because of their adventures, intellectual achievements, their love for their fellow humans and their concern for the protection of their tribes, they were elevated to the level of divine beings. This is the basic concept of Amish Tripathi's Shiva trilogy and he has combined this concept with Hindu mythology in which there are trinity gods such as Brahma, Lord of creation, Vishnu, Lord of protection and Shiva, Lord of destruction. Of them, the author has chosen to depict the awe inspiring greatness of Lord Shiva. The characters that appear, apart from Shiva, also bear close resemblance to mythological characters. The author has presented two ancient kingdoms in this work Meluhan and Swadweep Empires which fight between themselves frequently. Neelkanth is portrayed to be on the side of the Meluhans who are called Suryavanshis. He brings victory to them by vanquishing the Chandravanshis.*

Key Words: *War, Dance, Victory, Treachery, Cunningness, Sin, Defeat.*

Amish Tripathi is a contemporary Indian novelist who was born on 18th October 1974 in Mumbai, India. His upbringing in the religious household evoked his enthusiasm in Hindu religion particularly in Lord Shiva. He started his career as a banker but soon he quit the job to chase his passion for writing novels. His Shiva trilogy includes *The Immortals of Meluha*, followed by *The Secret of Nagas* and then *The Oath of Vayuputras*. The story starts in the first novel and it continues in the second and concludes in the third novel. This article has taken up only the first novel for its analysis.

There are two ancient kingdoms portrayed in this novel one Meluha whose subjects are known as Suryavanshis and the other one Swadweep whose citizens are called Chandravanshis. Regarding the physical location of Meluha, it is depicted to have spread from the entire country of present Pakistan up to Haryana including Kashmir, Punjab, Himachal Pradesh and Delhi. The empire of Swadweep covered the provinces of Uttarkand, Bihar, Jarkand, West Bengal, Sikkim Assam, Megalaya and the entire country of Bangladesh. In comparison with both kingdoms, Meluha appears to be far more advanced than the Swadweepans in many respects such as education, science and technology, healthcare, culture, civilization and so on. The Chandravanshis are lagging behind. Both the empires have been at war with each other for many decades. To make matters worse, Chandravanshis join hands with Nagas who are cursed race of people with physical deformities but with exceptional skills in warfare. The province they live in is known as Dandaka forest which is portrayed to be located in the parts of Maharashtra, Andra Pradesh and Karnataka.

The emperor of Suryavanshis, Daksha feels fed up with war with Chandravanshis. He feels that the wars that are fought on very high scale and on frequent basis have inflicted much agony on the lives of Meluhans. He wishes to put an end to the armed struggle with Chandravanshis who are brutal, cruel barbaric and violent by nature. Suryavanshis are diametrically opposed to them and they want to control the pugnacious and belligerent Chandravanshis and live in peace. In order to create peace in the country,

Daksha, the emperor of Meluha sends his emissaries to the region of Tibet to find a valiant warrior who would defeat the Chandravanshis and provide protection and peace for Meluha.

Nandi is an emissary sent by Daksha to the region of Tibet. What is worth mentioning here is in the Hindu mythology Daksha is the father of Parvathi, Shiva's wife. Nandi meets Shiva, the chieftain of Guna tribe and invites him to Meluha where he promises Shiva and his tribe can live not only in peace but also with much prosperity. Shiva who has to take on the belligerent tribe Pakratis to safeguard his people heeds Nandi's words. Pakratis are intent on encroaching upon the Shore of Manasarovar Lake where the Guna tribe lives. Both the tribes enter into violent confrontation frequently and it causes loss of lives on a large scale. Shiva's heart longs for relief from this sort of meaningless violence with Pakratis. He consults with his friend Badra and his other tribal people. That Shiva wants to be democratic though he has got full powers to take decisions on any issue is the reflection of his democratic nature. They leave for Meluha and on the way also they happen to encounter a fierce attack from Pakratis but later they were chased away.

Mountkailash is the abode of Lord Shiva. In this novel, the protagonist is depicted to have hailed from that region only. The novel is full of references to mythological characters and themes as well. When the Guna tribe arrives at Kashmir they are treated by the lady doctor Ayurvati whose name alludes to the branch of medicine in ancient India. When she gives them some drink, it affects all except Shiva whose throat turns blue which leads her to reach the conclusion he is none other than Neelkanth whom the entire empire of Meluha believes to be their saviour and for whose arrival they waited so long. The matter is brought to the knowledge of Chenardhwaj, the governor of Kashmir. He feels so elated that god has blessed him with his appearance in his state. He is instructed to send Neelkanth to Devagiri the capital city of Meluha along with Nandi and three bodyguards, with the instructions that Shiva himself should not be told about Neelkanth issue until Daksha confirms it. When Ayurvati, Nandi and all other Kashmir officials treat him with so much of reverence, it not only confuses Shiva but also embarrasses him.

Crossing many rivers Shiva reaches Devagiri where the king Daksha receives him with deep veneration and reverence. There he happens to meet an elegant girl in Brahma temple practicing dance with her friend. He falls in love with her at first sight and saves her from Nagas attack as well. Later, Shiva gains knowledge about her identity. She is none other than the daughter of Daksha but he also knows she is a Vikarma. Meluhans consider the differently abled persons as vikarmas. Besides the people with physical and mental defects, the women who have lost their husbands and given birth to stillborn babies are also condemned as Vikarmas.

Sati is a Vikarma who lost her husband and who gave birth to a still born child. In Meluhan tradition Vikarmas are not allowed to be part of mainstream society. They are treated as outcasts by not being permitted to take part in functions, festivals and social gatherings. They are regarded as carriers of bad fate. Shiva, who is impressed greatly by the sophisticated life of Meluhans, is unable to accept the adoption of vikarma practice. He thinks that this is not only unfair but totally unacceptable as well. He asks himself how people can be penalized for the sins they committed in their previous birth, when the question of the existence of the previous birth itself is uncertain. He requests Daksha to lift this inhuman practice of Vikarma. Daksha, unable to gainsay the words of Shiva, opines that women who belong to upper echelons of society and who remain as Vikarmas alone can be brought out of Vikarma confinement. But Shiva speaks for all. When Shiva, whom they consider to be their messiah, wants to enter into wedlock with the princess sati, it makes Daksha boundlessly joyful because of two important reasons one protection of the country from Chandravanshis, two relief for Sati.

One important point to be noted here is the majesty of Parvateshwar, Meluhan army chief who is not pleased with servile behavior of his emperor Daksha towards Shiva. He thinks that Meluhan army is strong enough to take on the might of Chandravanshis and Nagas. He also holds that drawing strength from external forces and depending on them for the protection of the country would be the reflection of their weakness. In addition, when Daksha wishes to remove Vikarma practice, it saddens him and many

questions like how law can be amended for the sake of individuals arise in his mind. On knowing that amendment of Vikarma law applies to all regardless of social layers, he becomes relieved. He may have difference with Daksha but he does nothing at all in violation of Daksha's order. The extent of his loyalty towards the royal family is remarkable but unlike them he gives only due respect to Shiva.

Like Parvateshwar, Brahaspati the chief Meluhan scientist who produces the drink of somras in mount mandar on a great scale also treats Shiva like an equal. Shiva who has been elevated to the position of protector of Meluhans is shown overwhelming reverence and veneration in all places, which causes much embarrassment to him. When he meets Brahaspati who treats him like a friend, Shiva becomes elated. Brahaspati also endorses the view of Parvateshwar that the empire of Meluha should be protected by Meluhans only. To assign this responsibility to some foreigner is unacceptable to him. In his private conversation with Shiva, he tells what legend says is Neelkanth would not come from Saptasindhu and he would destroy evil. He further adds that Meluhans only conclude their enemies are the bad tempered evil Chandravanshis who will be wiped out by Neelkanth.

Brahaspati's outspokenness lures Shiva so much that he has accepted him as his friend. Since Brahaspati is in charge of production of somras, Shiva asks him why his throat alone turns blue while taking somras he replies that it is perhaps due to their long life in mountainous region. He approaches everything with a scientific bent of mind, which is illustrated by the following lines. "The air gets thinner as you go higher up the mountains continued Brahaspati. There is less oxygen in thinner air. That means your body was used to surviving with less oxygen and therefore the anti-oxidant in the somras may have had stronger effect on you" (P.141)

Brahaspati's intelligence and way of approach have endeared him to Shiva so much. Shiva with royal family pays a visit to Mount Mandar the venue of production of somras. Brahaspati explains the modalities of preparation and ingredients of it. On the way back home Nagas launch lethal assault on them with sole objective of killing others and abducting sati. Shiva out powered them and they were chased away. After that mount mander became under attack. People of Devagiri heard a high decibel explosion in mount mandar where they all rush to and find the complete destruction of the laboratory. The attackers launched the attack in such a way that it would look like an accident and not an assault. Shiva is shocked and grieved to find the badly injured dead body of his friend Brahaspati. Coming around the site, he is sharp enough to witness the evidence of leather bracelet. Daksha with the support of Shiva announces war against Chandravanshis who Meluhans think are responsible for the attack. Nagas, it becomes obvious, abetted them. A fierce battle takes place between Suryavanshis and Chandravanshis at the end of which the former emerge triumphant with the great help of lord Shiva. After that Dilipa, Chandravanshis emperor is forced to surrender Anandamayi his daughter as hostage.

When Shiva enters Chandravanshis kingdom, to his shock he comes to know they also long for the arrival of their messiah, Neelkanth. Shiva undergoes so much of pain while looking at the pitiable lifestyle of Chandravanshis. He pays a visit to Ram Mandir where the Pandit enlightens him by saying that his karma operates Shiva and he will have to continue to fight against evil. Shiva gains some composure and realization as well. Coming out of the temple, he sees Sati standing here. At that point, a Naga from behind the tree attempts to attack Sati which is thwarted by Shiva. It marks the end of the first novel.

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GENDER BIASES AND MARGINALIZATION IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*

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Shashi Deshpande is one of the leading women novelists on the Indian literary horizon. Her writings concern with women's issues. Her women protagonists undergo great mental trauma in their quest for identity before they affirm themselves. Deshpande's creative talent and ideology have elevated her to a zenith among feminist writers of India. She is a feminist writer but with a broad humanistic outlook. Her novels are a realistic depiction of the anguish and conflict of the modern educated middle class women. Gender biases and marginalization are not exception in her writing. In her second novel *The Dark Holds No Terrors*, we may identify clearly the gender biases and marginalization. Saru (Sarita), the protagonist, is suffering more regarding of gender discrimination and marginalization. When Saru was in her parents' house, her parents ignored her feelings of love. She was humiliated and isolated. There are two different types of cultural bound laws are followed but meaningless. One type is to Saru and another to Dhruva (her brother). Shashi Deshpande reflects clearly that what is happening in the society and how the women are suffered crucially. The protagonist Saru was marginalized before her marriage in her parental house by her parents. After marriage, she has been marginalized by her husband. She has been dominated by the male chauvinistic society.

Saru is an uneducated, economically independent, middle class wife and who is made conscious of her gender as a child and whose loveless relationship with her parents and strained relations with her husband lead to her agonizing search for herself. The novel opens with Saru's return to her parents' house fifteen years after she left home with a vow never to return. Her relations with her husband become unbearably strained and she returns for some solace. Here she gets a chance to think over her relationships with her husband, her children, her parents and her dead brother, Dhruva.

Saru's relationship with her brother has been given special presentation. She is ignored in favour of her brother, Dhruva. No parental love is showered on her and she is not given any importance. Her brother's birthdays are celebrated with much fanfare and performance of religious rites, whereas her birthdays are not even acknowledged. She even feels that her birth was a horrible experience for her mother, as she later recalls her mother telling her that it had rained heavily the day she was born and it was terrible for her mother. It seemed to Saru that it was her birth that was terrible for her and not the rains. She recalls the joyous excitement in the house on the occasion of his naming ceremony. The idea that she is a liability to her parents is deeply implanted in her mind as a child. Her mother's adoration of her son at her daughter's cost is the rallying point for the novelist to bring her feminist ideas together. The preference for boys over girls can be openly witnessed in most Indian homes, and is inextricably linked to the Indian psyche. Sons bring in dowry could be one reason, but the Indian society steeped in tradition and superstition considers the birth of a son as auspicious as he carries on the family lineage.

Her mother constantly reminds her that she should not go out in the sun as it would worsen her already dark complexion. Saru has been insulted deeply and she recalls her conversation with her mother:

“Don't go out in the sun, you'll get darker.”

“Who cares?”

“We have to care if you don't. We have to get you married.”

“I don't want to get married.”

“Will you live with us all your life?”

“Why not?”

“You can't.”

“And Dhruva?”

“He's different. He's a boy” (40).

This sort of blatant gender discrimination between Saru and her brother leads to a sense of insecurity and hatred towards her parents, especially mother, and her resultant rebellious nature.

The turning point in her life is the accidental death of her brother by drowning. All her life she is haunted by the memories of her mother accusing her of intentionally letting Dhruva to die by drowning: “You did it, you did this, you killed him” (173). Dhruva's death is nature but Saru is victimized. But on her part she has a guilty conscience as she considers herself responsible for having remained a mute spectator to her brother's death by drowning.

Saru's mother's discriminatory behaviour makes Saru feel unloved and unwanted leading to a sense of alienation and estrangement. She is in the grips of insecurity. Irrespective of geographical or chronological space, any Indian girl is a victim of gender discrimination in the Indian social setup. As S. Anandalakshmi opines: “The birth of a son gives a woman status and she invests herself in her son's fixture, creating a deep symbiotic bond.” (5)

Saru's mother could be no exception to this and she loses interest in life after her son's death. She puts the blame for her own wretched lot squarely on Saru's shoulders. She snatches every opportunity to reproach her and takes no interest in education, career or future. She begins to hate her own existence as a girl or woman. On attaining puberty she says scornfully, “If you are a woman, I don't want to be one” (62). The treatment that is meted out to her during her monthly ordeals is inhuman. She is treated like an untouchable, segregated from the other members of the family and made to sleep on a straw mat with a cup and late exclusively meant for her to be served in from a distance. She is engulfed with a sense of shame and prays in desperation for a miracle to put an end to it.

Her hatred towards her mother is so acute that she becomes rebellious just to hurt her, “I hated her, I wanted to hurt her, wound her, make her suffer” (142). This hatred drives her to leave home for Bombay to seek medicine as a career. In the medical college she falls in love with a college mate and marries him against her parents' wishes. Her orthodox mother was dead against her daughter's marrying a man from a lower caste:

“What caste is he?”

“I don't know.”

“A Brahmin?”

“Ofcourse, not.”

Then cruelly... “His father keeps a cycle shop.”

“Oh, so they are low-caste people, are they?”

The word her mother had used, with the disgust, hatred and prejudice of centuries had so enraged her that she had replied... “I hope so” (96). Here Manu (Manohar) is marginalized by her parents. But her marriage with Manu proves disastrous.

Saru considers herself the luckiest woman on earth, as the initial years of her marriage are sheer bliss. Manu is her saviour and the romantic hero who rescues Saru - a damsel in distress. She marries to secure the lost love in her parental home and her identity as an individual. But unfortunately She met disappointment.

Manu is uncomfortable with Saru's steady rise in status, as he feels ignored when people greet and pay attention to Saru. Besides she is unable to spare time enough for Manu and children. He could not

digest the popularity of his wife. Manu and Saru want to move out to some other place for their own reason. While Manu feels humiliated and embarrassed, Saru is no longer happy in that cramped and stinking apartment and wants to move into something more decent. Earlier she was happy and contented to live on Manu's salary but in her new role as career woman she becomes discontented.

Manu does not love her as he used to earlier. The love has been faded. Saru begins to hate this man-woman relationship, which is based on need and attraction and not love. Only the lust plays main role. She scorns the word "love" now. She realizes there was no such thing between man and woman.

Saru's rise in social and financial status in contrast to Manu's status of an underpaid lecturer sets in great discomfort in their conjugal relation. Saru's contentment in her career is no match to her discontentment at home. At night, Manu doesn't behave like a husband, but a rapist. He does not consider the need of his wife. She needs only love and then sex. But Manu wants to take revenge Saru. So he brutally has sex with her. In an interview with Saru when the interviewing girl happens to ask Manu innocently: "How does it feel when your wife earns not only the butter but most of the bread as well?" (200). The three-Saru, Manu, and the girl merely laughed it off as if it were nothing. This particular incident is very humiliating to him. To gain his masculinity he gives vent to his feelings through his beastly sexual assault on Saru. Although he is a cheerful normal human being and a loving husband during day, he turns into a rapist at night, to assert his manhood. So, Saru is marginalized by her husband in her life path.

On one occasion Saru resents a perfect recipe for a successful marriage. On being asked by her friend Nalu to talk on Medicine as a profession for women, to a group of college students, she says:

A wife must always be a few feet behind her husband. If he is an MA, you should be a BA. If he is 5'4" tall you shouldn't be more than 5'3" tall. If he is earning five hundred rupees, you should never earn more than four hundred and ninety, if you want a happy marriage. Don't ever try to reverse the doctor-nurse, executive-secretary, principal-teacher role. It can be traumatic, disastrous. And I assure you, it is not worth. He'll suffer. You'll suffer and so will the children. Women's magazines will tell you that a marriage must be an equal partnership. That's nonsense, rubbish. No partnership can ever be equal. It will always be unequal but take care that it's unequal in favour of your husband. If the scales tilt in your favour, god helps you, both of you (137).

So, through Saru's character, gender discrimination and marginalization reflected clearly. Saru suffered much. She is neither the typical western liberated woman nor an orthodox Indian one. Shashi Deshpande does not let herself get overwhelmed by the Western Feminism or its militant concept of emancipation. In contrast the middle class Saru has to tolerate all things.

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**PORTRAYAL OF CULTURAL CONFLICTS IN
CHINUA ACHEBE'S *ARROW OF GOD***

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Abstract:

Achebe, The Voice of Africa and the trend setter, in his fiction besides fulfilling his role as a novelist, as a teacher has been establishing the need of the commoner to be rooted to the traditional past and attacking the natives for the post-colonial pangs and the problems that come with the same. He has been finding fault with the complacency of the natives for not being ready to oppose the corrupt practices of the post-colonial government ruled by the politicians of Nigeria. As a votary of the Ibo culture to which he belonged, Chinua Achebe's appeal however, has been to possess a collective consciousness which will hold aloft the African-Nigerian pride which lies in its culture. This paper attempts to analyze Achebe's celebrated novel Arrow of God published in 1964 in terms of its thematic concerns and identity the cultural conflict the Nigerian confronts.

Key Words: *Traditional past, post-colonial government, collective consciousness.*

Arrow of God is a portrayal of the last few months in the life of Ezeulu the chief head of Igbo clan of Umrao in the year 1921. *Arrow of God* is the story of Ezeulu, the headstrong priest of God Ulu who is worshipped by the six villages of Umrao. Soon he finds his authority under threat from his rivals in the tribe from the government and members of his own family. He strongly feels he must not be threatened and there can be no one who can touch him. Armed with this belief, he is prepared to lead his people even if it means destruction and annihilation. Yet the people, no more allow him to dominate them. The novel is thus a portrayal of the loss of faith and struggle between change and traditions.

“The peculiar quality of the novel lies in the fact that it is the novel which I am most likely to be caught sitting down to read again. We should be ready to salute those who stand fast, the spiritual descendants of that magnificent man Ezeulu in the hope that they will forgive us. For had he been spared Ezeulu might have come to see his fate as perfectly consistent with his high historic destiny as victim, concentrating by his agony thus raising to the stature of any ritual passage the defection of his people. And he would gladly have forgiven them.”(Achebe,1965)

A magical writer, one of the greatest of the 20th century, Achebe knew very well the role of the novelist as a teacher and critic. The African writer was born on the crest of the anti-colonial upheaval and worldwide revolutionary ferment. The anti-imperialist energy and optimism of the masses found their way into the writing of the period. The very fact of his birth was itself an evidence of new assertive Africa. The writing itself whether in poetry drama or fiction even, where, it was explanatory in intention, was assertive in tone. It was explaining itself, speaking for itself and interpreting its past. It was an Africa rejecting the images of its past as drawn by the artists of imperialism. The writer even flaunted his right to use the

language of the former colonial master anyway he liked. The Caliban of the colonial world had been given European languages and he was going to use them even to subvert the master. There is a kind of self-assuredness, a confidence in the scope and mastery of material in some of the best and most representative products of the period. Chinua Achebe's works are exemplifications.

Achebe claimed his fundamental theme in his essay, novelist as a teacher to be that African people did not hear of culture for the first time from Europeans, that their societies were not mindless but frequently had a philosophy of great depth and value and beauty that they had poetry and above all they had dignity. It is this dignity that many African people all but lost in the colonial period and it is this dignity they must regain. The worst thing that can happen to any people is the loss of their dignity. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost. There is a saying in Ibo that a man who can't tell where the rain began to beat him cannot know where he dried his body. The writer can tell the people where the rain began to beat them. After all the novelists' duty is not to beat this morning's headline in topicality, it is to explore in depth the human condition. In Africa, he cannot perform this task unless he has a proper sense of history. Achebe has pointed out that the African writer should be a cultural nationalist aware of his responsibility to explain the traditions, African history and values of his people to that hostile alien world. His task, he felt, was to espouse to help his society regain its belief in itself and put away the complexes of the year of denigration and self-denigration. I should be quite satisfied if my novels did no more than preach my readers that their past with all its imperfections was not one long myth or savagery from which the first Europeans acting on Gods' behalf delivered them.

The African now, the one who opts for becoming an integral part of the African revolution has no choice, but that of aligning himself with the people; their economic, political and cultural struggle for survival. The writer will have to confront the languages spoken by the people. He will have to rediscover the real languages of struggle in actions and speeches of his people and learn from their great heritage of creative and above all, learn from their great optimism and faith in the capacity of human beings to remake their world and renew themselves. He must be part of the people who take up arms to smash the new colonial state to complete the anti-imperialist national democratic revolution they had started earlier. A writer must be part and parcel of that unity for democracy, socialism and the liberation of the human spirit to become even more human. Achebe from his role as a teacher and as a novelist has been looking at Nigerian culture as a propagandist and as a protestor too.

The novel *Arrow of God*, was based on Joyces' *Carry's Mister Johnson* which Achebe found appalling who held the view that the colonial powers undermined a healthy civilization constructed over centuries and witnessing its destruction were unwilling to put anything in its place. Achebe has based his novel on the disintegrative effect of colonial intervention.

In the novel, Umurao, the town is the center of the action. The town has a history that retreats into the very distant past when lizards were still few and far between. The action centers round Ulu who deals simultaneously with the adherents of the rural God Idemili, adherents who hold great political power and with the district officer, Captain Winter bottom who has chosen Ezeulu to be his warrant chief in Umurao. The priest declines this offer though it would give him the power to dominate his enemies. Instead, he gets imprisoned for his obstinacy, at government headquarters far from home. His imprisonment passes through two new moons, two sacred yam festivals, harvest, yams remain uneaten yet, and the festival to be called by the priest could not proceed. This makes Umurao face famine the climax, the Christian mission officer's absolution from the wrath of Ulu to those who bring their thanks giving offerings to Christ, and Ezeulu abandoned by his god, rises into the haughty splendor of a demented priest.

Ezeulu, knowing well that the power of his god is waning in Umurao seeks to maintain it. He faces the internal threat from the rival god Idemili and his supporters who claim that Ezeulu is seeking too much power and the external threat from the white rulers and his power god. The threat comes from the nearby town Okperi which is the world of the colonial officials and the District officer Winterbottom.

“The sense of the collective that Achebe attempts to present emerges as important as the individual protagonist and through the portrayal of the rituals associated with birth, marriage, death and the rites of passage, festivals like the *New Year Festival*, *Feast of the Pumpkin* and ceremonies associated with other ceremonies and, arts, he attempts to uphold the entire flow of Igbo life.” (Ghosh, p-38)

In the *Arrow of God*, Ezeulu questions the nature of his own power.

“Whenever Ezeulu considered the immensity of his power over the year and the crops and therefore over the people he wondered if it was real. It was true he named the day for the feast, but he did not choose the day. He was merely, a watchman. His power was no more than the power of a child over a goat that was said to be his. As long as the goat was alive, it was his; he would find its food and take care of it; but the day it was slaughtered, he would know who the real owner was. The chief priest of Ulu was more than that, must be more than that. If he should refuse to name the day, there would be no festival, no planting and no reaping. But could he refuse?” (Arrow of God)

The above lines assert the individual power and it also marks the downfall of Ezeulu. The problem of knowing of authority is the central issue in *Arrow of God*. Achebe interrogates the sources and limitations of the authority of Ezeulu and in doing so; he sows the seeds of dissolution by admitting into the novel the existence of an infinite range of normative possibilities:

“Diversity of disputing processes and intricate connectors between everyday behaviors and the living law.” (Innes, 72)

According to Achebe, all representations are inevitably misrepresentation.

“The moment I became conscious of the possibilities of representing somebody from a certain standpoint, from that moment I realized that there must be misrepresentation, there must be misjudgment. There must be even straightforward discrimination and distortion.” Achebe speaks of depiction of Africa in European literature and the need to correct misrepresentations.

Ezeulu's consciousness of uncertainty of his power is contrasted with the approach of the British administration towards him. Whereas Ezeulu perceives his power as one which never be used, the colonial project requires him to exercise the authority of a warrant chief.

“The creative misunderstanding which is necessary for the British to make an administrative chief out of a man who is certain of the limitations of his spiritual role, is examined in the novel”, says Debashish Lahiri. (p124)

The colonial state is portrayed as being skillful and adept in finding a chief where none has existed before. The novel concerns itself to explore the administrative and political power exercised by the British through native chiefs.

Culture, the fruit of history always reflects each moment the material and spiritual realities of the society of individual man and of man and social being, confronted by the conflicts which put them into opposition with nature and the imperative of life in a community. Further every culture is made up of essential and secondary elements, strengths, and weaknesses, values and defects, positive and negative aspects, progressive and stagnant or regressive factors culture. The creation of the society and the synthesis of the equilibriums and solutions which society engenders for the resolution of the contradictions which characterize it at every stage of history is equally a social reality independent of the will of men, of the colour of skin, or the shape of eyes. Undoubtedly the denigration of the cultural values of the African peoples based on racist prejudices and on the aims of perpetuating their exploitation by foreigners has done much harm in Africa. But in the face of the vital necessity of progress, the following acts and practices will be just as harmful. Undiscerning praise, systematic exaltation of virtues without any criticisms of faults, blind acceptance of cultural values without considering the negative, reactionary or retrogressive aspects 'it has or can have, confusion between that which is the expression of an objective and material historical reality and that which seems to be a figment of the mind, as the result of a specific nature; the absurd linkage of works of art be they valuable or not to claimed characteristics of a race; and finally the

unscientific critical appreciation of cultural phenomenon. These lines acknowledge the right of any community or peoples to determine what constitutes the progressive or retrogressive aspects of its own culture. The preliminary responsibility of ascertaining and bringing to knowledge every aspect of society that has gone into the creation of its periodic cultures. Finally it is imposed upon the creative intellects of that society the task of reinterpreting through then contemporary experience and visionary activity. These are the natural lessons of those cultural properties without the dominance of external preconditions. Their process constitutes what is called the assertion of a cultural autonomy.

Chinua Achebe is an evacator of the past. The history of African people provides us with two principal enemies of their authentic traditions and their will to cultural identity. One is European imperialism, the other Arab-Islamic penetration and domination of significant areas of the continent. The creative methods of dealing with both provide a spectrum that reveals sometimes in spite of the anthroxi-conscious intent, the prior culture of the society which these foreign values have supplemented. The first category includes cases where the author no longer queries, or indeed is hardly conscious of the event of his ethno-cultural supplanting, his writing proceeds from a basis of self-negation, an ethnic submission which need not be a matter of conscious choice. The writer recognizes him being and his society in no other terms than what is easily proved akin.

The writings by the elite prompted the emergence of a second category Negritude a phase of black affirmation by the great black francophone poets and dramatists like Leopold Sedan Senghor and they said Rationalism is essentially European; the black man is emotive and intuitive. He is not a man of technology, but a man of dance, of rhythm and song. This view of black man's world did not pass without its challenges however and even the Negritudianists soon found themselves compelled to begin to modify their position. Still, they did receive some unintentional bolstering from another category, best described as unmediated exposition. Chinua Achebe has been considered as the first practitioner.

Achebe, in the novel explores the intricate connections between authority and labour. "The Whiteman's view is built using unpaid labour chosen by the elders among the age groups of Umrao." To conclude, in the words of a well-known critic, in the novel, Achebe presents the picture of a total universe over which the gods Ulu and Idemili are pitched in a deadly conflict against each other through their protagonists.

Ezeulu knew that the priests of Idemili and Ogwugwu and Eru and Odo had never been happy with their secondary roles since the villagers get together and made Ulu and put him over the older deities. But he would not have thought that one of them would not have thought that one of them would go so far as to set someone to challenge Ulu. And when later he decides to carry the struggle against his rivals to avenge humiliation at the hands of the white man, it is possible for him to see the struggle as something larger than a personal issue. It was a fight of the gods. He was no more than an arrow in the bow of his god.

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