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ISSN 0976-299X

LITERARY ENDEAVOUR

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

VOL. IV

NO. 3

JULY 2013

**Editor
Dr. Ramesh Chougule**

LITERARY ENDEAVOUR

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

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Subscription	Annual	Two Years	Life Member (Five Years)
For Individual	Rs. 1500/-	Rs. 2500/-	Rs. 6000/-
For Institutional	Rs. 2000/-	Rs. 3500/-	Rs. 8000/-
Foreign subscribers	\$ 25	\$ 40	\$ 100

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Language, Literature and Criticism

VOL. IV NO. 3 JULY 2013

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1

**CHANGING FACE OF FEMINISM: A COMPARATIVE
STUDY OF THE SELECTED NOVELS OF DORIS LESSING
AND CHITRA BANERJEE DIVAKARUNI**

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Feminist writers Doris Lessing and Chitra Banerjee Divakaruni portrayed various forms of feminism. Lessing has been frequently associated with left wing politics and the second wave feminism of 1950's and 1960's dealing with sexuality, family, workplace, social, official, political and legal inequalities of women. Divakaruni has focused her writings on relationships of women and their interaction with men and their struggle to balance them with the conflicting passions and demands that women face as daughters, wives, sisters, employees, lovers and mothers. It is observed that Divakaruni has been more dynamic and aggressive in her narration of various themes compared to Doris Lessing. This can be attributed to generation gap between both the writers. Though Lessing and Divakaruni are contemporaries, we find a lot of difference in their thoughts, viewpoints and perceptions as seen normally in a mother and a daughter. For example, the quest for self-identity, self-realization through heroic striving and getting on with life with unrelenting effort is prevalent in the selected novels of Lessing whereas Divakaruni's themes always question the male dominated society and fight for the rights of women and their autonomy. The concepts discussed in this paper are related directly to feminism and indirectly to the various aspects of feminism viz. political, diaspora, psychological realism, economic independence and disintegration of marriage. This paper aims at analyzing the changing face of feminism in the novels of Doris Lessing viz. *The Grass is Singing* (1950), *The Sweetest Dream* (2002) and Chitra Banerjee Divakaruni's, *The Sister of my Heart* (1999), *The Vine of Desire* (2002).

Introduction

Feminism is an assortment of movements and ideologies planned at defining, establishing, and protecting the same political, monetary, and social rights for women. This includes seeking to establish equal opportunities for women in social, educational and job opportunities in all fields. The French Philosopher Charles Fourier coined the word *feminism* in 1837. The Oxford English Dictionary lists 1894 as the year of the first appearance of *feminist* and defines it as 'an advocate or supporter of the rights and equality of women'. Kamala Markandaya, Shashi Deshpande, Anita Desai, Nayantara Sahgal, Rama Mehta, and Chitra Banerjee Divakaruni are exponents of feminism in Indian

Literature in English.

In this paper, I have made an attempt to make a comparative study of the selected novels of Doris Lessing and Chitra Banerjee Divakaruni because of various reasons viz. even though both the writers are contemporaries they belong to different generations and cultures. Both of them are renowned novelists. Lessing was awarded Noble Prize for Literature in 2007 and Chitra Banerjee Divakaruni received several esteemed awards for literature. Lessing is African British author whereas Divakaruni is an Indian American author. Both of them wrote about the problems of women and discussed many issues related to their suffering but the tone of their presentation is different. The paper aims at analyzing the changing face of feminism depicted in the novels of Doris Lessing viz. *The Grass is Singing* (1950), *The Sweetest Dream* (2003) and Chitra Banerjee Divakaruni's *Sister of my Heart* (1999), *The Vine of Desire* (2002).

Doris Lessing was born in 1919 in Persia and presently resides in England. 'The Grass is Singing' (1950) is her first novel. She is eighty years old and is considered as one of the best contemporary, diasporic and feminist writer, who has been using Stream of Consciousness technique in her works. She has dedicated herself to the issues related to feminism. Chitra Banerjee Divakaruni was born in 1956 in Kolkata, India. She received American Book Award and Ginsberg Poetry Prize for her works and her works are largely set in India and the United States, and often focus on the experiences of South Asian immigrants. Doris Lessing is a contemporary, diasporic and feminist writer, who uses Stream of Consciousness Technique in her novels. Comparatively, Divakaruni's works are more belligerent than Doris Lessings.

Feministic Elements in their Novels

Feminism plays a significant part in the novels of Doris Lessing. Her novel *The Grass is Singing* is an enchanting narrative of an individual's life and her constant fight is against a callous destiny. Mary Turner is the main protagonist who fought for her rights and freedom in a patriarchal society. She fights for her beliefs, ideas and thoughts which were taught to her in her childhood as a White African woman but she was compelled to follow the British culture after her marriage with a white man. After marriage she experienced a lot of struggle psychologically, socially and emotionally. Lessing presents the same in the following lines for her novel

The Grass is Singing (1950)

Her life was really rather extraordinary: the conditions which
Produced it are passing now, and when the change is complete,
Women will look back on them as on a vanished Golden Age...
(Lessing. 1950.35)

In the above extract, Lessing portrays the image of the protagonist Mary Turner's life, who is a self-confident, independent young woman and married Dick Turner, an unsuccessful, incompetent man. But slowly with the passage of time, her personality started to change from a pleasant, serene person to a depressed and frustrated housewife. During a course of time, readers wonder to know the fact that this beautiful, intelligent and sensible Mary was transformed into a disinterested creature. She suffered a lot because of heat, loneliness and poverty, but remained in the same circumstances and did not try to change her condition.

Chitra Banerjee Divakaruni focuses her writings on the relationships of women, their

beliefs, aspirations and upbringing in a male oriented society. She also portrays how one woman jeopardizes the life of another woman for her own selfish motives. An Excerpt is taken from *Sister of My Heart* (1999) to show this

“When the test showed that it was a girl,” Sudha's voice is a, hollow echo, “my Mother-in-law said the male child of the Sanyal family has to be male—that's How it's been in the last five generations.... (Div.237-1999.238)

In the Patriarchal society people believe that father is the head of the family, hence they want the first child of the family to be a male and if it happens to be a female foetus they insist it to be aborted. Sudha Protagonist in Divakaruni's novel leaves her husband Ramesh's house in order to protect her child when she realizes he does not have a say in the decisions taken by his mother who act as per her wishes. In the above lines, she discusses with her cousin Anju that she cannot kill her baby which God bestowed to her after four years of their married life. Thus Divakaruni has tried to convey that the gender bias towards female child is still prevalent in the society but strongly opposes that and 'Sudha' says why I should kill my own baby just for a biased opinion of my mother-in-law and my husband and decides to leave her husband's home. When we observe the characters of Lessing they are quite passive they suffer a situation but do nothing about it whereas Divakaruni's characters revolt against injustice and try to change or leave a situation so that they do not suffer. We find a generation gap between the writings of Lessing and Divakaruni, Lessing writes as a mother who sees the situation and bears it and Divakaruni is like a daughter who questions the authority in her works, why I should go through it.

Political Tinge in Lessings Novels

Kate Millet used the term 'patriarchy' in her work *Sexual Politics* (1970) which treats the female as an inferior male. Millet did not support the idea of women's participation in politics and they should limit themselves directly and indirectly to domestic and civil life. But, Doris Lessing depicted the political ideologies which were prevalent at the early 1960's in her novel

The Sweetest Dream (2003) She may not have been political, but with every fibre she shared her

As a young girl Frances, the protagonist in *The Sweetest Dream* was attracted to Johnny, an officer in the army, she was also in the uniform attached to the War Ministry. 'He was so handsome in his uniform and she so attractive in hers' ... (Lessing.2003.7) they got married and she conceived her first child, Andrew. Her husband Johnny went into a war and she was alone with her child, afraid of the consequences of war. Her mother-in-law 'Julia' wanted her to come and live with her but Frances wanted to be independent. The last two years of war were frightening, food was bad and above all, she was afraid of the fact that when her husband Johnny comes back from the battlefield he would be disappointed looking, who is overweight and tired young mother, unlike the previous smart girl in uniform he had been madly in love with. Lessing has tried to depict the differentiation in gender roles played by women in the patriarchal society. Infact, Johnny can be free without taking up any responsibilities after marriage, Frances is burdened with her child and she has this sick feeling of being rejected by her husband. In this novel Lessing has tried to expose the gender inequality in the roles of men and women.

Chitra Banerjee Divakaruni in her novel *The Vine of Desire* does not speak about

politics but at various points, narrates occurrences happening in that era across the world viz. 'The radio describes suicide bombers in Tel Aviv, the TV talks of air raids in Bosnia'. (Divakaruni.2002.262) . Politics may not be on Divakaruni's agenda but she speaks about establishing of identity of a woman in today's society. While Anju is listening to the news, Divakaruni describes her state of mind; Anju is shattered by the deception of her husband Sunil with her cousin Sudha who have cheated her by having an affair secretly when she trusted them wholeheartedly. Divakaruni has strongly portrayed the mental state of women when she is betrayed by her loved one.

Her Pupils were pinpricks of distrust. She went for him with everything she had----fists, knees, words...

(Divakaruni.2002.231)

When Anju comes back home and does not find her cousin Sudha she understands the situation even before reading Sudha's letter. She reacts towards her husband Sunil with antagonism, with her hands and words. Her trust in Sunil shatters she ruminates a marriage is based on trust and love, when that trust is broken nothing will remain in that marriage. Their marriage has come to an end.

A Woman as a Supporting Pillar in the Family

Women have always had to work hard to gain identity. *Simone de Beauvoir*, in *The Second Sex (1949)*, established the fundamental question of modern feminism. When a woman tries to define herself, she starts by saying 'I am a woman' no man would do so. This fact brings the asymmetry between masculine and feminine genders. Women are always compassionate and family oriented and tries to do everything in their stride in the time of need. Doris Lessing speaks about the role of women and how they tend to take up responsibilities of the family in the time of crises.

She was finding out, too, about every detail of the farm:

how it was run and what was grown...(Lessing.1950.130)

When Dick Turner husband of protagonist Mary Turner in Lessing's novel *The Grass is Singing* suffers a very sharp attack of fever, Mary calls the doctor and afterwards takes care of her husband like a baby for a week. Though the fever leaves him he is unable to go to his farm due to weakness and is worried about his farm. Mary assures him that she will take care of his farm until he gets back to his health. Although hating the idea of facing the farm natives she still goes because she wants to ease her husband's mind from his business.

Chitra Banerjee Divakaruni also emphasizes the role of women played in the time of crises and how they shoulder the burden of keeping the family safe from hardships. An excerpt from *Sister of my Heart (1999)* by Chitra Banerjee Divakaruni

I remember how she'd stayed up very late all of last week because there had been a crisis at work...(Divakaruni.1999.43)

Anju's mother, Gauri ma worked hard after the sudden demise of her husband to keep her daughter and family in a good and happy state of life. She used to work late into the night for the stability of her bookshop. Anju used to wonder why her mother couldn't do better at business. But seeing her mother's tired and worn face on the bed she feels ashamed to realize that she was expecting a lot from her mother. Thus Divakaruni states with vehemence how difficult it becomes for a woman to handle home and office at the

same time when suddenly she is forced to take up responsibilities.

Deployment of Diaspora in their Novels

A diaspora is the migration of people away from an established homeland. Lessing writes in her novel *The Grass is Singing* about the clash of British and African culture, the ruthless account of poor white life. She speaks about 'African' culture with a combination of nostalgia, anxiety and a sense of belonging. She further portrays the feminine perception of culture shock by the Protagonist Mary Turner in a new atmosphere.

She sat down, bewildered by the strangeness of it all
(Lessing.1950.54)

After her marriage to Dick Turner when Mary comes for the first time to her marital home she is shocked by the state of poverty of the house. Though, she was forewarned by Dick Turner that he was a poor man. She could not relate him to so much poverty. Secondly, Mary is unable to connect to the black servant in the house. She had never come into contact with natives, when she was small she was forbidden by her mother to talk to natives. This thought was always with her making it difficult for her to adjust herself with black slave servants. Thus Lessing writes serenely the difficulties faced by a woman in a different land.

Chitra Banerjee Divakaruni is a diasporic, progressive, feminist writer. Born and brought up in India and a migrant to America she knows and writes about the psychology, culture and myth of Indian immigrants. An excerpt from her novel *Sister of My Heart*

It's not what I imagined my American life would be like...
(Divakaruni.2002.186)

When Anju enters her Apartment in America with her grocery, her husband Sunil's cleaned jacket, eggs and other things and letters from her mailbox, all the envelopes fall down and scatter she sees an envelope from her hometown in India and feels nostalgic. Living in America since three years makes her prone to the luxuries of her homeland. How milkmen, vegetable sellers used to come to their house. How her Mother used to shout at the neighbors cat. There in India everything was done for her, even food was cooked. Now in America when she has to do everything by hand, even fetch her husband from the station and in the process by getting late and driving fast she has to listen to the yells of natives. She ruminates that she never thought American life would be like this. Divakaruni strongly showcases in her novels the nostalgia faced by Indian immigrants in a foreign land.

Representation of Psychological Realism

Both the writers Doris Lessing and Chitra Banerjee Divakaruni depict psychological realism in their novels, which is nothing but giving more emphasis to interior characterization and motives, circumstances, and internal action which springs from or develops from external action. This is also stated by Virginia Woolf the famous female thematist she stated in *A Room of one's own*: "A woman must have money and a room of her own if she is to write fiction" Woolf always emphasized financial independence for women as a writer and in all the fields of life.

An excerpt from Lessing's novel *The Grass is singing* follows

By the time she was twenty she had a good job, her own friends, a niche in the life of the town....(Lessing..1950.32)

Mary Turner the Protagonist of Lessing's novel has come up from a disoriented family where her father was a drunkard and half of his income went into liquor, her mother used to run a store to keep them going. All the bills which were incurred by her father went to the store for recovery. Her parents used to have frequent quarrels over this issue. They moved three times before Mary went to boarding school. She was extremely happy at the school and dreaded going back home to her 'fuddled father and bitter mother' (Lessing.1950.31). At the age of Sixteen she took up a job in an office in 'one of those sleepy little towns' in South Africa. She was good at typing, shorthand and bookkeeping and the comfortable and routine life of her office and by the time she came to twenty years of age she was self reliant with a comfortable good job , friends and a status. Thus, Lessing conveys in her novel that stability in life and being self reliant plays an important role for women to lead a contented life.

A fragment from Chitra Banerjee Divakaruni's novel *The Vine of Desire* follows

Most important of all, for the first time in her life, she has her own money.... (Divakaruni.2002.221)

At the age of thirteen Sudha came to know by her 'Pishi' her father's sister that her father was a 'masquerader' (Div.1999.38) and was the cause of Anju's father's death and her mother with her 'haughty look' (Div.1999.38) was not from an affluent family which she posed but was the daughter of peasants, 'who thought to erase her ancestry with a clever tongue'. (Div.1999.38) Sudha realizes at a young age that she and her mother are on the charity of Anju's mother since the last thirteen years. She feels her self- respect has been shattered. Time passes both Sudha and Anju get married and start leading their marital lives. Anju is happy and settled in America and Sudha is leading an unhappy life in India under the tyranny of her mother-in-law. She gets divorced to save her female foetus. Anju calls her to America where Anju's husband Sunil falls in love with her. Sudha recalls the words of her pishi 'A woman's beauty can be her wealth but also her curse'—(Divakaruni.2002.69) Sudha leaves Anju's apartment. Sudha is also pursued by Lalit and her Indian boyfriend Ashok. Sudha ruminates to herself 'This is the shape of my life, man after man, none of them right for me' (Div.2002.313). She evades all the three men in her life *The Vine of Desire* and gets a job as a paid nurse for an elderly Indian man who has suffered a stroke. Sudha's flight from the three men who want to marry her and seeking financial independence and self reliance brings us back to the fundamental concept of feminism by Virginia Woolf in 'A room of one's own'. Divakaruni sturdily emphasizes the importance of status for woman. She is bolder than Lessing in her narration.

Disintegration of Marriage

Doris Lessing and Chitra Banerjee Divakaruni speak about failed marriages in their novels.

It's difficult to tell with women how they are. She's not the same.”
(Lessing.1950.199)

When her marriage to David Turner turns sour, Mary is unconsciously attracted towards Moses, her slave. But she realizes that what she feels towards Moses unconsciously is morally wrong and goes into depression. She is unable to behave normally due to her guilty consciousness. Her husband Dick Turner recognizes the change in her and when his neighbour Charlie enquires about her different behavior, he shows his concern about

Mary to him. Lessing gives a picture of disintegrated marriages and the circumstances which affect the characters directly or indirectly i.e. Mary Turner tried very hard to keep the master-slave relationship, but her husband's constant absence from her home and her loneliness with no company at all indirectly created a connection between herself and Moses her slave. And Moreover Moses's consideration towards her wellbeing also triggered the emotional bonding.

An excerpt from Divakaruni's novel *The Vine of Desire* (2002) follows

There bodies flung onto separate, disparate beds, Sunil and Anju chase shadows in their sleep: silhouettes of regret, arabesques of what might have been.... (Divakaruni.2002.226)

Anju (Protagonist) of Divakaruni's novel trusts her husband and when he cheats her by having an affair with her cousin whom she considered as sister of her heart, Anju feels sad and forlorn their relationship comes to an end. There is an emotional break in their marriage because trust has been betrayed. Both Sunil and Anju sleep in different beds and regret for their wrong decisions. Divakaruni powerfully portrays the trauma women face by betrayal of spouse.

Conclusion

Doris Lessing in conclusion states that women should not depend on others for emotional support and Divakaruni says forgiving and forgetting comes by a strong state of mind hence we should try to practice it.

An extract from Lessing's novel *The Grass is Singing* (1950)

She would walk out her road alone, she thought. That was the lesson she had to learn...(Lessing.1950.231)

Doris Lessing through the consciousness of Mary Turner depicts that it is always good for a woman to be independent and not to depend on others for emotional support. If Mary would have learnt this lesson at an early stage in her life she would have evaded a tough and lonely life.

An extract from Divakaruni's novel *The Vine of Desire* (2002)

This is what you do with grief; you lean into it and open your fingers.....(Divakaruni.2002.372)

As her name is Anjali which means 'a good woman who offers up her life for others' Anju at the end forgives her husband Sunil and her cousin Sudha who has betrayed and cheated on her. For Divakaruni thinks forgiving is a harder punishment and requires a greater state of mind. Thus Divakaruni tells in the end to forgive someone is the best thing which brings peace and tranquility in our lives.

Both the authors Doris Lessing and Chitra Banerjee Divakaruni depict different cultures and different compulsions, but at the heart of it both deal about changing face of feminism and growth of women emotionally, morally and psychologically Lessing's narrative speaks about the subjugation of women by the male dominated society. She brings a flavor of feministic ideologies of 60's and 70th in both her novels; a brisk touch of female suffering is depicted. Divakaruni's novels teach a lot about the Indian culture, as well as what it is like to be immersed into a completely foreign culture. Divakaruni speaks about today's era and ideologies with an assertiveness which is not so forceful in the writings of Doris Lessing.

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KESHARSHIVAM'S LIFE-NARRATIVE: A STUDY

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Dalit life narratives shatter the boundaries of the 'pure' literary autobiography and also the social distinctions that this genre reinforces. Alternative traditions of autobiographical writings, which were not recognised as literary as they did not narrate normative selves, have already been traced by feminists and Afro-American critics. In Black autobiography selfhood is constantly being transformed by the prevailing structures of social oppression and therefore to be perceived as a dynamic notion. The subject in Dalit life narrative is often an individual among many who shares the same types of cultural ostracism, physical repression and social stigma, the result being that he/she is kept out of the legitimate boundaries of human society. During reading B. Kesharshivam's autobiography *The Whole Truth and Nothing but the Truth* (translated from Gujarati *Purnasatya*) the reader can experience that the genre boundaries are violated by depleting the 'I' – an outcome of the bourgeois individualism – and by replacing it by the collectivity of the Dalit population. The relations between the society and the individual and the private and the public are problematized by conceiving of the self not merely in private or personal terms. It resists the codes that underscore the productions of subjectivities in society and demands new modes of narration and signification. It can be observed that what is represented is not the journey of an individual articulation, sensation and realization but rather a collective and community-based chorus of voices.

The Whole Truth is a life story about its author's childhood, growing up as an untouchable, the struggle that he waged to survive the ordained life of physical and mental persecution, and his transformation into a speaking subject. It is about the persona that was compelled to internalise patterns of cultural depreciation and social subalternity. In this book, he becomes a chronicler of the oppression he endured not only as an individual, but also as a member of a stigmatised and oppressed community. The first part of the book 'Growing Up' deals with the author's childhood memories while in the second one 'At Work' there are reminiscences of his service life in government offices, mostly in the state of Gujarat. During his period in service he realised that there were two ways to show one's performance in job – to work hard and to keep the boss happy. He came to know how people perfected the second method. Kesharshivam produced three novels apart from quite a number of collections of short stories and essays. *The Whole Truth and Nothing but the Truth* provides the reader the themes and background of many of the creations of its author. Titles of his novels like *Shool* (Thorn), *Mool Ane Dhool* (Roots and Dust) remind readers

the titles of Dalit narratives like Bama's *Karukku*, Omprakash Valmiki's *Joothan*, Laxman Mane's *Upara*, Surajpal Chauhan's *Tiraskrit* etc. that encapsulate the excruciating pain and bitterness in the authors' mind. The issue of acceptance of Dalit writers by those who belong to the mainstream has been pointed out by Kesharshivam. He mentions that there was a discussion for six months whether his first short story 'Rati Rayan ni Ratash' (The Anger of a beautiful Woman), which was written mostly in Dalit dialect, should be published at all. "Tremendous courage is needed to create Dalit literature", he declares (xxx). He observes that Dalit literature is a product of various imprisonments - the imprisonment of untouchables, of speech, of knowledge and hence "Dalit literature means prison literature" (4).

One of the first things that strike the readers of *The Whole Truth* is the dehumanizing impact of caste oppression in society. The author documents his struggles against caste-violence, deprivation, discrimination and poverty. This routinized violence of everyday existence is described in many Dalit life narratives. These narratives must be treated as *testimonios*, atrocity narrative that document trauma and strategies of survival. They forge a right to speak for as well as beyond the individual and contest explicitly or implicitly the 'official forgetting' of histories of caste oppression, trauma and struggle. Here the target is not literariness but to convey the pain, struggle, oppression, and angst of a group or community. The writers experience their ordinary selves not as a unified whole which is in harmony with its surroundings but in a constant state of conflict with the power structure established by the caste hierarchy.

Dalits can claim their selves only as members of their group and only through confrontations with a given system of subjugation, and therefore community identity is primary in their perception of the self. In *Autobiography as Activism: Three Black women of the Sixties* Margo Perkins explores the politics of storytelling for activists of the Black Power movement and presents some expectations from the genre which she calls political autobiography. She anticipates that the autobiographer will accentuate the story of the struggle over her own personal sufferings; that she will use her own experience both to record a history of the struggle and to promote its political agenda; that she will provide a voice for the voiceless; that she will keep strategic reticence to protect the integrity of the struggle as well as the welfare of other activists; that she will expose oppressive conditions and the repressive tactics of the state; and that she will use the autobiography as a form of political intervention, to school as wide an audience as possible to the situation and concern at stake. With the purpose of social intervention Dalit literature too carries strong militant connotations. Arun Prabha Mukherjee thinks Dalit autobiographies are not 'sob stories' but that of anger against injustice (Rege, 10). Beyond challenging hegemonic values, narratives by American Black Power struggle activists advocate and model transformative action. Their writings emphasize value and importance of bringing together theory with practice. Events and actions in Kesharshivam's life also show echo of Ambedkar's mantra: "get educated, get organized and then revolutionize", of his call of making a difference in the lives of Dalits (xxvii). It is worth noting that many events of *The Whole Truth* have been described through the eyes of a child and the militant and resistant tones are mitigated here. Guy Poitvin has pointed out the driving motives in Dalit writers behind projection of their past. The first drive, Poitvin notes, is the determination of the oppressed to denounce the

culprit and to proclaim faith in the liberation movement launched by Ambedkar. The second one is the will to narrate one's social history, to record the past as a document of the history of their society and mankind in general, to present a precise testimony and show in detail how they have been oppressed. Self-assertion; seeking the status of human being; belief that education is their saviour; reassessing and reappropriation of past for an alternative history for further struggle; construction of identity through relentless militancy; projection of social, political and welfare activities; painfully rooting out the memory of trauma of ancestral humiliation etc. are the various motives to write Dalit autobiographical narratives. Recalling the atrocities of the yesteryears is as painful as the real agony. Kesharshivam was constantly plagued with the question: "What was the point in remembering the painful past?" (xiv) Readers find pessimism in his attitude when he writes:

What is the point of writing? Who'll read it? And what'll happen after it has been read? After death everything will remain as it is here. (xviii)

He says that "I feel in one life I have lived many lives and that is why I have taken the liberty of writing this autobiography and narrating the stories of my many selves" (xix). He inverted an old saying in the introduction of his book *Shool* (Thorn). "Instead of saying 'though the snakes have disappeared but their traces remain', I have stated 'the traces have been erased but the snakes remain'" (207). The title of Nanasahab Jhodge's autobiography *Pricking Thorn*, a word *Phanjar*, indicates a tree with thorns which are very sharp. If someone walks barefooted and happens to step on it blood will come out, the wound become painful as if bitten by a scorpion and he would be forced to limp. . The thorn remains deep inside and continues to cause pain. The title of Bama's autobiographical novel *Karukku* too brings in a connotation of pain and trauma. Karukku is the saw-edged palmyra leaf which has become the embryo and symbol that grew into the book. The author has compared her own life with this sharp leaf that sears the readers also with its edge. The author of *The Whole Truth* also reveals before his readers that "All my life I have had to walk on the sharp edge of the sword" (xviii). Bitter experiences of trauma, anguish, pain, suffering and atrocities are there in the mind of creators of the corpus called Dalit literature.

In spite of being a document of collective trauma and struggle there is no dearth of humour and pathos related to author's personal life in *The Whole Truth*. His parents and other members of family, failure to marry his love because of her higher caste, satisfaction in marital life, tension in his second marriage - all have got place in the book.

Her (his first wife) laughter reflected pure happiness that a happy marriage had provided. I too often remember her statement, 'I'll never ever leave you'. And yet she left me forever half-way through our journey of life. (71)

Incidents like an old woman stamped the ballot paper five times to compensate for all the times that she had not cast vote; a teacher turned the classroom his residence; a BDO suffixed *Paramhansa* (the enlightened one) to his name; are here and there in the book and bring 'comic relief' during the narrative of pain and suffering. The incident of conspiracy of a Dalit against another, events and practices of government office, author's sincerity and devotion to duty, the social lives of the Dalits, all find expression symmetrically in the narrative with simultaneous undercurrent of anguish and pain.

Kesharshivam calls his book, the first Gujarati Dalit autobiography, *Purnasatya: The Whole Truth*. The challenging title brings to the fore a comparison with Mahatma Gandhi's *Satya na Prayogo (My Experiments with Truth)*. While in Gandhi's autobiography the site of the self is that of relentless self-examination, of rigorous trial of oneself against a set of values, in Kesharshivam the humiliation meted to the self is not seen a quest of true self but a violation of social and moral code. Kesharshivam was suggested to use *Shaishavni Sarane (On the Grinding stone of Childhood)* as the title for his book but he did not choose it, since not merely his childhood but his entire life was on grinding stone. He essays to demonstrate Gandhian simplicity in his style of writing. Readers are given the reason behind it:

Gandhiji had urged people to use simple language: one that even a *koshiyo* (a farmer who waters his field using a *kosh* or leathwer pouch) can understand ... I've tried to follow his advice and have attempted to write in such a way that even the marginalized girl in the society is able to understand it! (xxviii)

To express the truth of his life he uses simple sentences with unembellished structure. The loss of local dialect and registers through the process of translation has been largely compensated by making it accessible to a larger reading public and moving them.

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**FEMININE SENSIBILITY IN ZAKES MDA'S
THE MADONNA OF XCELSIOR**

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The present paper attempts to study the feminine sensibility in Zakes Mda's novel, *The Madonna of Excelsior* (2002). Zakes Mda is the most acclaimed South African Black novelist of independence era. He has received every major South African Prize for his work. *The Madonna of Excelsior* is his fourth novel. The novel reveals themes like racial exploitation, feminine sensibility, miscegenation, rape, and jealousies. Black females are inferior in white community. *The Madonna of Excelsior* (2004) was selected as 'one of the Top Ten South African Books published in the Decade of Democracy'. Mda focuses on feminine sensibility through the female protagonists such as Niki, and Popi. Noria and Niki are the central character in the select novels.

Feminism is term which denotes the struggle of women to gain equal rights and equal status in patriarchal society. An *Oxford Advanced Learner's Dictionary Current English* defines, 'Feminism means having the qualities or appearance considered to be typical of woman' (Hornby 466). Feminist sensibility is the central concept of feminist theory. It constitutes women's awareness about patriarchal norms preached in every field of the society. It is an attempt to make society aware about injustice of oppression processes of gender constructions and women's subordination in the family and the society. As pointed out by Ranveer: "Feminist movement is a critique of male dominance and of the male point of view which has forced itself upon the world, and does force itself upon the world as its way of knowing" (Kashinath Ranveer 13).

The goal of feminism was to eliminate sexist oppression by patriarchal society. Though equality with all its implications at a major issue and one of the fundamental areas where this equality matters is arise. As R. Reddy's observes: "women are gradually realizing that they have personalities of their own as human beings and their mission in life does not end with becoming good wives and wise mothers but also realizing they are all members of civic community and of the body politic" (Reddy 14).

Females are inferior in patriarchal society. Feminine sensibility means woman is capable of revolting and demanding justice. 'Feminine' and 'masculine' represent social constructs that is patterns of sexuality and behavior imposed by cultural and social norms. Simeon de Beauvoir remarks, 'One is not born, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female

presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminism' (Beauvoir 295).

Zakes Mda's fourth novel, *The Madonna of Excelsior*, reveals feminine sensibility through central characters, Niki and Popi. Niki is a mother of Viliki and Popi. She finds herself in an equally impossible position. The cycle of exploitation and humiliation that started with African farmer, Johannes Smit. Narrator also writes about Johannes Smit: "whose great sport was to waylay black girls in the fields". Johannes Smit is a representative of hypocrisy of apartheid's policy. He is rich white farmer, who sexually exploited, the protagonist, Niki. He forcefully raped her. He gives a bribe of money to her. Niki due to poverty accepted it. But she later raises voice against him; Niki is not amused and says, "I am going to report him". She cries, "I am going to tell the police about what he has done to me" (p. 18). As a result, she becomes his first primary object of desire. But all is in vain, because the police arrested her and charges her with the Immorality Act.

Amended in 1950, the Immorality Act prohibited "interracial sexual relations" (Milton 481-518). Niki is the victim of poverty and racial discrimination. She is helpless. She marries with Pule, who worked in gold mine. But Pule was also suffered due to poverty. So the writer writes: 'Pule was marrying this Niki, who was world-famous for her laziness. The beautiful round-faced Pule was going to die of hunger as soon as he set up house with this clumsy Niki' (p. 22). Pule was drunkard and beats her and used bad words. She revolts against him and independently grew up her children.

Niki works in butchery shop of Stephen Cronje. Niki's situation worsens when she suffered a humiliating incident. When Cornelia falsely accuses her of stealing meat from the butchery as a game. Cornelia tries to laugh away the incident when realizes her mistake but Niki decides to take revenge by agreeing to Stephenus relentless demands that she have sex with him. In a context where she has no power, Niki decides to use her body as a weapon for revenge against Cornelia.

Niki also breaks Immorality Act, the law which declared sex between black and white people illegal, for revenge against Madam Cornelia but she is a victim of patriarchal society. Her decision to continue the liaisons result of her daughter Popi. Popi's birth later becomes proof that Niki and Stephanus had been contravening the Immorality Act. When there officials get wind of the births of mixed race children in Mahlateswesta. Niki, her friends Maria and Mmampe, and even other women from Mahlatswetsa Location are arrested and put in prison with their children for breaking the law.

Although it was officially illegal and therefore not something to advertise, in Afrikaner circles the so-called "Immorality" represented by interracial sexual relations was actually a "pastime" (p.91). Niki rejects to show mixed blood child, Popi. So she protests and says, "light skinned" child. "Mixed with what?" She asks herself, "was it not all red?" (p.63). Popi remains pink even though Niki has shaved her daughter's little head clean razor blade. She also holds naked Popi above the fire. In a scene as pathetic as it is unbelievable, Niki unsuccessfully attempts to smoke the pinkness out of her:

The baby whooped, the yelled, as the heat of the brazier roasted her little body and the smoke stung her eyes and nostrils. Cow-dung smoke is gentle in reasonable doses. But this was an overdose. There was so much that it made even Niki's eyes stream. She assured the baby that it was for her own

good. She sang a lullaby as she swung her over the fire. Rocking her from side to side. Turning her round and round so that she would be browned on all sides. Evenly. (p. 65)

Niki suffered a lot in the jail. She also lives lonely after releasing from jail. She grew up her children from her earning and protested silently against society. Popi, daughter of Niki, also protests against the racial discrimination. After fourteen years Popi looks herself in the mirror, she hated herself an image in mirror. She was not belonging to any race i.e. white or black:

(..) She hated the mirror. It exposed her to herself for what she really was. A boesman girl. A hotnot girl. Morwa towe! You bushman you! Or when the good neighbours wanted to be polite, a coloured girl. She had broken quite a few mirrors in her time. A mirror was an intrusive invention. An invention that pried into the pain of her face. Yet she looked at her freckled face in the morning, at midday and at night. Every day, she prayed that her freckles would join up, so that she could look like to her black children of Mahlastwetsa Location (p. 110-1).

Popi is fighting to remain compassionate and patient. While asserting her own value in contradiction of apartheid value, she also lives aloof from society due to humiliating treatment given by society. As Chris Weedon observes that, "Feminism is a politics. It is a politics directed at changing existing power relations between women and men in society. The power relations structure all area welfare, the worlds of work and politics, culture and leisure. They determine who does what and for whom what we are and what we might become" (Weedon 1).

Viliki, son of Niki, becomes terrorists, fight for Black rights and freedom. Viliki joins 'the mysterious underground' (p.128). Simply known as the Movement and as a result of his activities for them, has to suffer torture at the hand of the Special Branch (p. 137). Viliki is rewarded for his services to the Movement by being elected as a city councilor, following the 1994 elections elected as first Black Mayor of South Africa. (p. 165). Ironically he presents black on higher position, whose mother is a victim of white people. It is actually a victory of Niki against the white society.

Here, Niki, black woman, is a victim of white male's desire. She is conscious about exploitation of white patriarchal society. She is victims of poverty and struggle for survival. She also silently reform political and social situation in the South Africa. It is an attempt to make society aware about injustice and oppression. Black women have to undergo their secondary status, perception of processes of gender construction and woman's subordination in the family and the society. But women reform it at their own level.

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THE FAMILY RELATIONSHIPS IN R.K. NARAYAN'S NOVELS

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R.K. Narayan is deeply rooted in Indian culture. His novels give us a vision of Indian way of life. He expresses the superstitions gently to our ridicule and draws our attention to the evils inextricably mixed with the customs and the traditions of Indian society which obliterates the human values. He writes about a small world of Malgudi which grows and develops along with the characters of his novels. The mood of his characters affect the well being of Malgudi, their joy make it gleam with delight and their sorrows and sufferings cast a sad gloom over its atmosphere. His characters are individuals as well as types and with a slight difference they could be found in every society at all times and at every place.

Narayan writes about the bourgeois society with whom we are acquainted in our everyday life. Their family life, joys and sorrows are in many respects resemble our joys and sorrows. Hence we find joy in their happiness where as we become sorry on their sufferings. As he presents a traditional Hindu society, his characters share its limitations and weaknesses as a result of which they are made to suffer in their lives but they never become conscious of the causes of their sufferings and do not try to eliminate these causes. The sufferings are many times due to their obstinacy, ignorance, selfishness, hedonism, excessive ambitions, lust, ego, or misunderstanding. Most of them keep running after illusions and by the time they get disillusioned, if at all they get it, it is already too late and the damage to the individual or to the family leaves its imprint. The family life in a broad sense gets reflected in the family relations and as they are of different types Narayan presents them from different points of view. He gives a clear picture of the human mind, for instance in parent-child relations if children are young their happiness depends on the parents' mutual happiness and their affection to their children. Parents' happiness depends on their mutual understanding and harmony of marital life. Every relation has bonds with other relations which we can't separate from one another. For instance Seenu in *The Bachelor of Arts* looks forlorn when neither his mother nor father speaks in the house. In *The Dark Room* the children are unhappy because of the father's beating and scolding to the mother whereas his wife's sulking nature and indifferent attitude are the causes of his immorality and eccentricity of his temperament where there is mutual understanding between Parents, the child is found happy and satisfied as is seen in the case of Leela in *The English Teacher* and Rajan in *Swami and Friends*. These are the instances of happy

children who are the outcome of happy marital lives.

Where children are grown up a kind of generation gap is found in parent-child relations. Grown-up children in Narayan's novels are mostly eccentric, self-centered and have their own independent modern views, whereas the parents are traditional and religious. With some exceptions, grown up children's different attitude and their lax morals give rise to the cause of conflict between parent-child relations. For instance Raju in *The Guide* and Mali in *The Vendor of Sweets* are the children whose lax morals widen the gulf between parent-child relations.

If the parent-child relations is an outcome of the parent's internal happiness then marital relations are happy and sound and show the existence of mutual regard between the parents. Sometimes a moral turpitude on the part of her husbands or adultery of wives makes the marital life disturbed. As it is found in Rosie and Marco's marital life in *The Guide*, Mr. and Mrs. Sampath's marital life in *Mr. Sampath* and Ramani and Savitri's marital life in *The Dark Room*.

Sometimes it is only eccentricity of husbands or wives which make the marital life sour. For instance the wife of the Headmaster in *The English Teacher*, Krishnan's father in the same, and Ravi's father in *Mr. Sampath* are the characters who spoil the happiness of the family life only because of their eccentricity.

Only one couple i.e. Krishman and Susila in *The English Teacher* has a quite happy marital life though it lasts for short while. Mrs. Srinivas in *Mr. Sampath* is another character who is neither jolly nor dejected, yet is seen carrying on their marital life as it is. Savitri in *The Dark Room*, trembles when she thinks of the possibility of spending her future life in the temple. Narayan reveals her mind thus:

“...her soul racked with fears, she couldn't help her contrasting the comfort, security and unloneliness of her home.” (Narayan, R. K., 1978. *The Dark Room*, New Delhi, p. 123)

Raju's mother in *The Guide*, Ambika in *The Vendor of Sweets*, Mrs. Sampath in *Mr. Sampath* are the characters who grumble, bicker but at the end adjust themselves with what they have got as their Karma.

Other relations as brother-brother, sisters-sister, brother-sister, and in-laws have shown occasionally which he has portrayed in the same traditional point of view. With an acute sensibility and a deep insight into the psychology of his characters, Narayan portrays the family relationships in his novels. William Walsh has observed,

“The family is the immediate context in which his sensibility operates and his novels are remarkable for subtlety and conviction with which family relationships are treated.” (Indian Novelists in English, in *The Times of India*, Oct, 2, 1965)

Another aspect which doesn't come within the scope of the family relationships but which affects the family relations more severely is of extra family relationship. Illicit relations of a young man with another woman or vice-versa are called extra-marital relations. These relations affect the family to the extent that sometimes parents are made to separate themselves from the children and sometimes marital relations get strained to the breaking point, as it happens in *The Dark Room*, *The Guide*, and *The Vendor of Sweets*.

One more important factor which affects the family life is money. Raju in *The*

Guide, Mr. Sampath in Mr. Sampath and Mali in The Vendor of Sweets are the characters who run after money and ultimately ruin their own as well as the whole family life.

Summing up the arguments it must be pointed out that the subtleties of Hindu way of life elude in R. K. Narayan's characters. They only show the bad aspect in which they are affected by the Hindu tradition. None of his characters rises to extraordinary heights because of the flexibility and freedom given to him by Hindu culture not a single character in his novels lives in ideal life. They seek the help of Hindu religion whenever it is convenient to them and for their own benefits, as we see it in Jagan's case who is a typical Gandhian but evades income-tax, while Sriram in Waiting for the Mahatma when finds Bharati alone tries to enter into sexual relations with her, in fact saying

“This is how Gods marry” (Narayan, R.K., Mysore, p-89)

It means none of his characters rightly has understood the Hindu philosophy though they comment under its disguise on others. They are eccentric, self-centered and having half digested Hindu philosophy. Except the character like Daisy who is a complete rationalist, all the others are so common that we feel their presence around us in our everyday life. Though Narayan is unsuccessful in creating an ideal character he is wholly successful in depicting the common lot. No human being is complete in his life. Everyone commits some mistakes and tries to improve through them. Such characters are only true to life as they are neither saints nor rogues whom he presents in his novels. In brief he is interested in what is than what should be. In other words he presents common realism than vague idealism. Thus close to the conclusion the family relations in R. K. Narayan's novels depend upon time, situation and the temperament of the characters and are sometimes happy or at other sour, but show the vigor and vitality of full blooded life in it.

**BHARATI MUKHERJEE'S *THE MIDDLEMAN*
*AND OTHER STORIES***

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Bharati Mukherjee is a great diasporic writer, now living in America. We read her novels like *Wife, Jasmine*, and others. Mukherjee is also a short story writer. The present article is about her main book of short stories called *The Middleman and Other Stories*. *Darkness* is the other book of her short stories.

Mukherjee's short stories as well as her novels depict Indian/Asian life in the West, particularly in Canada (where she stayed first) and America (where she stays now). Her portrayal of diasporic life is much admired, and she received the 1988 National Book Critics Circle Award for *Middleman and Others Stories*.

Middleman and Others Stories has eleven stories as follows:

1. The Middleman
2. A Wife's Story
3. Loose Ends
4. Orbiting
5. Fighting for the Rebound
6. The Tenant
7. Fathering
8. Jasmine
9. Danny's Girls
10. Buried Lives, and
11. The Management of Grief.

The book, published in 1988, and also honoured, was much acclaimed. *Los Angeles Times* said : "Stunning... Her characters stand on the shaky grounds where East meets West and the sound of cultures clashing could shatter glass."¹

Here I have tried to analyse some of these stories like 'A Wife's Story,' 'The Tenant,' 'The Management of Grief' and others. Mukherjee's stories deal with the Indian women. They are the first generation Indian women, migrating from India to the United States in pursuance of American dream.

"A Wife Story" is the story of Panna Patel who is in America for her doctoral study. She is from Gujarat, a married woman whose son is dead. Her husband, a vice-president at Lakshmi Cotton Mills, manages a cotton mill in Ahmedabad. She got her schooling in Lausanne and Bombay. So she has cultivated refined manners.

Panna Patel meets Imre, a refugee from Budapest. This man is gentle. He has married a Hungarian wife who is gentle and has two sons. The scene of this American life is described as follows:

First you don't exist. Then you're invisible. Then you are funny.
Then you're disgusting. Insult, my American friend will tell me,
is a kind of acceptance" (26).

Panna is a traditional woman. Her mother was beaten by her mother-in-law. What more Panna had an arranged marriage. Since she had an ambition, she decided to have higher education in America. She wanted to become a new woman.

Panna shares a room with Charity Chin. Eric is Chin's estranged wife. Phil is Chin's friend. Panna witnesses the romance between Chin and her friend. Panna feels bad to witness it. Panna's husband from Ahmedabad informs her about the business. Very late in the night he calls her:

We had a bad mishap at the mill today... one of our lorries was firebombed today. Resulting in three deaths. The driver, old Karamchand, and his two children.' (31)

Panna's husband informs her that he would visit both Nigeria and America for business sake. Panna one day receives her husband.

Her husband's few days' stay in America creates confusion in his mind. He thinks his wife should be back at home. This is a dominating possessive mentality of traditional Indian husbands. He says to Panna :

You are so innocent, Panna, I have come to take you back. I have seen how men watch you. Come back, now, I have tickets. We have all the things we will never ever need. I can't live without you. (39)

Nonetheless, Panna does not want to go. Her husband soon leaves for Gujarat, because certain labor strikes threaten his mill. Panna then remains in America for completing her course for two years. Mukherjee's next story is "The Tenant" is about Maya Sanyal. She has a PhD in comparative literature. She left India long ago. She too hailed from a traditional home in Kolkata. The following excerpt tells it:

She was too feminine... her grandmother had been married off at the age of five in a village now in Bangladesh. Her great-aunt had been burned to death over a dowry problem. She herself had been trained to speak softly, arrange flowers, sing, be pliant. (101-102)

In America she meets Fran Johnson, a Swede friend whom Maya knows since ten years. She is more friendly and helpful than any other. To Fran, Maya tells the truth about her life. She has not selected an Indian man as her life partner but John, an American. After marriage both are separated. Thus Maya is a divorcee. Why she has not selected an Indian, she tells, "All Indian men are wife-beaters, that's why I am married to an American" (99). But with the American she could not live long. Her family life ends with the divorce. Thus she becomes a young Indian divorcee with high educational qualifications and connected with the teaching faculty. In India the teaching profession is considered to be an honourable profession.

M.B. Gaijan observes: "After divorce she becomes rootless. She forgets the value of married American women as well as cultured Indian women. Sex with a life partner is

legally and religiously sanctioned by every nation. Out of that bond sex is a beastly behavior. This fact is strictly banned in Indian culture. Maya has left the path and she has sex with many, even with her student.”² Mukherjee writes, “She had slept with John Hadwen; and how after that her tidy graduate student! World became monstrous, lawless” (106-107). She behaves like a sex-maniac. She forgets she is a woman, not a sex tool, she also teaches, teachers standard she forgets. The result is “Maya has slept with married man, with nameless men, with little more than boys, but never with an Indian man” (103). Of course, Dr. Chatterjee tries to woo her.

When Maya returns to her residence, the landlord Ted Suminski informs her by a written note that he is going to remarry, and requests to vacate the place at the end of the semester. She has to find another place. She finds her place at Fred's place. Fred has an ex-wife and two kids but away from him, one is in Portland, and the other is in Oregon. He is a man without arms. Companionship develops between the two wounded people. Ashok Mehta's contact with Maya is also a path of confusion.

In this story Maya is a lonely Indo-American woman. She is lonely and a divorcee, so she is not respectable in the eyes of many. So she becomes a victim to many one by one. She is in search of herself but she is rootless like a nebula.

“The Management of Grief” is the story that reminds us of the *Kanishka Tragedy*, the plane that crashed, and many lost their lives. The plane was on its way from Canada to India, near Ireland. The story presents how Indian women suffer after deaths of their beloveds. It is mainly the story of Mrs. Shaila Bhave, Kusum, Dr. Ranganathan and an old Sikh family.

Mrs. Bhave has lost her husband Vikram, and her two sons Vinod and Mithun. Vinod was fourteen and they were good swimmers. When she with Kusum and Dr. Ranganathan reaches a bay in Ireland, the place where the accident took place, she remembers her happy family. Kusum is also the unfortunate woman who has lost her husband Satish and a little daughter in the plane disaster. Dr. Ranganathan has lost his family. Kusum has still one daughter Pam. She is a different type of girl. The writer observes, “She dated Canadian boys and hangs out in the mall, shopping for tight sweaters” (181). For Kusum the daughter is not a support at critical time but a problem. Pam is the second generation of Indo-American girl.

For peace of mind at critical times Indians seek shelter in the lap of nature, the mysterious mountains of the Himalayas or in the company with saints. Kusum and Mrs. Bhave follow the path. Kusum leaves the Western world, Toronto, and comes to Haridwar, the holy place. She lives there as an ascetic, like a *Sanyashrasham*, one of the four ashrams Hindu believes in. Mrs. Bhave is exploited by a spiritual man called Sadhu, but she has a different experience. In her words: “...a sweaty hand gropes for my blouse. I do not shriek. The *Sadhu* arranges his robe. The lamp was his and sputter out” (190). All *sadhus* are not true seekers of spirituality. Mrs. Bhave leaves India and goes to Canada. She helps Judith Templeton to provide help to the victimized Indians.

The story presents terrorism as not being the solution of any issue. Here a woman suffers more than a man when she becomes a victim. Bharati Mukherjee has skillfully portrayed Indian women. Man's migration and adjustment with the new world is considered as adventurous or heroic but the same adventures of women are considered

from different angles. A woman suffers in her journey to adjust with the change. *The Washington Post Book World* observed: "A quietly stunning story dramatizing the imagined consequences of a plane crash... Mukherjee is devastatingly perceptive."³

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6

**BHARATI MUKHERJEE'S *WIFE* AS A
MODERN WOMAN'S PORTRAYAL**

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Today we have a type of writing called diasporic literature. This literature is about the experience of the people/writers of the one country, specially living in yet another country. Diasporic literature deals with man's way of life abroad or in exile. This body of literature speaks of, for ex, Indian writers' experience of their migration to another country like England or America. Here the dynamics of displacement and identity crisis surface. First of all, a person migrates to America, for ex, leaving behind his heart in his native. He is forced to migrate for one or the other reason. This is how his life is ruptured. He later articulates all this in his writings. Number two: by staying/settling down in another country, this man will have a new kind of life, which is alien in terms of race, nationality and culture. Life changes politically, economically, socially and culturally.

Bharati Mukherjee (b. 1940) migrated from India to the USA. She is an Indian born novelist and short story writer. She was born in a Brahmin family in Calcutta, and she had her education in Calcutta, Baroda and Iowa. She lived for years in Canada upto 1980, and then migrated to America. Her novel *Jasmine* (1990) established her reputation. This novel is about the transformation of an Indian village girl into an emancipated self-assured American woman.

Mukherjee's next novel *The Holder of the World* (1994) is a complex historical novel with science-fiction elements, in which Mukherjee links the early myth of American settlement in New England with the past of Moghul India. Mukherjee's novel *Leave it to One* (1997) speaks of an Indian girl having been adopted into an Italian-American family. Mukherjee's writings are known for the originality of her treatment of her migrant women protagonists and its innovative use of colloquial American registers. Mukherjee has published a few more novels like *The Tiger's Daughter* (1971), *Wife* (1975) and *Desirable Daughters* (2002). *The Middleman* (1977) and *Darkness* (1985) are her books of short stories. *Days and Nights in Calcutta* (1977) which she wrote with her husband is a travel memoir. Her husband Clark Blaise is a Canadian novelist.

Mukherjee's novels and short stories often reveal contemporary themes and concerns. The emotional and psychic consequence of search for self-identity is infecting a part of diasporic experience. She has paid special attention to the condition of the Indian woman immigrant in North America. In her 1990 interview, she emphasizes:

Many of her stories are about psychological transformation,

especially among women immigrants from Asia.¹

Mukherjee throughout her writing discusses the condition of Asian immigrants in North America, with particular attention to the changes taking place in South Asian women in a new world. While the characters in all her works are aware of the brutalities and violence that surround them and are often victimized by various forms of social oppression. She generally draws them as survivors. Denish Chaudhary observes:

The diasporic literature focuses on the unsettlement or dislocation of an individual or race and consequent alienation. Alienation leads to a sense of loss but life consists not in losing but in rediscovery of self. Mukherjee has this discovery as her recent theme.²

Mukherjee's novel *Wife* has another socio-political dimension to it. It is nothing but post-modernism. As we know, postmodernism is a unique modernist phenomenon. This thing called 'Modernism' (later 'post modernism') does refer to a special kind of literary apparatus. It refers to a reaction to Victorian way of life. M. H. Abrams and Geoffrey Galt Harpham observe:

Modernism is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other are in the early decades of the twentieth century, but especially after World War I.³

Postmodernism may just be viewed as an advance stage of modernism. Mukherjee's novel *Wife* is certainly a modernist text. Moreover, it is a diasporic narrative. Likewise, it is a feminist document. These three things are in a synthesis there, and we need to understand it in this background.

Wife, more so, reminds us Aurn Joshi's novel *The Foreigner*, or Henry James' novel *The American*. The protagonist of the novel lives on the borderland of two cultures. This protagonist Dimple, - an attractive name indeed, plays an important part in shaping her tragedy in India and America. Significantly, Dimple's problem does not lie out there but it is within herself, like the problem of Maya in Anita Desai's *Cry, the Peacock*. Prasanna Sree Sathupati writes about Dimple's psychotic violence:

Dimple is an escapist lost in her private world of fantasy. In beginning, at home in Calcutta, Dimple is dreaming about marrying-any body-but preferably a neurosurgeon, and her father is combing the matrimonial ads for an engineer. She is twenty and already afflicted with signs of passive anger. The tension between her actual powerlessness and forms of freedom suggested to her by the changing Indian culture has made her sick. She reads "The Doctrine of Passive Resistance" for her university exams and expects to employ domestic passive resistance, for instance without holding affection, to win the love of the unknown husband, who is the only hope of adult freedom she has. At last a matrimonial candidate is found, Amit Basu, a consulting engineer, who is ideal in that he has already applied for emigration.⁴

Dimple marries Amit, an engineer who has planned to migrate to Canada or USA. (We should know that Mukherjee herself had done it so). The couple marry and go to the USA. However, the lovely woman stoops to morbidity there. Because she lacks self-control and resourcefulness in New York. She alienates from herself, not to speak of hating her own husband. Dimple has a subterranean streak of violence. She is uprooted from her family and familiar world, and projected into a social vacuum where the media becomes

her surrogate community, her global village. The height of her abnormality reaches when she skips her way to abortion.

Dimple wants to break through the traditional taboos of a wife. She aspires for freedom and love in marriage. This aim brings her indignation, grief, resentment, peevishness and sterile anger. Dimple is trapped between two cultures, and aspires to a third imagined world. Living in her social vacuum, she is not unlike hundreds of American men and women who believe and are betrayed by the promise of fulfillment offered by the media, and who choose the solution suggested by a violent environment. Dimple thinks:

Marriage had betrayed her, had not provided all the glittering, things she had imagined. Her own body seemed curiously alien to her, filled with hate, malice, an insane desire to hurt, yet weightless, almost airborne. (117)

Television introduces her to love middle-American style. Her T.V. watching stuns her by the incredible violence. It becomes a diabolical trap, a torment without hope of either release or relief. Even the apartment objectifies the psychic decay and degeneration. It is said, 'There were too many images of corrosion within the apartment.' At long last, Dimple murders her husband. She believes that she has got her true American identity. Sushila Singh observes :

Like any other feminist writer Mukherjee's women characters offer a frontal challenge to patriarchal thought, social organization and control mechanism.⁵

Her novels are the expression of this voice that occupies a unique place in her aesthetics. All the casual resemblances between Bharati Mukherjee and the other expatriate and immigrant novelists are but peripheral. No doubt, there is a thematic resemblance in the treatment of the problem of rootlessness and expatriation.

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BHARATI MUKHERJEES *JASMINE*

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Bharati Mukherjee is a great writer. She is particularly a novelist and short story writer. Her novels *Wife, Jasmine, Darkness, The Tree Bride, The Tiger's Daughter, The Holder of the World* and *Leave it to me* display the writer's remarkable range of creativity and cosmopolitan vision in the post-colonial era. Mukherjee rather belongs to the middle diaspora. If older writers like V.S.Naipaul belong to the older diaspora, Mukherjee belongs to the middle diaspora. On the other hand, writers like Meena Alexander belong to the new diaspora.

Jasmine is a diasporic novel about an Asian refugee, or immigrant in the United States of America. Critics tell it is rather a disturbing narrative, as that of Morrison's *Sula*. *Jasmine* is a novel of emigration and assimilation. This is about an Indian (Asian) woman's Americanization. Lata Mishra observes: "The nostalgia for the past is balanced by a desire to capture the present; the loss of identity caused through the process of displacement is mended by gaining a new one. Jasmine, the protagonist of the novel, metamorphoses herself constantly, ferrying between these multiple identities in different spaces and at different times."¹

The protagonist of the novel *Jasmine* (a flower's name) starts her diasporic journey from India and she reaches America via Europe. The word 'Journey' is a metaphor in the novel. She is called Jyoti in India. She marries a man called Prakash and she transforms herself from Jyoti into Jane first. Jyoti's story begins when she is a girl of seven. She is a wise girl, specially good in Punjabi and Urdu. She joins a school for English education, and unfortunately, the English teacher simply labeled Masterji dies of a terrorist attack. The astrologer tells her that she will face widowhood. 'Fate is fate,' he tells her. But she is strong-willed. She starts that war between for creating her own inter space for her growth. Bad incident begins to take place. Jyoti loves her father before he could marry her off. She marries Prakash, her brother's friend aged 20. Prakash is a modern educated man. He moves with her to Amritsar in Punjab.

He renames her as *Jasmine* to remove from her any trace of traditional dutifulness since as he says to her "only in feudal societies is the woman still a vassal." (77) She is not Jyoti, the village girl anymore but *Jasmine*, a modern city woman. Prakash wants to be called by his first name, whereas in traditional India women address their husbands formally. He also prohibits her from having children for the time being, and he encourages her to read his manuals to improve herself and cherish a better future for them both,

probably in America, the land of possibility, in order to break away for good from the Indian atavism and immutability.

Pygmalion wasn't a play I'd seen or read then, but I realize now how much of Professor Higgins there was in my husband. He wanted to break down the Jyoti I'd been in Hasanapur and made me a new kind of city woman (77).

The voice narrating the events is that of Jasmine in Iowa at the age of twenty-four. There is, in fact, a distance between Jasmine and the authorial centre. Jasmine has a limited awareness. The author has the bigger picture. The bigger picture of the author contextualizes *Jasmine* historically and geographically. She was born eighteen years after partition. Her family was from Lahore and had aristocratic connections. However, with the division of Punjab and their forced migration from Lahore to Hasnapur they become simple peasants. Jasmine has already inherited a tradition of exile and migration from her family. The novel is historically set in the years of tension (the early 80s) preceding the events, Sikh terrorists going round Punjab on scooters, planting bombs. Prakash becomes a target because he had told his Sikh friend Sukhwinder that "there's no Hindu state! There's no Sikh State! India is for everyone" (66). And is therefore murdered for his secularist vision. Jasmine is seventeen and widowed as the astrologer had foretold.

However, fate has a few surprises for Jasmine. She travels by plane to Amsterdam and starts acknowledging her uprooted identity and her minority status in the big airport lounges. Transmigration begins:

We are the outcasts and deportees, strange pilgrims visiting outlandish shrines, landings at the end of tarmacs, ferried in old army trucks where we are roughly handled and taken to roped of corners of waiting where surly, barely wakened customs guards await there bribe. We are dressed in shreds of national costumes, out of season, the wilted plumage of intercontinental vagabondage. We ask only one thing : to be allowed to land; to pass through; to continue (101).

Jasmine's passage to America is characterized by a traumatic experience, the first and the worst, in a long series of adaption, which requires her to improvise morality in order to survive. The transformation of identity from dutiful submissive widow into assertive, criminal and individualistic American woman is in full swing.

On arrival in Florida Half-Face proposes accompanying Jasmine to motel in order to protect her because she is young, beautiful and Asian and should tempt bad guys. Here Half-Face becomes the villain and rapes her. For Jasmine it works as a terrifying rite of passage, since "for the first time in my life I understood what evil was about" (116). Her claim to be a mourning widow on a mission does not protect her from the assaults of Half-Face, who on the contrary asserts his hegemony as male and as a white rapist. Jasmine murders this man.

Jasmine's full transformation from the victim into a vengeful goddess, seems to be reinforced by imagining herself as the reincarnation of Kali. Judie Newman calls her 'the Mad woman in the Motel'. Jasmine survives innumerable beginnings and ends. She has "hurtled through times tunnels" (240) and cries "through all the lives [she has] given birth to [cries] for all [her] death" (241). She steps from the old world ethics of submission, helplessness and doom to the exciting ethnics of adventure, risk and transformation. Only

when recurring to reincarnation does Mukherjee succeed in creating histories that are twisted, tangled and intertwined.

Jasmine is particularly beautiful, with inborn aristocratic traits, intelligent and capable of learning the tricks of survival. In America she is recognized and marked as special distinctive. Lillian Gordon strikes the chord of her difference "You're a very special case, my dear. I've written that to my daughter, so don't hesitate to call her" (134-135). From Jyoti the village girl in Hasnapur, to Jasmine the city woman, to Jazzy the undocumented immigrant, to Jase the Manhattan nanny, to Jane the Iowan woman who centres the story, the "J" will represent the element of continuity within transformation. As Elizabeth Bronfen wrote:

This "J" serves as a signifier for the dialectic of a progressive engendering of identities as these bar any already existing identities, putting them under erasure without consuming them. In so doing, Mukherjee's novel traces the parameters of the narrative discourse available to the muted subaltern woman. Jasmine's dislocated other speaks out of a self-conscious and self-induced effacement in the voice of a resilient, and incessantly self-refashioning hybridity.²

Mukherjee's protean feminist text overlooks important categories such as that of class and caste and how these categories interrelate to other axes of gender, ethnicity and age both in India and on the new American frontier. Mukherjee's main characters are middle class Indian women, but this implication is left unspoken and create the assumption that every woman is granted the same possibility of upward mobility.

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GANDHIAN IDEOLOGY IN RAJA RAO'S KANTHAPURA

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“The Future of the world is in Gandhism.”

- Ratna Rao Shekhar (Agust 1985, 30)

“War without violence and battle without hatred.”

- G. Ramachandran (1973, 34)

The aforesaid quotes of the eminent personalities expose Gandhian philosophy of globalization or universality rural development and education. When the whole world is now burning in the hearth of war, violence and hatred on the ground of caste, colour, creed, region and religion, Gandhian ideology of Non-violence, Truth, Satyagraha, universal brotherhood and human equality will certainly lead the modern advanced civilization at peace and progress. The devastative effects of the First and Second World Wars have been experienced by the people of all countries and continents. Each of us now heartily craving for world peace and prosperity.

The Historical Background and Gandhian Ideology-

A) Gandhian Protest in South Africa :-

Gandhiji had taken his higher education of law in England in 1893 and had been to South Africa to work as the pleader. How could a lawyer bear on the abolition of the fundamental human rights, injustice, oppression, socio – economic exploitation, non-human restrictions and colour discrimination ? Moreover the African Colonial Government had passed the Asiatic Registration Act in 1906 that centred on socio- colour discrimination. Gandhiji had revolted against the Act through non- violence and the white Govt. of Africa had to recall the Act. It was the first victory of non- violence outside the Indian continent. He lived in Africa from 1893 to 1914 and left it with the beginning of the First World War.

B) Birth of Gandhism in India :-

The Mahatma of universal peace, non- violence and the symbol of ' Trut' had stepped in India from South Africa on 9th Jan 1915, who was greatly influenced by the thoughts of Thoreau, John Ruskin and Leo Tolstoy. His interaction with Justice Gokhale in South Africa had enforced him to honour Gokhale as Guru. Gokhale sings Gandhiji's patriotic qualities; “The personality moulded in the matrix of valiant intrepid fighter and the martyrs. (Kularni : 2006, 280)

The first protest against injustice was for peasant – labourers of Champaran. One

British 'Hunter- Sahib' was the founder of thousand acres of Nile or Indigo plantations in Champaran. After his departure his nephew, known as the Red-Man had been looking after it, who exploited the farmer cultivating labourers physically and economically by giving them brutal, savage like treatment. Mahatma Gandhiji had raised a struggle against the tyrant behaviour, vexation and torture of the plantation owner in Bihar in 1917.

The Passive Resistance brought great success. The second protest in 1918 was for the rights of farmers in Kheda District of Gurjrat. The third one was against the Rowlatt Act of 1919 that exploited the individual freedom of the Indians by the colonizers. It was a period of great historical crisis as the great freedom fighter Lokmanya Bal Gangadhar Tilak unfortunately passed away. The responsibility of India's fight for the Independence fell on the shoulder of Gandhiji. People from all corners of India had unanimously accepted Gandhian ideology and protested against the unjust Rowlatt Act. But the Non- violent protest was inhumanly crushed by the brutal Britishers with the help of bullets in Jalianwala Bag. 'The hatya kand' was universally criticized. In 1920 at Nagpur Congress Adhiveshan or Meeting the resolution of Non-co-operation was passed against the British Government. The movement accelerated unbelievable speed till 1922. When the Chauri-Chaura police station was burnt by the people, due the violence Gandhiji had stopped the non-co-operation movement in 1922. Gandhi believed in socio-religious equality for Hindu- Muslim unity he started Khilapat Movement.

Like the French Revolution in 1789 the Revolution for Socialism in Russia in 1917 had taken place. The whole world had come under the influence of socialism. In India too the Socialism Party was established in 1925. The socialism Congress Party was born in 1934. Gandhiji's ideology was deeply social one but he hadn't advocated the ways of socialism to replace the British Government .

In the Lahor congress meeting in 1929, the resolution of complete freedom was passed. The birth of Civil Disobedience in 1930 was the action plan of Gandhiji. 'The Dandi Yatra' for the 'salt satyagraha' was a part of the same Civil Disobedience. The strikes, fasting, boycott, picketing, Civil Disobedience of laws etc. were observed all over India. The fundamental vision behind it was that of freedom. Gandhiji visualized; “ Each and every village should be free self – sufficient and self administrative element.” (Kulkarni: 2006, 284)

For the eradication of the ageold, conventional but inhuman and humiliating 'untouchability' the Harijan Sevak Sangh was founded in 1933. Gandhiji practiced equality of all sorts in his individual and social life though he had firm faith in God and Hindu ways of life like fasting and worship of God, morning and evening prayers. Fasting, he thought, would offer strength and purity of soul to man. He thinks, “ Dharma does the work to provide ethical base to human life.” (Kulkarni: 2006, 283) While observing self religion it doesn't mean to attack and to show contempt at other religion. Gandhiji followed Non- violence throughout his life. Ahimsa or Non-violence is the sublimity of thought, action and soul even against the injustice done by a tyrant at any one. One shouldn't give physical and mental tormenting to our enemy also. Gandhiji shares his ideology of Ahimsa in 1935 in Harijan Magazine, (Naikwade & Kulkarni: 2006, 283). The roots of Non- violent / Non- co-operation movement that flourished in his mind were found in the reading of Tolstoy's 'The Kingdom of God is Within You.' (Naikwade: 2006,

234) His resistance was armless one. In 1942 he confidently ordered the British Empire to 'Quit India.' The result was India became Independent on 15th Aug. 1947. But unfortunately Gandhiji was murdered on 30th Jan. 1948 for his typical ideologies in life.

Throughout his life Gandhiji followed Truth or Satya. He narrates his ideology of Truth, “ Satya (Truth) is the highest value of the human life. Satya is God and God is himself the Truth. To search for the truth means to search for God... To attain the manifestations of truth as the inner voice of the soul, the conscience of the individual should be essentially pure, frank and sacred”. (Kulkarni: 2006, 281-282)

The fundamentals of 'Satyagraha' themselves are found in the insistence of truth. It gives stress on “ways to justice and non- violence” while fighting against injustice and tyranny:

“Satyagraha means the employment of pure power of one's soul against injustice, suppression, oppression and exploitation. Even in the tyrant, moral tendency does exist. That moral tendency can be awakened by way of Satyagraha... Satyagraha means to fight against the stumbling blocks and bars in the way of search for the truth by restraining the mind and using the force of the might of one's own soul. (Kulkarni: 2006, 282) The ability of soul and the to awaken the tendency of truth in man are the essentials of Satyagraha non-violence is one- way to achieve Satyagraha.

Gandhi's faith in fasting, worshipping Non-Violence or Ahimsa, Satyagraha etc. certainly leads at amalgamation of religion and politics, for the purification, spiritualization; purgation of politics and human souls. He strongly accepts “ politics bereft of religion are a death-trap because they kill soul... Those who say that religion has nothing to do with politics, do not know that what religion means.”(Devare & Nikumbh :2008,13) Hizrat is the Climax and highest point in Gandhian ideology besides Non- violence, Truth, Satyagraha, Social equality etc. If an enemy doesn't stop inhuman tyrant, brutal, colonial ways of life and fails to follow 'live and let live' doctrine, then it will better to leave the place and migrate somewhere instead of following violent ways at the enemy. The same was expected by Gandhiji in the ideals and ideology of Hizrat.

Gandhiji and Fast :-

Fasting for Gandhiji was a way to Satyagraha and to purify soul. In 1922 he observed fasting due to Chauri -Chaura violence. In 1942 the fasting was done for social harmony and for the unity between Hindu and Muslim. He did follow Fasting in Yerawada Jail to protest against the decision to allow separate electoral constituency to the Dalits. In 1944 he observed fast for 21 days to stop violence on the basis of religion and caste. In 1948 for the last time he was on fast to stop caste violence in Delhi. On 30th Jan 1948 he was murdered by Godse for Gandhi's unique and universal ideals.

Literature and Gandhian Epic :-

Literature and Gandhian epic have been going hand in hand in Indian languages and literatures. Gandhian impact can be effectively acknowledged in R.K. Narayan's *Waiting for the Mahatma*, Raja Rao's '*Kanthapura*' and *Coolie* and K.A Abbas' '*Inquilab*. In *Inquilab*' K.A. Abbas defines Non-violence as, “The way of Non-violence is the virtuous pathway of God. We are with Gandhi in this Campaign and In-shah-Allah, and, by the grace of God, show that path knows how to die for freedom” (Abbas : 1955, 246)

Raja Rao and Gandhism :-

Raja Rao had enjoyed the first hand experience of Gandhian ideology by spending days with Gandhiji himself in Gandhi Ashram at Sevagram. He had been the part of the 1942 Quit India movement. Hence *Kanthapura*, the first novel of Raja Rao, overflows with Gandhian ideals and ideologies.

Kanthapura and Gandhism

The literatures of all ages and languages have been reciting the songs of love, peace, humanity, social harmony, morality, peace, progress and prosperity. Raja Rao is one of the dominant and major Indian English novelists of the Gandhian Era. His '*kanthapura*' concentrates on Gandhian ideology. It is intimately associated with unique Non-violent and passive resistant fight of Indian patriots for the Independence of India from the brutal clutches, claws and cups of the White, European, Imperial British rule.

Achhakka is the narrator of '*kanthapura*.' Moorthappa or Moorthy or Kanthapuri's Gandhi is an educated young man of twenty five years old, who gives up his study under the impact of Gandhism and for the cause of Mother India's Independence. He is noble, generous, pious- sacred man with sublimity of mind and thoughts hence nicked named by the Kanthapurians as ' Learned Master', Village Gandhi and Saint of *Kanthapura*'. Rangamma –a childless widow, reads newspapers of freedom fights for the people and makes them one with the patriotic feelings– states that “Moorthy the good, Moorthy the religious and Moorthy the noble.” (Dayal : 1991 , 13) Range Godwa, the village refers Moorthy as ' legitimate Gandhi'. The Kanthapurians take him as a small mountain while Mahatma Gandhiji becomes the Sahyadri Mountain in their minds and hearts. Moorthy forms the Congress Committee in *Kanthapura*. People elects him as the president of the Congress by enrolling themselves as members and volunteers of the Congress Committee. Kannyya house has got an identity of Congress House in *Kanthapura*.

Moorthy like Gandhiji is strongly religious man who fights for the cause of Truth or Satya, Human Justice and Social Harmony. Moorthy uses religious spirit for the cause of freedom movement. He digs the half sunk Shiva Linga and the pious occasion is celebrated by the Kanthapurians like festival. The public worship of the local deity, the goddess Kenchamma and Kanthapureshwari is usually performed by Moorthy to create unity among the people for the Independence of the Mother India. The celebrations of the Rama festival, the Krishna festival, the Ganesh festival and bhajans are all parts of the patriotic feelings. These bring piousness and purity of minds and souls among the people without which Non-violence or Ahimsa, truth or Satya and Satyagraha aren't possible. The spiritualization of both the inner and outer only lead at driving out the evils, ill wills, rivalry, wickedness and enmity from human, even though he is a White colonial –ruler. The Non-violence or Ahimsa is purposefully and honestly done to transform the brutal hearts of the Britishers. Moorthy brings Jayaramchar, the harikatham from city by collecting money from kanthapurians and even from the pariah quarters for the cause of religion and Independence. Moorthy like Gandhiji sacrifices for the eradication of untouchability from the conventional and orthodox minds of people and to establish brotherhood among people of all religions and castes. Gandhi had formed the Harijan Sewak Sangh in 1933 for the eradication of ' Untouchability' The distribution of the spinning wheels or charkhas for yarning among people are efforts of self – reliant economy and swadeshi spirit. The Swami who lives on and under the patronage of the British Government excommunicates

Moorthy from society for his pariah Business' Narsamma, Moorthy's mother and a lady of conventional and orthodox mind fails to bear the shock and passes away. Moorthy doesn't stop and continues his Gandhian ideology of social equality by referring pariah Rachanna as Brother Rachana.

The people like Bhatta who too lives on the patronage of the Government and Waterfall Venkamma have nothing to do with the patriotic feelings created by Moorthy or by Gandhiji in India. The Swadeshi movement in Kanthapura begins with the arrest of Jayaramchar. The advocate or lawyer by profession, honest Sankar wears 'Khadi' and goes on fast for self purification by discarding and driving out the fear of the Govt. out of his mind. Jayaramchar like Moorthy is a mouthpiece of Gandhian ideology in Kanthapura with patriotic spirits for social equality “ Fight, says he (Jayaramchar) but harm no soul. Love all, says he, Hindu, Mohammedan, Christian or Pariah, for all are equal before god. Don't be attached to riches, says he for riches create passions, and passions create attachment and attachment hides the face of Truth. Truth must you tell, he says, for Truth is God, and verily, it is the only God I know.” (P. 22) Truth lies at the bottom of Satyagraha. Without Truth one cannot bring Ahimsa or Non- violence, Non- Co- operation and Civil Disobedience into action. Moorthy's view on truth are noteworthy in this sense: “There is in it something of the silent communion of the ancient books.... There is but one force in life and that is Truth, and there is but one love in life and that is the love of mankind, and there is but one God in life and that is the God of all.” (PP 52 – 53) Moorthy is too symbol of brotherhood and equality in real sense when he brings both Range Gowda and Puttayya together by driving the canal water dispute between them.

Bade Khan, policeman, is sent by the British Government to control the Swadeshi and freedom movement of *kanthapura* . But Gowda, the village Patel known as the 'village Tiger' inspite of being the servant of the British Govt. doesn't offer him a house to settle in *kanthapura*. He favours the freedom struggle under Gandhian impact. Bade Khan lives on the Skeffinton Coffee plantation estate of the ' Hunter Sahib' now owned by the Red –Man.

The main plot of *kanthapura* is the struggle for Independence of India by following Gandhian ideologies of Non- violence or Ahimsa, Passive Resistance, Satyagrah, Truth, Eradication of Untouchability and fasting against injustice and for purification of self and soul. The sub- plot of the novel is Skeffington Coffee Estate protest against the brutal physical, mental, economical and gender exploitation of the peasant – labourers by the Red-Man. Both the labourers of the Coffee Plantation Estate and the Satyagrahis of *kanthapura* under the leadership of Moorthy protest against the tyrant Red –Man by following Gandhian ideology of Non-violence and Ahimsa. For the cause of passive Resistance and Non-violence or Ahimsa, a Satyagrhi Seetharama offers himself the brutal hands of British officer servants.

The brutality of the Red-Man is narrated by K.R. Srinivasa Iyengar, quoted P. Dayal in his writing: “ The reign of the Red- Man is Asuric rule, and it is resisted by the Devas, the Satyagrahis The characters sharply divide into two camps : the Rulers (and their Supporters) on the one hand and the Satyagrahis (and their Sympathisers) on the other.” (Dayal : 1991 , 11)

The Kanthapurians backs Moorthy with shouting slongans like 'Inqalab Zindabad'

and 'Mahatma Gandhi ki Jai'. Moorthy is arrested and the Kanthapurians are inhumanly beaten with Moorthy by Bade Khan police officers. After Moorthy's arrest Ratna, a young educated child widow plays a role of a leader. Though living a life of a widow Ratna wears bangles, decorates her forehead with kumkum. She is criticized for her unconventional and anti- social activities by the society. It is she who reads Harikathas after Jayaramachar's arrest and newspaper too after the death of Ranamma for the Kanthapurians. Being the leader of the Women Swayam Sevikas she is dishonoured and beaten to death by the Red-Man. The jail days makes the woman like her more mature and self determined at Indian freedom struggle. The novel begins with Gandhiji's ideologies of Non-violence, Truth, Non-co- operation and concludes with his ideology of Hizrat as the freedom movement is crushed under lathi charge and the Kanthapurinas have to live a life of migrant-pilgrims in Kashipur. Moorthy is an epitome of Gandhian ideologies of Non- violence or Ahimsa, Satyagraha, Truth, Eradication of Untouchability, Passive Resistance Swaraj and Swadeshi.

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ROLE OF MOTHER TONGUE IN LEARNING ENGLISH AS A SECOND LANGUAGE

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INTRODUCTION-

A second language (L2) is any language learned after the first language or mother tongue (L1). Some languages, often called auxiliary languages, are used primarily as second languages or lingua francas. A person's first language may not be their dominant language, the one they use most or are most comfortable with. For example, the Canadian census defines first language for its purposes as "the first language learned in childhood and still spoken", recognizing that for some, the earliest language may be lost, a process known as language attrition. This can happen when young children move, with or without their family (because of immigration or international adoption), to a new language environment. Each language is structured differently, and the different structures offer users different suggestions to meaning. So when we learn our first language, our brain / mind 'tunes into' the way the particular eleven works, and we learn to pay attention to particular cues to meaning that are most helpful. When we meet a new language, our brain / mind automatically tries to apply the first language experience by looking for familiar cues. Part of learning a foreign language is developing new understandings about the particular cues to meaning that the new language offers, and that differ from those of our first language. The transferability of knowledge, skills and strategies across languages depends closely on how the two written languages work. The present article will focus on the role of mother tongue in learning second language. The mother tongue is one of the major interferences while learning the second language. But when we use the mother tongue at the primary stage it will be certainly beneficial to the learning who are going to acquire second language while acquisition of second language. It is necessary to know, at surface level, the history of second language learning.

History

As Second Language Acquisition (SLA) began as an interdisciplinary field, it is hard to pin down a precise starting date. However, there are two publications in particular that are seen as instrumental to the development of the modern study of SLA: Pitt Corder's essay *The Significance of Learners' Errors* (1967), and Larry Selinker's article *Interlanguage* (1972). The 70s were dominated by naturalistic studies of people learning English as a second language.

By the 1980s, the theories of Stephen Krashen had become the prominent paradigm

in SLA. Krashen's model was influential in the field of SLA and also had a large influence on language teaching, but it left some important processes in SLA unexplained. This period also saw the beginning of approaches based in other disciplines, such as the psychological approach of connectionism.

The 1990s saw a host of new theories introduced to the field, such as Michael Long's interaction hypothesis, Merrill Swain's output hypothesis, and Richard Schmidt's noticing hypothesis. However, the two main areas of research interest were linguistic theories of SLA based upon Noam Chomsky's universal grammar, and psychological approaches such as skill acquisition theory and connectionism. The latter category also saw the new theories of processability and input processing in this time period. The 1990s also saw the introduction of sociocultural theory, an approach to explain second-language acquisition in terms of the social environment of the learner.

In the 2000s research was focused on much the same areas as in the 1990s, with research split into two main camps of linguistic and psychological approaches. Van Patten and Benati do not see this state of affairs as changing in the near future, pointing to the support both areas of research have in the wider fields of linguistics and psychology, respectively.

DIFFERENCE BETWEEN MOTHER TONGUE AND SECOND LANGUAGE ACQUISITION -

The learning of the mother tongue differs from learning the second language in a number of ways. Some of these points of differences are the following:

1. The learning of the mother tongue is a natural process. The child has the strongest motivation to learn it. On the other hand, learning a foreign language is an artificial process. Mostly the child has little motivation and exposure to learn it.
2. The child learns mother tongue in a natural environment. He is surrounded by a number of teachers. While, the second language is taught in an artificial environment and taught in the classroom. There are number of holidays in school and the time devoted to the teaching of second language is limited.
3. The child learns the mother tongue in situations. The grownups point to certain things and tell the child their names. The child listens number of sentences in the mother tongue and he himself tried to imitate them. When the child learns the mother tongue, his mind is a clean slated and no other language is getting in the way. But when he learns the second language, his habits of the mother tongue interfere with the habits of the new language.

PROBLEMS IN LEARNING A SECOND LANGUAGE

There are no negative effects for children who are bilingual. Their language development follows the same pattern as that of monolingual children. Children who develop proficiency in using their native language to communicate, to gain information, to solve problems, and to think can easily learn to use a second language in similar ways (Perez and Torres-Guzman, 1996). Even young children who are learning a second language bring all of the knowledge about language learning they have acquired through developing their first language. For these children, then, second-language acquisition is not a process of discovering what language *is*, but rather of discovering what *this* language is (Tabors, 1997).

There is, however, much more variation in how well and how quickly individuals

acquire a second language. There is no simple way to explain why some people are successful at second-language learning and some are not. Social and educational variables, experiential factors, and individual differences in attitude, personality, age, and motivation all affect language learning (Bialystok & Hakuta, 1994).

There are so many factors that affect the teaching-learning process in India. The students in India can be categorized into two; the one is having the regional language as medium of study from the primary level and the other is having English as the medium of study. Hence, the problem of teaching English as a second language, to the Indian students starts from the pre-schooling.

1. Age-

Children will only continue to use two languages if doing so is perceived to be valuable. As children go through school, they usually lose much of their ability in their native language. Here is no evidence that there are any biological limits to second-language learning or that children necessarily have an advantage over adults. Even those who begin to learn a second language in childhood may always have difficulty with pronunciation, rules of grammar, and vocabulary, and they may never completely master the forms or uses of the language.

2. Attitude-

Children bring their attitudes toward a second language and those who speak it as well as their attitude toward their first language. These attitudes are important to the success of the child learning a second language and retaining his or her language (Collier, 1995b). Young children may appear to be better second-language users because the language they are learning is less cognitively complex to learn and they can learn to speak a second language quickly and often with a native-like pronunciation. But research has shown that adolescents and young adults are actually better at acquiring a second language (Collier, 1995b).

3. Background/Atmosphere

Further environment and family background play vital role in success of learning process. For example, countries like India, where majority of the people are farmers. Hence, the parents are not interested in giving good education background to their children. If the nature fails, the survival of the farmers will be questionable. Hence, the students are mentally discouraged due to the family conditions. Secondly, the infrastructure is not adequate as required. The students are almost compelled to attend their classes under the trees even after several five year plans. Majority of the students are coming from village and also their parents are farmers and uneducated. This is the very basic reason and the affecting factor in teaching.

The loss of their first language-

Children do seem to forget languages more quickly than adults, which can result in negative cognitive effects (for example, if they lose their first language and, thus, the ability to communicate with other family members who may continue to speak only the first language) (McLaughlin, 1984). There is some thought that children who may appear to be learning a second language very quickly at a very young age (before the age of 5), accompanied by the loss of their first language, have really replaced the first language with the second language (Bialystok & Hakuta, 1994). Many researchers believe that there is

little benefit and potential harm in introducing a second language at a very young age unless caregivers are careful to maintain both languages as equally important and valuable (McLaughlin, 1984).

Although languages and the way different cultures expose their children to language vary, the outcome of first-language acquisition is clear. Almost all children become fluent in their first language. This kind of guarantee is not automatic with the acquisition of a second language. Second-language acquisition is as complex as the acquisition of the first language but with a wide variety of variables added in. People have the ability to learn languages throughout their lifetime. How well they may be able to learn other languages (after the first) depends on many variables. The same strategies used for first-language acquisition are used for subsequent language learning (Lindfors, 1991).

INTERFERENCE FROM MOTHER TONGUE

Mother tongue interferes in the learning of a second language in a number of ways. This is but natural. When the child learns his mother tongue, there is no other language getting in the way. But when he learns a second language, the habits of his mother tongue continually conflict with those of the second language. This conflict arises in all areas, viz., sounds, structures and vocabulary.

SOUNDS-

The sound system in two languages is the same. Different languages have different sounds. If we compare the sound systems of English and Hindi, we find that whereas English has 20 vowels and diphthongs, Hindi has only ten. The English vowel sounds which do not occur in Hindi are the vowel sounds in 'set', 'cat', 'pot', 'all', 'bird'. The English diphthongs in 'fly', 'toy', 'dear', 'tour'.

Some English consonants are also not available in Hindi. They are the initial sounds in 'west', 'thin', 'this' etc.

These differences in the sounds, stress, rhythm and intonation make it difficult for a Hindi speaker to acquire correct English pronunciation. The speech habits of a child's mother tongue continually get in the way. He has to keep at bay the habits of his mother tongue and cultivate a fresh set of habits.

STRUCTURES-

The arrangements of words into sentences are different in the mother tongue and the second language. The learner tends to build sentences in the second language in the same way as he does his mother tongue.

WORD ORDER-

Learning a second language is a very difficult task for many people. Each language contains its own system of rules for how sounds may be combined into meaningful speech patterns. This means that words must be combined in a specific order to yield a meaningful sentence that will be understood by all people who speak that language. It also means that meaningful patterns of word order may vary across different languages. The standard word order in English is Subject-Verb-Object (S-V-O), while it may be S-O-V in another language.

Word order rules are often troublesome for students learning a second language. If they are to avoid mistakes when speaking or writing the second language, students must be aware that rule systems are not the same for all languages.

The following examples show how English structure differs from the Hindi language.

1. In English the object follows the verb, but in Hindi it precedes the verb.
e.g. We speak English.
2. In English the helping verb precedes the main verb whereas in Hindi it comes after it.
e.g. The boys are playing.
3. In English the interrogative sentences are framed with the question word or the helping verb in the beginning whereas in Hindi question word alone makes a question. There are no auxiliary verbs which make verbal question.
e.g. Where are you going?
Do you know her?
4. In English the gender of the subject does not affect the verb but in Hindi it does.
e.g. The boy plays.
The girl plays.
5. In English the gender or number of the thing does not affect its adjective, but in Hindi it does.
e.g. a good boy, a good girl, good boys

VOCABULARY-

Students make many mistakes because of the influence of the mother tongue. They make a number of mistakes in the use of prepositions, articles and tense.

- e.g. 1. I haven't seen him from a long time. Correct-I haven't seen him for a long time.
2. We normally go to school by a bus. Correct- We normally go to school by bus.
3. The news were really bad. Correct- The news was really bad.

Hindi has incorporated numerous English words, which is a help to the beginner who quickly wants to acquire a large vocabulary. However, the pronunciation of many of the loan words has changed in Hindi. The interference these causes can lead to Hindi learners not being comprehensible when they use the words in oral English.

CAPITALIZATION-

In English some letters are capitalized and some are not. Although the capitalization of titles can sometimes depend on the particular style of a writer or publication, there are some general rules to remember. Capitalization is writing a word with its first letter as an upper-case letter and the remaining letters in lower-case letters. Such rules are not available in regional language. So there is no confusion while beginning of the sentence or using capitalization in Proper Nouns.

APOSTROPHES-

Apostrophes are used to show possession or to indicate where a letter has been omitted to form a contraction. To show possession, add an apostrophe and an -s to singular nouns or indefinite pronouns that end in *one* or *body*.

EXAMPLE: Susan's wrench, anyone's problem

Such symbol is not available in regional language while indicating possessions or plurals.

PRONUNCIATION-

Students learning a second language also have difficulty with pronunciation. The way letter combinations are pronounced varies not only across languages, but also within

the same language. This is why students learning English have a particularly difficult time with pronunciation. Regional variations in the pronunciation of certain letter combinations are very confusing for ESL students. An additional pronunciation difficulty results from the large number of silent letters in English. The interference from the mother tongue can be minimized by drilling the correct forms to the pupils. The mistakes in pronunciation, grammar, and usage should be pointed out to the students and the correct forms drilled.

The mother tongue can be used as a valuable aid in learning a SL.

MOTHER TONGUE-A VALUABLE AID-

The knowledge of the mother tongue is a valuable aid to the teaching of SL. W. H. Ryburn holds the view that the mother tongue can be of the greatest assistance, directly and indirectly. The knowledge of mother tongue can help in the learning of a second language indirectly in the following way:

1. Reading - It is the ability to comprehend and interpret text at the age and grade appropriate level. Before beginning to teach a child to read a second language it is necessary that he should be made fully efficient in the reading of his mother tongue. Students have difficulty to read any English book that is outside their course. One reason for this, to be sure, is the fact that too difficult to be read easily. But another reason is that a taste for reading is not created in connection with the mother tongue. Once the reading habit is formed in the mother tongue; it will soon manifest itself in English.

2. Listening - It is the ability to understand the language of the teacher and instruction, comprehend and extract information, and follow the instructional discourse through which teachers provide information.

3. Writing - It is the ability to produce written text with content and format fulfilling classroom assignments at the age and grade-appropriate level.

One of the problems in writing in a second language is the lack of ideas. This difficulty, however, can be overcome if the pupils have sufficient ideas in the mother tongue. Another difficulty is the organization of ideas in a proper sequence. But if the pupil knows how to organize ideas in the mother tongue, he will be able to do so in the case of English also.

4. Speaking - It is the ability to use oral language appropriately and effectively in learning activities (such as peer tutoring, collaborative learning activities, and question/answer sessions) within the classroom and in social interactions within the school. To speak well the speaker has to develop the habits of 1. Gathering ideas, 2. Arranging them in the best order for communication, and 3. Choosing the best language in which to convey the meaning. If the pupil has acquired these habits in the mother tongue and can face an audience confidently, it will help him in acquiring the same habits in case of the second language.

5. Grammar- If the pupil knows the grammar of his mother tongue; it will facilitate his understanding of the grammar of the second language. The sentence patterns can also be taught by comparison and contrast with those of the mother tongue.

Thus we notice that a severe training in their use of the mother tongue is not a rival but a necessary preliminary training in the use of English.

When to Use Mother Tongue-

The mother tongue can be used in the following situations-

1. Mother Tongue can be profitably used in giving instructions to beginners in English.
2. The mother tongue can economically be used for telling meaning of certain words.
3. Comprehension can be quickly tested by asking questions in the mother tongue.
4. Mother tongue is encouraged in remedial teaching, if it is felt that the explanation could be brief and easily understandable.

Hence, the teacher should keep in mind while teaching English as a second language to the students.

CONCLUSION-

The main subject of the present article is to review the functioning or the role that the first language (L1) plays on the functioning of a second language (L2). The conclusions which we draw after reviewing the above mentioned studies is that the first language interferes in the acquisition of the second language and it is applicable universally. The research showed that SL learner felt more difficulty in English phonological awareness tasks than native English speaking students.

The reason behind this could be various like:

1. While learning second language (L2) alphabetical shapes and structures of first language (L1) would create interference;
2. In schools, teachers might not appropriately make them do practices or exercises in the Acquiring (L2) language;
3. Medium of instruction and communication in schools or colleges are mostly held in first language. Therefore, they do not get enough exposure to acquiring language. Monolingual and bilingual students were compared with respect to grammar awareness, reading comprehension and phonological awareness skills. The result showed that monolingual students were better in English receptive vocabulary, reading comprehension and writing fluency. Nevertheless, in English grammar awareness, phonological awareness, expressive vocabulary, vocabulary density and writing quality both the groups were equivalent. This showed that bilinguals despite being proficient in two languages (L1 and L2) do not completely excel the monolinguals in reading-writing related skills. After analyzing the primary variables in a broader way, they proved their contribution in bilingual students' academic and career success. However, as we know that "practice makes perfect" so there are various trainings and techniques with the help of which an individual undergoes training to learn second language in a successful manner and can speak fluently in both languages, if learner can use the mother tongue at primary stage. One aim of this review study is to know about the difficulties and obstructions that an individual faces while learning the second or a foreign language.

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THE PEDAGOGICAL 'METHODICS' & 'APPROACHES' TO ENGLISH 'ACQUISITION'

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A Language is primarily species specific, non-instinctive, conventional, arbitrary, symbolic, system, system of systems, unique, creative, complex, modifiable, vocal, verbal, a social phenomenon and the powerful means of communication which aims at expressing thoughts and feelings. A Language is acquired by a child in its social group where he/she is born and where it is exposed to him to learn. The acquisition process doesn't applicable only for his mother tongue but also for L2 and L3 too. The English language should be exposed to oriental social milieu like mother tongue. It is only when the oriental / Foreigner becomes a master orator in English. Various Pedagogical methodologies are followed for ELT since decades. The Bilingual Method, Grammar Method, Translation Method, Direct or Natural or Phonetic or Reform or Psychological Method, Oral & Written Method and more recent the Structural Approach.

E. M. Anthony has elaborately discussed the terms like 'approach', 'method' and 'technique' in an article, written on ELT in 1963, where the term approach is illustratively discussed, as a set of correlative assumptions. Dealing with the nature of Language and the nature of language teaching and learning.” [Yardi : 1987,177] While the method is unitedly ordered or structured plan, based on the approach. The technique goes hand in hand with the method Prof. Strevens refers 'methodics' as “a framework of organization for language teaching which relates linguistic theory Pedagogical principles and techniques.” [Yardi : 1987, 178] Method or Methodology are seen by Prof. Strevens as Principles and techniques of teaching.” [Yardi : 1987, 178]

Besides diverse socio-linguistic-ethnic-cultural-economical milieu, the English language teacher faces many challenges in ELT. The English Language in Oriental Countries is taught through English Literature, Prescribed for syllabi by the universities. Moreover the learners aim at scoring maximum marks in universities. Moreover the learners aim at scoring maximum marks in university examinations rather than acquiring the Language. Mostly the ELT aims and objectives are thrown on the wind and it becomes examination centred. The Primary four language skills- Speaking, Listening, Reading and writing- are observed by the learners by keeping an eye on the structure of the exam questionnaire. Very poor percentage of individual Learners in English Language Acquisition is found inspite of being it is taught as a compulsory subject since Primary school levels. The English Language Teacher has to bring in Practice the novel advanced

strategies and approaches in ELT by developing learning Materials beyond the conventional syllabus design by making ELT more inter disciplinary and by using broadcasting internet and multimedia in English Language Teaching. Near about period of a century is uselessly flowed down the ELT bridge. A learner spends fifteen years in acquiring English Language still his graduation. Yet he can't express himself in the language though exposed to him for a decade or more. The reason is lack of the communicative approach and instead the stress has been given on to pass English in School or college level examinations. The beginning of 21st century is a proper point of time to relocate, to orient and to refresh teaching community to ELT in the multilingual world. It's a need of time to materialize refreshing pedagogical approaches and methodologies in ELT on national and international levels.

Methodics, Approaches and Strategies to ELT :-

Since the school to graduate level English Language is exposed to students by introducing syllabi centred English Language course traditionally the four skills – speaking listening Reading and writing – are introduced to him in all the Educational bodies or institutions all over India with expectations that he would pick up basics of English Language till X standard. But unfortunately the expected results are yet to come. It is a time to introduce English Language to student-learner with innovative methodic by making it more communicative and practical to master over the four skills.

Introducing / Exposing English Language :-

It is obligatory on the part of the Universities to expose the Linguistic Nature and Features of the English Language step by step with its compulsory status in Educational Body upto V & VII standards. The two aspects of 'EL' – Written and spoken- are indicated through letters and sounds. It has rules and norms of spellings and pronunciation too. The same letter in different words creates variety of sounds –e.g. letter 'a' in the words like 'ant', 'all', 'above' etc. The difference between the written and spoken forms should be closely observed during the primary stages. Moreover one should touch the socio- cultural and local aspects of the social group to whom the EL is taught. The following strategies, and methodics will be helpful for developing communicative approach among student -learner.

A] Levels of Language.

Learners should be made familiar with the levels of language – Phonological , Morphological, Semantic and Pragmatic – which would be very helpful to develop communication approach and four skills in him.

The Morphological level needs to teach from the primary schooling academic discourse which would lead student at the knowledge of word formation.

B] The Functional and Stylistic Approach :-

The study of the primary functions- Communicative, Informative, Expressive, Directive, Ceremonial and the styles – Consultative, Casual, Intimate, Frozen and Formal – of language would lead student at more communicative if introduced to him at school level.

C] Developing Spoken Skills Through Vocabulary Exercises :-

Morphological level makes student able in word formation while the collection of words will develop expressive sense in him. Synonyms, Antonyms, Homonyms, Idioms, Interjections, Conjunctions, Demonstratives etc. should be properly geared up till X

standard among students. The knowledge of punctuation marks and the Assertive, Exclamatory, Affirmative and Negative expression should be too taught him at the standard.

D] Developing Writing Skills :-

The continuous practice of writing Letters, Reports on events, Narrating or Developing Stories with the help of points, Transformation of Graphic or Tabular Information of Graphic or Tabular Information into words, Dialogue Writing and Translation certainly develop writing skills among learners.

E] The Roles of Media and Audio-Visual Aids :-

The daily reading of the newspapers and especially the language used under the action photos increase English word power of the students The communicative approach will be developed more effectively approach will be developed more effectively due to the media. Similarly the use of Pictorial and Graphic materials, gramophone, tape recorder, radio, television etc. in prove most beneficial for learning the language. The language acquisition becomes simple and lucid because of Audio-Visual Aids.

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**FARM NOVELS WITH REFERENCE TO DR. MALLIKARJUN
PATIL'S *UNDER THE MANGO TREE*: A STUDY**

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The English fiction proper has many sub-genres, depending upon the nature of plot, and narrative technique, even style. Romantic fiction was known for its historicity, and we had Scott's historical novels, or Austen's domestic novels, or Dickens's social novels, or Hardy's regional novels. Lawrence changed his style from them, and Woolf's fiction is both modern and it is known for its stream of consciousness technique. We have novels written in science or detective fiction. What more there are erotica and the popular fiction too.

Many novels deal with the theme of agriculture, no doubt. Such literature was once called pastoral writings, an example being Virgil's writings. Hardy wrote Wessex novels, and some of his novels like *Far from the Madding Crowd*, and George Eliot's *The Mill on the Floss* are distinctly about farming. Pearl Buck, an American writer wrote about the Chinese life, and her famous book *The Good Earth* is a farm novel. John Steinbeck's *The Grapes of Wrath* is one of the finest farm novels.

India is an agricultural nation. It's agricultural population was not less than 75% in 1947. Now it is 50%. The saying 'Jai Javan and Jai Kisan' speaks of it. The farmer is our national man as the peacock is our national bird. Although monsoon is uncertain, Indian agriculture thrives. River and well or lake irrigation is not much. Moreover, our farmers are illiterate, and they lack advanced kind of farming, manures, sprays, and advanced technologies. Their style of harvesting, storing, and marketing is not upto the mark. In a way, the Indian farmer is the wretched of the earth.

Indian literature whether in English or regional languages deals with the agricultural aspects of Indian life. Bhabani Bhattacharya's famous novel *So Many Hungers!* Deal with the famine of the 1940's Bengal region. Older writers like Mulk Raj Anand, Raja Rao, and R.K. Narayan did not write about farming. Later writers, many of them, including Khushwant Singh, Manohar Malgaonkar, Arun Joshi, and others did not touch the thing. Nor the contemporary writers Amitav Ghose, Anita Desai and others have bothered about it. What I sincerely feel is that many of them, though they hail from farming families, hesitated to write about the farmer, because they thought that 1) writing about farming was not an honorable thing, and 2) they would not get enough readership. The reason one is a bad thing about the writers themselves, and the reason two is a bad thing about the readers. Because our reading community lacks sincerity of purposes.

I believe that all professions are honorable, and farming is more honorable in the Indian context. The Indian farmer is in trouble as ever before, the reasons being his ignorance and backwardness. Many farmers, because of lack of irrigation, lack of knowledge fumble and fail to prosper. So they fail. So they commit suicide. Critics also feel that many farmers and peasants have become complacent and lazy.

The purpose of the present article is to examine a few farm novels – both Indian and foreign. The first striking example is Kamala Markandaya's *Nectar in a Sieve*.

Nectar in a Sieve is a saga of South Indian agricultural family. The novel begins with a farming couple Nathan and Rukmini. The couple have worked hard in their small, but leased field. Rukmini married the poor farmer because she was neither good-looking nor rich enough to give dowry. The couple raises a family of five sons, and a daughter, and they have a grandson, and an adopted leper boy. They manage. Markandaya depicts the farmer braving the odds of natural disasters particularly monsoon failure, poverty, and the onslaught of industrialization. The disasters fall upon the family one after another.

The family struggles not to fall apart. The parents till the land. The five children grow, straining the family resources. Two sons migrate to Ceylon for work, and they do not return. Another son becomes a domestic servant and disappears. Their fourth son is killed when he is beaten up by the tannery watchman, while he tried to steal a calf skin.

The family vacates the plot of land, when it is bought by the tannery. They go in search of a city hoping to find their son, but he is not found. They have to work in a stone quarry. Nathan dies of the back-breaking work. Rukmini, the widow adopts Puli, an orphaned boy, and returns home. Life goes on with her youngest son Selvam assuring her, “Do not worry.... We shall manage.” This is the Indian people's bravery and resignation.

The characters of the novel suffer because of agricultural crisis. Industrialization just, another, affecting the village folks. Tannery is an example in the context. Adultery is another disturbing issue as V.S. Naipal has hinted at an Indian girl in helpless economic context. At last, fatalism is another thing to damage people's confidence to face life.

Martin Seymour Smith, the western critic thinks, “Markandaya's characters are ‘impressively real.’” Another Western critic H. M. Williams observes, “Markandaya creates peasants who betray the truly human characteristic of self-delusion, pride, self destruction, meanness, mixed with optimism, endurance, and magnanimity.”

The next best Indian farm novel is Mallikarjun Patil's *Under the Mango Tree*. Mr. Patil did his PhD on Thomas Hardy's writings, and Hardy's novels both *Far from the Madding Crowd* and *Under the Greenwood Tree* influenced him. As we know, Patil visited Hardy's Wessex in 2001, and witnessed the unique landscape called Egdon Heath. He said he saw the tree under which Hardy wrote the novel and called it *Under the Greenwood Tree*. After all, Patil calls his novel *Under the Mango Tree*.

Dr. Buddhanna Hingonire writes, “*Under the Mango Tree* is a 'veritable cultural saga.’” Dr Veena Shanteshwar thinks that the novel sympathizes with the farmers as exploited section of Indian society. Rajashekhar Bhoosnurmath, an eminent science fiction writer compares the plot and narratology to Thomas Hardy's Wessex fiction. Many other writers and newspapers have highlighted the novel's charm and attraction.

Under the Mango Tree is of more famous today than ever before. It has been translated into

Marathi (Pas!), Telugu, Hindi and other languages. Its Kannada version is made into a play called *Please Take Care of Them*, and it is made into a film called *Negilyugi*. It is much discussed about nowadays.

Under the Mango Tree has eight chapters: Farmer Kallappa, Farming, Liabilities. A Cattle Fair, Harvest, Daughter's Wedding, Village Fair and Kallappa's Last Sigh.

Chapter one "Farmer Kallappa" depicts the setting of the novel in a Belgaum village called Chakrapur, which can be any Indian village today, with its farming background, backwardness, illiteracy, decline and decay. There are heaths like Kallappa's lands, near Mallayya Temple, and Mallayya River. There is a description about a pilgrimage to Mallikarjun Temple at Srishail in Andhra Pradesh. The religious atmosphere is Ligayatism. Kallappa's house is in the heath, and it looks like a speck upon the earth. He has an old mother Bandavva, wife Shobha, and two adoring children – Priyanka and Shashi. The second chapter "Farming" refers to Kallappa's farm activities, beginning with sowing and ending graciously in harvesting every year. Kallappa is a strong farmer, but he lacks in education, and advanced farming practices. Authorial intension appears here and there. Patil seems to say that the Indian farmer is ignorant and lazy.

Hence, the farmers' economy is in shambles. Kallappa hence makes heavy loans from a money – lender called Shetti. The Tamil word 'Chetti' means a money-lender. The Kannada word 'Shetti' means a businessman, and money-lending is a bloody business. Jangamashetti, the villain of the novel, lends Kallappa and his ilk loans of heavy interests, and levies compound interest, finally, leading to their suicides. Kallappa's loans grow as his family grows. One good thing is that the prosperous farmer Kallappa brings up his children well, providing them higher education. His daughter gets a teacher post, and is well married off. His son gets good education while Kallappa cannot help committing suicide. This is because of the fact that Shobha, the landlady is an educated woman. They say 'educate a woman, educate a family.' The novel is an example for it.

The next chapter "Cattle Fair" speaks of Kallappa's disposing his buffalo for paying back his old loans. All this while, Parappa, his friend gives him a company, and Parappa's character and life is as touching as Kallappa's. The duo remind us Sangya and Balya, the folks heroes of Kannada literature.

The fifth chapter gives us a graphic picture of an Indian harvest. Chapter six "Daughter's Wedding" is part of Kallappa's affirmative life, as the previous chapter. Dr. N.S. Maner observes: "Chapter seven begins with Kallappa's criticism of rural-urban polarity. Patil reminds us Nietzsche's view that village folks (volks) are gentler than city folks. He hints at the dying away of the feudal ways." The next great event in the farm narrative is Yellamma's fair.

The last chapter "Kallappa's Last Sigh" is seminal in the narrative. It depicts a famine for a couple of years in north Kuntala (Karnataka State). Lack of rains for two years force the farmer to sell his all for throwaway prices, and live with hunger, or migrate to Goa and Maharashtra. A good-looking young woman may turn into a prostitute for survival. The fate of the cattle is worse.

Kallappa's lands yielded not much. His borewell did not work. He availed further loans for his son's higher education. He had made some of it for his daughter's marriage. The cotton crop on which he counted failed. This forces Kallappa to commit suicide by

hanging to a mango tree, planted by his father Ramappa. One can notice here that Kallappa made loans for the sake of his father Ramappa's health care, for his own farm activities, and finally for his children's sake. He was unable to pay it back properly. The Shetti's cheating trapped him. Rains failed and the farmer's life failed. Kallappa's last song was this:

Suicide is not so naturally a sin

That it may never be otherwise (*UMT*, 128).

Three foreign novels, as farm novels, attract our attention, displaying a great similarity in all these. Of course, Hardy's *Far from the Wedding Crowd* (1874) ends with a positive note. On the other hand, George Eliot's *Mill on the Floss* (1860) ends in a tragic note. The story concerns Maggie Tulliver and her brother Tom, the children of the Miller of Dorlcote, a farmer. Both the parents are insensitive. The children grow in an oppressive environment. The family is a big one. Senior Tulliver because of loans, loses his farm and Mill to his enemy. There is a flood at the end, drowning both Maggie and Tom. Eliot evokes rural life beautifully.

Pearl Buck, an American woman writer lived in China for years, and she wrote about life there. Her noble prize winning novel is *The Good Earth* (1931). The novel is a moving description of the struggle of a Chinese farmer and his wife for land and security. Wang Lung and his wife O-lan work in the field. Lung purchased a piece of land of the House of Hwang. The couple had three children Nung En, Nung Wen and 'The Fool.' The Chinese believed in superstition. The girl was born with ill-luck. The family thought that it would have bad times. Both Kallappa and Rukmini felt the same in their Indian contexts. Lately, rains failed and Wang Lung's family migrated to a city. The family members did coolie or begged for survival. Because of a war-loot, Lung got a treasure, and returned to his native. He erected a house, bought lands, and became luxurious and rich. He degenerated badly. He heard his son speak of a design to sell the father's good earth. Lung cried. Thus *The Good Earth* depicts the most burning issue of peasant's life in crisis.

Frank Magill observes, "In an almost pastoral style, *The Good Earth* describes the cycle of birth, marriage, and death in a Chinese peasant family. The book is written realistically, without any overt attempts to awaken sympathy for any of the characters. It is the absorbing story of Wang Lung's life on the farm, his trip to the city when starvation threatens, and of his life until it is time for him to be claimed by the good earth."

John Steinbeck's Pulitzer Prize winning novel *The Grapes of Wrath* (1939) tells the story of Oklahoma farmers who are driven off their land by soil erosion. The Joad family migrates to California thinking that they are moving to a land of plenty. The grandparents die on the way, and the Joad family on reaching the place, finds the hard job of fruit-picking. They cannot have the comfort of a govt camp for long. They work in a blacklisted orchard. Both Tom Joad and Jim Casey (a one time priest) join a labor strike. Jim is killed. Tom avenges Jim's murder, and he is implicated. He is caught. The family suffers. Tom's eldest daughter Rose is seen nursing a starving man with her breast milk at the end of the novel. This scene became controversial. Steinbeck's book focuses on an American family during the Great Depression of the 1930s. So all these novels, including Patil's *Under the Mango Tree*, speak of the farmer as the wretched of the earth.

**REFLECTIONS OF CASTE, CLASS, AND GENDER IN
ANITA NAIR'S *LADIES COUPE***

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Postcolonial feminist literature has always carried the heavy burden of dealing with, not to say unraveling, layers of misinterpretation of traditions and religions. At the centre of this dilemma is the role of woman and her (in) dependence, economically and socially. The more traditional the postcolonial society is, the more problematic the question of women's emancipation is and therefore the more passionate its women writers are. Simon De Beauvoir rightly observes:

“One is not born, but rather becomes woman. No biological, psychological or economic fate determines the figure that the female present in a society, it is civilization as a whole that produces this creature....which is described as female”. (Ibid. 16)

Women's inferior position in society is not biological fact, but created one. Civilization defines what is feminine, determines how women should behave and perpetuates the oppression of women. The social position and roles that civilizations have assigned to women have kept them in an inferior position to that of man. It is the patriarchal civilization that relegates women to the margins. All feminist writings concern themselves with women's inferior position in society and with the discrimination encountered by women because of their sex.

The burden of caste, class and gender has a strong influence on contemporary Indian fiction and it is mirrored in the production of women's writers from different social, cultural and linguistic backgrounds. The sufferings related to gender affect the women of all castes and classes in India, though in different ways and with a diversity of nuances. Most Indian women writers deal with the caste, class and gender in their works. The burden of this triple-bondage can be found in many literary creations, like, in the novels of Anita Desai, Rama Mehta, Anita Nair, Shashi Deshpande, Manju Kapur, Shauna Singh Baldwin, Mahashweta Devi and many other Indian women novelists. Anita Nair's *Ladies Coupe* is a perfect example of contemporary women's writing in India. It explores fully women's identities and their conflictual relationship with tradition, male-dominated society, gender discrimination and class and caste constraints, the clash between tradition and modernity and the urgent need for individual space in a male-centred society. Gender related issues such as the Hindu good wife, Hindu widow, female feticide and death are fictionalized in this novel.

The present paper is an attempt to explore the notion that Anita Nair's *Ladies Coupe* is more a story of ladies who as human beings want to realize what they really require. It is the story of a women's search for strength and independence. Nair's India suffers from a system of sex-role stereotyping and oppression of women that exists under patriarchal social organization. Patriarchy, in its different forms has tried in many ways to repress, debase and humiliate women – especially through the images represented in cultural and traditional forms. *Ladies Coupe* deals with such issues by asking fundamental questions that not only shake the ideological ground of man's patriarchal role in a traditional society, but also employ the existence of an alternative reality. The novel questions whether the role of Indian women – as a representative of other women living under oppressive patriarchal systems in relation to culture resistance should be restricted only to their roles as wives and mothers. In such a world, woman's role is limited to reproduction regardless of her own desires and needs. Being the story of woman's search for strength and independence, *Ladies Coupe* focuses on the inner strength every human being possesses. The life of the main six characters of *Ladies Coupe* focuses on the inner strength every human being possesses. The lives of the main six characters of *Ladies Coupe* are deeply affected by class, caste and gender. These fictional women can be seen as mirrors of real Indian women. These women's life stories give an insight into expectations of married Indian women, the choice they make and the choices made for them. The novel is the spectrum of life and eroticism which energises the characters in it.

The Brahmin heroine, Akhila, whose life has been taken out of her control, is a 45 year old “spinster”, daughter, sister, aunt and the only provider of her family after the death of her father. Getting fed up with these multiple roles, she decides to go on a train journey away from family and responsibilities, a journey that will ultimately make her a different woman.

“So this then is Akhila Forty-Five years old. Sans rose colored spectacles, sans husband, children, home and family. Dreaming of escape and space. Hungry for life and experience. Aching to content” (Ibid. 16)

In the all-female *Ladies Coupe* she meets five other women each of whom has a story to tell. Akhila listens to their stories and by listening to the secrets of other women's lives; she tries to find a solution to the question which torments her;

“Can a woman live by herself and be herself and be happy without a man?” (Ibid. 2)

For Akhila the quest for an answer to this troublesome question becomes the quest for her identity. The quest for her identity is carried out during this intense night of female voices, encountered and exchanged. The women's compartment – the so called *Ladies Coupe* is a clear example of a gendered spatiality, where only women are allowed to stay, sheltered from the outer male world. The *Ladies Coupe* becomes the female voice of the whole novel and it provides both individual and collective space for women. The novel's structure is a metaphor for the journey women take in their own real lives. The lives of the main six characters of *Ladies Coupe* are deeply affected by class, caste and gender. Though they differ in age, educational background and cultural upbringing, their stories have a common thread that an Indian woman's life is dominated by male. These women spend a night together travelling physically and metaphorically towards the final destination of their

journey.

The five women travellers with whom Akhila meets in the ladies compartment are Janaki – a pampered wife and confused mother, Margaret Shanti – a chemistry teacher, Prabha Devi – the perfect daughter and wife, Sheela – a 14 year old girl and Marikolanthu – a low-caste young woman. These women can be seen as patterns for real women in everyday life; self-effacing and self-sacrificing Indian women.

Janaki was married to Prabhakar, whom she had never met before. Their marriage was a traditional arranged marriage. During the night journey on the train, Janaki realizes that after forty years of marriages the love she shares with Prabhakar has become a “friendly love”, devoid of passion and surprise. She is a pampered wife and a confused mother. Prabhakar and Janaki are considered to be a “Golden Couple” by their friends and relatives, but she understands that she has melted her identity into his. All her life her husband has been like a shadow never leaving her alone. Her long marriage has transformed Janaki into a very meek and fragile creature. However, now she understands that a woman must be able to walk on her legs and take decisions alone.

“I believed that a woman's duty was to get married. To be a good wife and mother. I believed in that tired old cliché that a home was a woman's kingdom. I worked very hard to preserve mine. And then suddenly one day it didn't matter anymore. My home ceased to interest me; none of the beliefs I had built my life around had any meaning I think I was tired of being this fragile creature.” (Ibid. 5)

Janaki rebels against the sweet and sugary world she has built around herself. She wants to be something more than the fragile creature everybody else knows. She has finally discovered the power of being a strong and capable woman.

Margaret Shanty is a chemistry teacher married to insensitive and dull Ebenezer Paulraj. Margaret hates her husband and tries to destroy his arrogant self esteem by making him fat. It is her revenge for a life of sadness and absence. Her husband made her abort their first child against her will and this painful experience spoiled their relationship forever. Though disillusioned with her marriage, Margaret did not leave her husband, because she could lose her family by divorcing him. She is forced to stay with her husband. She realizes that love is a misleading feeling which blinds and kills, separating reason from thought;

“Love is methyl alcohol pretending to be ethyl alcohol”. (Ibid. 23)

She is an excellent cook and adds more sugar, more ghee and more fats to the food she cooks for him. In the end she transforms him into a fat man and thus subdues him. She is even able to get pregnant and have a baby girl. She fulfils her revengeful dreams and satisfy her motherly instinct.

Prabha Devi, a 40 year old woman is a rich wife of Jagdeesh, the son of prosperous diamond merchant. She has forced herself to be shy, submissive, and passionless woman. Her husband started regretting the confident girl she used to be. She loses interest in life and in her body when Pramod, one of her husband's friends, harasses her by trying to kiss her. He accuses Prabha of having provoked him with smiles and coy looks. Prabha screams and sends Pramod away but after this incident she stops caring for her beauty. She decides

to become:

“The woman her mother had hoped she would be with eyes forever downcast and busy hands, embroidering, pickling, dusting, birthing babies this is the way to be happy”. (Ibid. 111)

Her exuberant way of being is mistaken for something else by the conservative Indian society. Now, thanks to the swimming lessons, she has conquered fear and she is able to love her body again. Now Prabha can be again the: “Spirited sensual creature” (Ibid. 184-185) her husband desires. Jagdeesh is surprised by the sudden change in his wife's behavior, but he is happy, because he was tired of her obedient and submissive nature. Being able to stay afloat is a metaphor of being able to cope with life by standing on top of it.

Sheela is only fourteen; she is the youngest woman in the compartment. She is at the beginning of her life journey but she has already realized that women are discriminated on the ground of gender. During the journey Sheela rethinks about the death of her grandmother, Ammumma and how her joint family has reacted afterwards, robbing the corpse of the grandmother and thinking greedily of her jewels and belongings. The grandmother was a very self-confident and non-conformist woman, who taught Sheela to be always herself;

“You mustn't become one of those women who groom themselves to please others. The only person you need to please is yourself”. (Ibid. 190)

When Ammumma died, Sheela adorned her corpse and put make-up on her face because she knew that her grandmother would have liked to be dressed up for her funeral instead of looking diseased and decaying. She knew that her grandmother would have been pleased to look like a very feminine woman during the funeral. Grandmother's character stresses the importance of being feminine in every moment of a woman's life, even in death.

Marikolanthu is the last passenger on the *Ladies Coupe*. She is a woman; “From whom anger poured forth like a stream of lava”. (Ibid. 68)

She is a thirty-one year old; she has a son, but no husband. She is a low-caste woman and works as a helper in a mission hospital. When she was very young she was raped by an upper-caste man. He was a relative of the family in which Marikolanthu's mother worked as a cook. Now she has a thirteen year old son- the fruit of the rape. She is the victim of man's lust whose innocence was forcefully destroyed at one night. She is the victim of gender, caste and class discrimination but she is strong and self-confident. She is of the view that;

“Women are strong. Women can do everything as well as men. Women can do much more. But a woman has to seek that vein of strength in herself”. (Ibid. 209)

Marikolanthu's rape, literally & metaphorically, coupled with poverty and class exploitation is the culmination of the stories of all other women. Marikolanthu decides to make her own private rebellion and releases herself from the hold of conventions and family expectations.

Akhila listens to their stories and by listening to the secrets of these women's lives;

she also rethinks of her past. These passengers in the *Ladies Coupe* open for Akhila the door to their life. She absorbs each story and connects it with an incident in her life. Her contemplation gives her objective insight to her own life and courage to live life without any inhibitions. Finally Akhila takes some important decisions about her life and she starts behaving according to her instincts and passions, without bothering about rules or norms. Different figures of women emerge from her past; her mother, her Brahmin neighbour Sarasa Mami, her Anglo-Indian colleague Katherine and her widowed friend karpagam.

Akhila's mother Amma embodies the ideal Hindu good wife, a very traditional and conservative Brahmin woman strictly following the prescriptions of her own caste. She insists that her daughters perform all the rituals related to Brahmins but Akhila refuses her mother's teaching and finds the rituals to be meaningless and useless. When Akhila's father-Appa-dies, her mother becomes a widow and undergoes the ritual of widowhood. When Akhila sees her mother, she cries,

“Because she knew this was what it meant to be a woman”.

(Ibid. 210)

Akhila realizes that after the death of the husband, the life of a Brahmin woman is like a curse. After the death of her father, Akhila becomes the “man”, to work, to support her mother and her family. She forgets her womanhood and is drawn into a spiral of duties, boredom and grayness. She becomes a;

“Spinster, government-employee, historian and eater of eggs”. (Ibid. 59)

Akhila sacrifices herself but also rebels. She starts eating eggs thus transgressing the Brahmin food restrictions and falls in love with Hari, a young man. Akhila and Hari live in an intense physical relationship. She rediscovers the pleasure of being a woman with him. However, she decides to leave Hari because she is afraid of the age difference between them and the social stigma.

Sara Mami, a Brahmin widow is forced to sell her daughter Jaya for survival. The Brahmin community harshly criticizes her choice and immediately isolates her. Amma, Akhila's mother also excludes Sarasa from her life. All the other Brahmin families do the same;

“For the Brahmin community of that neighbourhood, the inmates of House 21 had forever ceased to exist”. (Sarasa Mami's Family) (Ibid. 82)

When Padma Akhila's sister comes to know about eating habits of Akhila she is furious and shocked with horror. She reproaches Akhila;

“How can you? We are Brahmins. We are not supposed to. It is against the norms of our caste”. (Ibid. 161)

Padma, an orthodox Brahmin, does not rebel against the prescriptions of her caste. Her identity as a woman and as a human being is defined by the norms of their own caste. Akhila is different from Padma because she struggles to carve her own identity. Akhila fights the world of prejudices - gender-related, caste-related, class-related, religion-related prejudices surrounding her. Community barriers - caste and class boundaries seem hard to be knocked down. In *Ladies Coupe* caste, class, gender and religion become boundaries and enclosures which alienated human beings.

Karpagam, one of Akhila's friends is a Hindu Brahmin widow, but very modern

and unconventional one. She lives independently following her own wishes and frees herself from the burden of tradition although she is a widow; she keeps on wearing colorful clothes and her marriage jewellery thus transgressing the norms of her caste. According to her, it is natural for a woman to be feminine, and femininity has nothing to do with being married or being a widow. Thus she represents a liberated widow who lives her life fully and who disregards the legacy of tradition.

When Akhila arrives in Kanyakumari she reaches the end of her real and metaphorical journey. She finds herself all alone; there are no mother, no sister, no neighbours and no colleagues to judge her. Now decides to leave her family and to go to live alone. Finally she cares for herself; it is time to live her own life. She wants to be;

“No body's daughter, nobody's sister, Nobody's wife,
no body's mother”. (Ibid. 207)

Akhila is undoubtedly a clear example of the new woman who chooses freedom, modernity, passion and individuality.

By narrating the stories of these six women, Anita Nair Moves them from a state of passivity and absence into a state of active presence, from kitchen and the bedroom to the street and the world at large. These are the stories which together make a single story of women rediscovering their bodies. The coupe becomes a metaphor for a utopian world that is liberated from patriarchy, one that is not characterized by false binaries. Hence the conscious action taken by Akhila at the end of the novel, an action that aims to overcome the contradictions that are characteristic of the traditional world and its essential determinant: that is, alienation.

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SHAKESPEARE'S *MACBETH* AS A TRAGEDY

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Shakespeare's *Macbeth* is a tragedy. More specifically it is described as a dark tragedy. Another term often used for it is high tragedy. Shakespeare's tragedies appeared in his middle years, displaying his deep, yet bitter experience about his country and times. Shakespeare wrote *Macbeth* in 1606, produced it in 1610, and published it in 1623.

Shakespeare based the play on Holinshed's *The Chronicle of England and Scotland* (1577). The events of the play had taken place in 1040 AD. *Macbeth* has a crowded, tense action. The theme of the play focuses upon Macbeth's ambition to be King of Scotland, encouraged by the witches and Lady Macbeth. There is a powerful force of evil in the play, and it does not go unpunished. *Macbeth*, like *Hamlet*, is not painful for the audience because the hero and heroine experience no undeserved suffering as in *King Lear* and *Othello*.

The main characters, Macbeth and Lady Macbeth, have some admirable, noble traits, but their single-minded ambition ultimately causes their downfall. Both are people of vigor and determination. Some critics maintain that Lady Macbeth is the stronger of the two.

Essentially this is the plot. Macbeth and Banquo, returning victorious from battle, hear the witches predict that Macbeth will ascend to the throne of Scotland. Apparently this prediction is just the thing to stimulate Macbeth's dormant ambition. Equally ambitious Lady Macbeth helps Macbeth murder King Duncan, so that the prediction becomes a reality. Macbeth becomes King of Scotland, then has Banquo murdered. Lady Macbeth goes mad, and Macbeth in the end is killed by Macduff, who hails Malcolm 'King of Scotland.' The following is a critical interpretation of the play. The play is short, and it has five acts, each act showing a thematic division.

Act one and scene-1 opens with a fog desert where witches appear. We learn from them that Macbeth is involved in a battle somewhere. Macbeth is going to be the protagonist. 'Fair is foul and foul is fair' is a keynote. Scene – 2 opens with Duncan, King of Scotland at the camp near Forres, awaiting the news of the battle, his general Macbeth is waging against Macdonwald, and the Scottish Thane of Cawdor. Macbeth defeats one group of Scottish rebels under Macdonwald. Macbeth slays Macdonwald. But soon the invading Norwegian King Sweno (assisted by Thane of Cawdor) gives a fight to Macbeth. Macbeth defeats Sweno, and captures the Thane. Macbeth's assistant Banquo asks Ross to announce penalty to Cawdor and the Cawdor title to Macbeth.

Scene – 3 opens with the witches who narrate the fire of evil caused by the war. They tell that Macbeth will be the Thane of Glamis, then Thane of Cawdor, and finally, the king of Scotland. This both surprises and startles Macbeth. Banquo asks of his destiny. They say in riddle that Banquo will be the king-maker. As the witches disappear, Macbeth and Banquo worry about the prophecy.

King Duncan hears the news of victory, and bestows the title of Thane of Cawdor upon Macbeth. This is the fulfillment of the second witch's prophecy. Macbeth, in his soliloquy, reveals the idea that he had entertained the murder of Duncan once. He then establishes a good rapport with the lords.

Scene – 4 opens in the palace of Forres. Malcolm speaks about the Cawdor's death in indignity. Macbeth and Banquo meet the king Duncan, and the latter praises Macbeth. The king announces his son Malcolm as his successor. He announces his visit to Macbeth at his palace at the castle of Inverness. This indicates the king's lack of wisdom in public matters.

Scene – 5 opens with Lady Macbeth's reading a letter written to her by her husband. It is about the witches' prophecies. She determines to support her husband whether in spring or fall. She thinks Macbeth has some aspect of nobility. She is happy that the king visits them. She determines to murder him. Scene – 6 opens with Duncan and his regalia at the Castle of Inverness. The king does not understand that all this is a death trap. This is the irony in the play. Shakespeare depicts her as a charming woman, making the scene more horrible. Scene – 7 reveals that Macbeth is as indecisive as Hamlet. He holds a great respect to the king, and he does not want to murder him. Lady Macbeth accuses him of cowardice. She resolves to murder the king.

Act – 2 is more intense than Act 1. Scene – 1 of it opens with the midnight's terror. Fleance, Banquo's son holds Banquo's sword and helmet. Banquo is totally afraid. Soon Macbeth hears of Duncan's happiness over the hospitality, and his gifts for his wife. Banquo alludes to the witches' prophecy, and the two bid each other good night. Macbeth is alone, and he hears delusions. Soon he hears Lady Macbeth's bell sound as a signal for the murder of the king.

Scene – 2 depicts Macbeth's preparation for murder. Lady Macbeth supports him. But she does not murder the king, because, he looks like her own father. Shakespeare's depiction of her at this moment provides a feminine touch. Macbeth comes to the king's chamber with daggers. He murders him! He tells her that his blood was plenty enough to color the seas.

Scene 3 opens with the only bit of humor in *Macbeth*. Macduff refuses to awake the slain king. Lennox describes the tragic things. Still Macduff announces the king's murder. Mrs Macbeth refuses the murder by themselves. The king's son Malcolm and Donalbain appear there. Macbeth's speech is now more forced one than Macduff's, which is genuine. Macduff announces the murder of Duncan by the grooms who slept there. Macbeth tells that he killed the grooms for it.

Banquo assumes leadership and is joined by all present, including Macbeth, in a declaration of innocence. The men withdraw to clothe themselves properly leaving Malcolm and Donalbain alone. The two brothers decide to distrust everybody, especially Macbeth. Donalbain flees to Ireland and Malcolm decides upon England, separating for

greater safety.

In scene 4 Ross speaks of Malcolm and Donalbain's fleeing as unnatural. Macbeth goes to Scone – the place of coronation of the Scottish kings. Duncan's body is taken to Colmekill for funeral. Macduff does not go to Scone to see Macbeth's coronation, and he goes to his native at Fife. He feels that the new king is more terrible than any one ever before.

Act 3, scene – 1 opens at Macbeth's castle, now in Forres. Banquo's soliloquy at the opening reveals that he is a menace to Macbeth in three ways: (1) He has very definite suspicions concerning Macbeth's acquisition of the throne: (2) Banquo has probably not fallen in with the designs of Macbeth and would be better out of the way; (3) the witches prophesied that Banquo's, and not Macbeth's, descendants would succeed to the Scottish throne. Here, then, we have adequate motivation for Banquo's murder.

All this while, both Macbeth and Banquo are in mental disturbance. If king Macbeth thinks that he should not have murdered the old king, Banquo thinks that he has differences with his former friend. Banquo as a royalist has a suspicion about the Macbeths. That is why, the Macbeths plan to murder both Banquo and his son.

Scene 2 opens with Lady Macbeth who has acquired royal dignity, but no peace of mind. The scene ends with Macbeth's statement that he will go on in his career of violence and evil, hoping in that way to obtain security. Scene 3 opens at a park near the palace. Macbeth has asked three murderers to finish Banquo and his son at the park, so that he should not have the blame. The murderers trace Banquo and kill him, 'O, slave' on his lip. In the scuffle, Banquo's torch light is struck out and Fleance escapes in the darkness. The murderers decide to report on what has been accomplished, and leave the place. This scene marks the climax of the play.

Scene 4 opens with a banquet with two purposes. Those who attend might be considered friends; those who don't, can be looked upon as potential enemies. Macbeth hospitably urges all to be seated, each according to his precedence of rank. Lady Macbeth will remain in her formal position of eminence at the table's head, but Macbeth is going to mingle cordially with his guests. His wife pronounces her greeting in dignified and regal manner. Macbeth boldly mentions Banquo's absence and then for the first time sees Banquo's ghost – invisible to all save him. The addition of the fresh murder had increased the tortures of mind, and Fleance's escape has added to his fears. Lady Macbeth warns the king to stop worrying about the dead, and take care of the kingdom. The king worries about Macduff who has abstained from the banquet. Scene 5 was not written by Shakespeare but was later interpolated by Middleton. This is about the witches who speak of Macbeth's downfall.

Scene 6 is about peace and re-thinking at Macbeth's castle at Forres. Lennox enters with a Lord Ross, a cousin of Macduff. To Lennox's enquiry as to Macduff's whereabouts the lord answers that Macduff has gone to England where Malcolm has taken refuge with the kindly hospitable Edward the Confessor. In England Macduff hopes to enlist the efforts of the Earl of Northumberland and of Siward to restore peace and security to Scotland. Macbeth, having heard of this, is making some preparations for war.

Act 4 starts. Its first scene is set in a cave. It is Hecate's special behest. It is said, This scene must have been very thrilling to an Elizabethan audience. People believed in

witchcraft; James I considered himself an authority and had written a book on the subject. It is said that Shakespeare went so far in flattery of James as to use the book for source material. Be that as it may, there can be no doubt that in Shakespeare's day, and later, this scene would have a great appeal to king and commoner alike.¹

Macbeth visits the place. He charges the witches to answer his questions. They promise to answer.

The first apparition of the armed head is Macbeth's own head (later to be cut off by Macduff) confirming Macbeth's own fears of Macduff. Note again the three greetings of the first apparition. In this case of course it might be greeting Glamis, Cawdor and King – Macbeth's triple titles. The second apparition, a bloody child, represents Macduff. It assures him that no one born of woman shall ever be able to harm Macbeth. Fate in holding out such attractive promises of immunity is leading Macbeth to his destruction. The prophecy is equivocal since Macduff's mother was dead and a corpse when Macduff was born. Hence it could be said that Macduff was not of woman born. Macbeth, though reassured that he need not fear Macduff, is yet going to make a guarantee from fate and “make assurance double sure.” The third apparition, a child crowned, represents Malcolm, son of the slain King Duncan. This apparition, too, gives Macbeth an equivocal assurance that leads him on to his destruction. Macbeth shall never be vanquished, it says, until Birnam wood marches some 12 miles against Dunsinane Hill. We are inclined to agree with the exultant Macbeth that this can never be. Macbeth feels assured now that he will die a natural death.²

Macbeth is not content. He must still know if Banquo's descendants will reign. The eight kings mentioned are Robert II and III and the six Jameses – terminating with James I of England (who was also James VI of Scotland). Banquo reappears and points to the kings as his descendants. In scene 2 Ross explains Lady Macbeth about Macduff's fleeing to England. She is unhappy. The murderers soon finish his wife and son. All this creates a sort of anarchy in Scotland.

In scene 3 Malcolm now believes Macduff and seeks his guidance. Malcolm ends the scene with the announcement that all is in readiness for the invasion that will shake down the tyrannous Macbeth.

Act 5 starts. The scene one of it is about Lady Macbeth's somnambulist self-revelation. A doctor treats her. She writes a letter, and walks in her sleep. It is said: “In her sleep she re-enacts the horrors of the past – Duncan's murder, the banquet scene, the murder of Lady Macduff. In her “Hell is murky” we have an indication of her present suffering and perhaps, too, of her fears of the hereafter.”³ The doctor tells that she cannot recover.

In scene – 2 Malcolm, Siward and Macduff leads the English army into Scotland and reaches Birnam Wood. Monteith, Caithness, Angus and Lennox gathers their followers and are join Malcolm “To give obedience where it is truly owned.” Macbeth takes up his position behind the impregnable walls of Dunsinane Castle. Rumor has him insane. Others call it valiant fury.

Scene – 3 serves as an index to Macbeth's state of mind. At first he is confident, lines 1-10; then he loses heart, lines 21-7; this is followed by determination, lines 31-5; this in turn is followed by irresolution, lines 47-53; and a continual changing of the topic of

conversation, all combining to show mental distraction. Seyton arrives with his army, and Macbeth blazes in action. He repeats that he will not fear death till Birnam Forest will come to Dunsinane.

The English soldiers join Malcolm in Scene-4. They wear a bough for camouflage. This is the truth about Birnam wood moving. On the other hand, Macbeth's many soldiers desert him, still many fighting under compulsion. Macbeth shows remorse, gaining our sympathy in scene-5. Seyton announces Lady Macbeth's death by suicide. Worse still, the Birnam wood moves, threatening Macbeth. Malcolm's soldiers remove the bough, and get ready to attack. The battle begins in scene-7. Macbeth is surrounded. Still Macbeth kills Siward (Ross's son).

Macduff fights Macbeth and kills him on the stage Scene 8. He hails Malcolm as the king of Scotland, crowning him at Scone.

G. B. Harrison observes,

Macbeth falls naturally into three parts. The first shows how Macbeth murdered Duncan but allowed the ultimate avenger to escape. A brief link scene (Act II, Scene 3) follows and the story is resumed after an interval of some months. The second part of the play tells how Macbeth tried to defeat Fate by murdering Banquo and his son Fleance so that there should be no chance that any son of Banquo's would become king. This part follows the same general pattern as the first – the prophecies, the murder, the escape of the lesser but more important victim, and Fate still undefeated. The third and last section of the play, Acts IV and V, show how Fate having cheated Macbeth, proceeds to destroy him. This part is the least stimulating of the three.⁴

If we ask ourselves at the close of the play, “Are we moved with pity for Macbeth and his wife, or do we merely feel that the world was well rid of such a butcher and his fiend-like queen?” what will be our answer? Few, one thinks, can close the book without at least some lingering feeling of pity for the unhappy pair.

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1. Cliff notes, Lincoln, p. 40-41.
2. Cliff notes, p. 42.
3. Cliff Notes, p. 46.
4. G. B. Harrison, *Shakespeare's Tragedies*. London: Routledge, 1980, p. 198.

**THE VISION OF POLITICAL AND CULTURAL HARMONY IN
*THE WRETCHED OF THE EARTH***

PROF. SALUNKE SANTOSH SIDDHESHWAR

The *Wretched of the Earth* is a lasting testimony to the genius of Frantz Fanon. This book is considered as “The Handbook for the Black Revolution.” *The Wretched of the Earth* is a probing examination of colonization, a compelling description of the process of decolonization, and a prophetic analysis of independence movements around the world. Frantz Fanon, an author of iconic book '*The Wretched of the Earth*' is best known as one of the leading 20th century political thinkers and activist against colonialism and imperialism. Frantz fanon's '*The Wretched of the Earth*' is considered to be the voice of Third World Countries. Frantz fanon tries to bring about the revolutionary socialism all together everywhere. Indeed Fanon is the Spokes person of those who fought and in this book he has called for the unity of the African continent against all dissensions and all particularisms.

Frantz Fanon was born in the French colony of Martinique on July 20, 1925. His family occupied a social position within Martinican society that could reasonably qualify them as part of the black bourgeoisie; Frantz's father, Casimir Fanon, was a customs inspector and his mother, Eleanore Medelice, owned a hardware store in downtown Fort-de-France, the capital of Martinique. Members of this social stratum tended to strive for assimilation, and identification, with white French culture. Fanon was raised in this environment, learning France's history as his own, until his high school years when he first encountered the philosophy of negritude, taught to him by Aime Cesaire, Martinique's other renowned critic of European colonization. Politicized, and torn between the assimilations of Martinique's middle class and the preoccupation with racial identity that negritude promotes, Fanon left the colony in 1943, at the age of 18, to fight with the free French forces in the waning days of World War II.

The present paper focuses on Fanon's emphasize on the importance of politics and culture in '*The Wretched of the Earth*'. Frantz Fanon divides the essay into six chapters focusing on different necessary aspects in each chapter. Throughout the essay Fanon envisions decolonization in African continent. Fanon says, “decolonization is always a violent phenomenon” (p. 35). In Fanon's view, violent struggle would bring new type of humanity modern yet proud of its nonwhite heritage.

Frantz Fanon views violence as a means necessary to political diction. Fanon doesn't see political violence as a discreet instrument to be used by unscrupulous politicians for individuals or collective good. Frantz Fanon pursuits for bringing political awareness among the Africans.

Fanon assesses the dynamics between the leaders of struggle and the masses of the people. The leaders of the nationalist party are frequently westernized into having negative attitudes toward the peasants. This natural tension between nationalist leaders and the “rank and file” is used by colonial systems to create dissension and competition.

Fanon states the weakness of political parties in underdeveloped regions of approaching those elements which are the most politically conscious : the working classes in the towns, the skilled workers, and the civil servants that is to say, a tiny portion of the populations, which hardly represent more than one percent (p. 108). Even the nationalist parties follow the methods of western political parties. Fanon repents in the essay by stating that nationalism was useful to rouse the masses against the oppressor, but it falls apart in the aftermath of independence in the absence of a broader social and political consciousness (p. 142).

Nationalism must be enriched, deepened and turned into a social and political consciousness in order to avoid a dead end.

The fled nationalist militant, those disappointed by likewise political life, and the citizens of Africa will be made aware of the power politics if they turn back once again and throw themselves in struggle. Afterwards, these masses will discover a new form of political activity which does not resemble the old. These politics are national, revolutionary and social.

Fanon even sees cultural nationalism as a pre-requisite to national liberation and the liberation of the nation as necessary for the renewal of culture. Fanon suggests that the struggle for national liberation is a manifestation of national culture. Culture of any nation gives identity to the citizens. Fanon appeals in the essay to demolish the colonizers statement that '*Negroes have no culture*' by recognizing and following the African culture. Fanon states that “while the politicians situate their action in actual present day events, men of cultures take their stand in the field of history” (p. 209)

The value of culture as an element of resistance to foreign domination lies in the fact that culture is the vigorous manifestation, on the ideological or idealist level, of the material and historical reality of the society that is dominated or to be dominated. Culture is simultaneously the fruit of a people's history and a determinant of history, by the positives or negative among men or human groups within a society, as well as between different societies. Ignorance of this fact might explain the failure of several attempts at foreign domination as well as the failure of some national liberation movements.

The cultural challenge to colonial domination – the primary phase of the liberation movement – can be effectively envisaged only on the basis of the culture of the mass of workers in the countryside and the towns, including the (revolutionary) nationalist 'petty bourgeoisie', which has been re-Africanized or is disposed towards a cultural reconversion. Whatever the complexity of this cultural panorama at the base, the liberation movement must be capable of distinguishing within it the essential from the secondary, the positive from the negative, the progressive from the reactionary in order to characterize the key line of progressive definition of *national culture*.

Culture for Fanon was unavoidable in the positive development of a national consciousness that was, in turn, necessary for advancing the national liberation struggle. Frantz Fanon appeals that the effort of the native, to rehabilitate himself and to escape from

the claws of colonialism, should be to affirm his African culture.

Indeed *'The Wretched of the Earth'* is the abstract analysis of colonialism and revolution. It has been described as a handbook for black revolution. Fanon considers political awareness and cultural identity is fundamental for bringing about decolonization in Africa.

The political dimensions of negritude that call for decolonization receive fuller treatment in *'The Wretched of the Earth'*. But Fanon does not simply diagnose the political symptoms of the worldview within which black men and women are dehumanized. He situates his diagnosis within an unambiguous ethical commitment to the equal right of every human being to have his or her human dignity recognized by others. This assertion, that all of us are entitled to moral consideration and that no one is dispensable, is the principled core of his decolonization theory, which continues to inspire scholars and activists dedicated to human rights and social justice.

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**THE GENEALOGY OF THE
“ESSAY” IN ODISHA**

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The last half of the nineteenth century in Odisha witnessed the rise of numerous periodicals, journals, and newspapers which bore the trends, issues, strife, and conflict in the society. The emergence of periodicals and journals fuelled the demand for short literary writings. The literary form best suited for the situation was the essay. Writers in late nineteenth century Odisha rose to the demand and fuelled it with essays on range of topics ranging from personal reflection to social satire. The present paper aims to trace the genealogy of the essay as a literary form in Odisha. The study will be of the nature of bibliographical study in order to form a tentative history of the origin and development of the essay as a literary form in Odisha. The paper will undertake a critical survey some major Odia essayists like Radhanath Ray, Saibhusan Ray, Biswanath Kar, and Gopal Chandra Praharaj and their major essays.

The Geneology of the “Essay” in Odisha

The last half of the nineteenth century Odisha witnessed the rise of numerous periodicals, journals, and newspapers which bore the trends, issues, strife, and conflict in the society. They were the chief medium of expression of the intellectuals of the time. The role of journals and periodicals were very crucial for Odia essay writing, as most of the essays were published in them. The name of some major periodicals which published essays at that time are *Utkal Deepika* (1866), *Baleswar Sambadabahika*(1868), *Utkal Darpan*(1873), *Utkal Madhupa*(1878), *Pradeepa*(1885), *Nabasambad*(1886), *Sambalpur Hiteisini*(1889), *Utkal Prabha*(1891), *Utkal Sahitya*(1897). In order to understand the emergence of this literary form in Odisha, it is necessary to analyze the essays published in the newspapers and journals of the last half of the nineteenth century. The present paper will be of the nature of a bibliographical study in order to form a tentative history of the origin and development of the essay as a form in Odisha. The paper will undertake a critical survey some major Odia essayists like Radhanath Ray, Saibhusan Ray, Biswanath Kar, and Gopal Chandra Praharaj and their major essays.

Radhanath Ray (1848-1908)

He started his career as a teacher and became a school inspector. He knew English, Bengali as well as Sanskrit. Though he initially wrote in Bengali, he switched to Odia later on. He was the first Odia essayist and his essay “*Bibeki*,” which was published in *Utkal*

Darpan in 1873, is arguably the first essay written in Odia. This long essay deals with the principles, ethics and ideals of human life. The essay begins with the rhetorical question: “Who will measure what sufferings, difficulties and scarcities that a man faces?” (Translation ours) In this essay, Radhanath Ray provides ways which can provide strength and solace to a man in such situations in life. This essay aims to establish people's faith in principles and ideals. Ray expresses kindness and sympathy for the miseries of human existence. The essay is similar in many ways to essays like “Imitation of the Christ” in English, Marcus Aurelius' “Meditation” in Italian, and “*Bhaktiyoga*” by Aswin Kumar Dutta in Bengali, though it is difficult to establish whether Ray was directly influenced by any of these works.

The essay “*Bibeki*” can be thematically divided into four parts. In the first part, Ray has showed the ideal path for man after discussing the sorrows and suffering of the material world. In the second part, he talks about hubris in human beings. In the third part, he discusses the immaturity on the part of human beings. He classifies immaturity into “physical immaturity, “mental immaturity”, “moral immaturity”, and “compositional immaturity”. In the fourth part, he advises how to cope with the sorrows and sufferings of the world. The essay posits that if the strong can show kindness to the weak, then the sorrow and sufferings of humanity can be alleviated. The essay is of the likeness of a sermon given in order to make man forget all his sorrows and sufferings. The essay concludes that by bearing a strong heart, determination and cheerfulness, we can move away all sorrows from our life.

A perusal of the essay “*Bibeki*” brings back the memories of the essays of Bacon and Emerson in the west. Radhanath's ideas are very much similar with the naturalistic and practical philosophy of Bacon. The study of the essay “*Bibeki*” reveals a reception of Bacon in Radhanath Ray. The essay displays erudite learning, sharp intellect, ideal thought and broad humanitarianism like Bacon. In terms of style too there is a lot of similarity as the essay makes abundant use of sanskritised words, long sentences, and archaic words.

Sasibhusan Ray

The name of Sasibhusan Ray stands prominent in the history of Odia essays. His originality, pantheism, humanitarianism and love for culture have added a new chapter in the Odia literature. Rich in output, his essays bear the imprint of much experience and style of representation. Till the mid twentieth century, he ruled the realm of Odia essay by writing profusely in different magazines and periodicals. His essays have not been compiled together till date.

He was greatly influenced and inspired by his father Radhanath Ray from his early childhood. At the tender age of four, his father used to take him to the river *Kathajodi* and showed him different mountains. Besides this, he regularly taught him some essential human values such as liberalism, kindness, and forgiveness. Everyday he advised him that service to human beings is the most important duty of all. His father advised him to build relationship with all sections of people in the society. He also made him habituate with different festive rites from the early childhood. He gained great experience of life by attending different social festivals.

Sasibhusan, at first, tried his hand at writing in English. Later, he devoted himself for writing essays in Odia. His essays were published in different magazines such as “

Utkal Sahitya”, “*Mukura*”, “*Nababharata*”, “*Shankha*”, “*Jhankara*” etc. In 1896, he published his essay collection “*Dakhinatya Brahmana*”. Apart from this he has penned some important essays on nature, problems of education, philosophy, general knowledge, literature like *Aryarbarta Darshana* (1911), and *Pitrusmruti*(1912).

In these essays he delves deep into different facets of human life. Some of his essays are based on experience of nature, reminiscences, education, ethical, philosophical, social, historical, and spiritual theme. His three books “*Utkalara Rutuchitra*”, “*Utkal Prakruti*,” “*Palli*” display Sasibhusan's sincerity towards national integrity and deep love for nature in Odisha. His “*Utkalara Rutuchitra*” alludes to “*Rutusamhara*” by Kalidas. Kalidas's “*Rutusamhara*” deals with love in nature where as “*Utkalara Rutuchitra*” is a work that deals with social life of people in Odisha. This book depicts different facts about different festivals of varied seasons, car festival and social life of Odisha.

The book “*Palli*” stands conspicuous for its description of the serene beauty of rustic life. He also wrote essays cherishing the memories of deceased members of his kith and kin. In the essay “*Pitrusmruti*”, he shows his profound love for his father. In “*Sri Ramachandra Bhanjadev*”, he reflects his concern for the premature death of his acquaintances and friends; whereas in “*Vivekananda Smruti*,” he expresses his admiration and devotion to the great modern sage, Swami Vivekananda.

Biswanath Kar (1684-1934)

Two essay collections which stand out in the history of Odia essay are Madusudan's “*Prabandhamala*” and Biswanath Kar's “*Bibidha Prabandhamala*.” Biswanath Kar's essays stand out for their argumentative style. Most of his essays reveal his objectivity of judgment and his critical bent of mind. Biswanath Kar was a great orator of his time. His speeches were known for earnestness to bring a change and reformation in society. He not only possessed the ability for minute observation, but also had deep insight which is observed in his essays such as “*Anantaprema*” and “*Mahashrota*”. In his essays Biswanath Kar, tried to bring a reformation in the society as per the need of the time. In order to awaken the people from their deep slumber, he has expressed his revolutionary ideas in some essays like “*Stree-Sikhya*”, “*Rakshasilila*”. In “*Rakshasilila*” he describes the ill-effects of *sura* (alcohol) and *barangana*(prostitute). He has criticized the men who have been distracted by these two demons and that such people ruin the society.

The endeavor put forward by Biswanath Kar to eradicate superstition and bad practices for the welfare of the society, is known from his strong views on female education, for which he wrote the essay “*Stree Sikshya*.” “*Swadhinata*” is another of his essay in the collection “*Bibidha Prabandha*.” In this essay, Kar expresses the view that before trying to achieve political freedom we must strive for freedom from senses. In the essay “*Bibekara Swadhinata*” he highlights the significance of the freedom of conscience from selfish ends and in “*Atmasanmanbodha*” he posits that personal self-esteem is a pre-requisite for political freedom.

Gopal Chandra Praharaj (1864-1946)

A penetrating social insight is the hallmark of the essays of Praharaj. Praharaj's use of satire and irony to expose the evils of the society shows influence of Fakir Mohan Senapati. “*Bhagabat Tungire Sandhya*,” “*Bai Mohanty Panji*,” “*Mem Sahebanka*,” “*Rojanamocha Ba Duniara Halachal*,” “*Nanaka Bastani*,” “*Ama Gharara*

Halchal” are some of numerous essays he contributed to periodicals and journals of his day. The tradition of satirical writing heralded by Fakir Mohan in *Chha Mana Atha Guntha* finds its full flowering in the writing of Praharaj. Apart from Fakir Mohan, Praharaj shows direct influence of the American essayists Oliver Windel Holmes. For example, the inspiration for Praharaj's '*Bhagabat Tungire Sandhya*' is Holmes' “*Autocrat of the Breakfast Table.*” Praharaj holds the distinction of writing satiric essays among all the essayists of his time. So much so that, Mayadhara Mansingh, in his *History of Oriya Literature*, crowns Praharaj as the greatest satirist in Odia literature.

Though the essay as a literary is foreign to Odisha, it was readily assimilated in the Odia literary tradition due to the English education introduced by the British Government, rise in literacy and the innate openness of Odia culture to foreign influences. The emergence of periodicals and journals fuelled the demand for essays. Writers in late nineteenth century Odisha rose to the demand and fuelled it with essays on range of topics ranging from personal reflection to social satire. The most significant aspect of the genealogy of the essay in Odisha is that the Odia essayists drew inspiration from both foreign as well as indigenous literary resources.

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**PORTRAYAL OF THE CONDITION OF WOMEN
IN THE CHINESE LITERATURE**

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The condition of women as prevailed in the past has been portrayed very well in the ancient Chinese literature. The male chauvinism as dominated in earlier period of Chinese history has been described aptly. At the same time, the affection shown by husband towards his wife has also been remarkably pointed out in some of the poems. The woman separated from her husband also feels sad due to the absence of her husband.

Around 107BC, a Chinese princess from the Han royal family was married for political reasons to the chief of the Wusun tribe. This tribe is a nomadic band in the North West of China. Her husband was old and decrepit. They saw each other once a year and they could not communicate as they had no common language. When her husband grew much older, she was compelled to marry his grandson.

The lady herself has written the following poem :

My family married me off to
the king of the Wusun,
and I live in an alien land
a million miles from nowhere. My house is a tent.
My walls are of felt.
Raw flesh is all I eat,
with horse milk to drink.
I always think of home
and my heart stings.

O to be a yellow snow goose floating home again!

Here the princess leads an imprisoned life and she longs to return home like Ruth in English Literature.

The devaluation of women in Chinese society rests in part on economics, and these attitudes are likely to be shared by women as well as men. Chinese girls could not inherit their parent's house or their property. They struggle all their lives and the sons alone get the property. The daughters all marry out and belong to someone else. Another poet FU Xuan assumes the mask of a female character and talks about the hardships of women. No one laughs when a girl is born. After her marriage, she has to bow before concubines and servants.

It is bitter to be a woman,
the cheapest thing on earth.
A boy stands commanding in the doorway
like a god descended from the sky.
His heart hazards the four seas,
thousands of miles of wind and dust,
but no one laughs when a girl is born.
The family doesn't cherish her.
When she's a woman she hides in back rooms,
scared to look a man in the face.

After some years of married life, a hundred evils descend on the lady. Initially the husband and wife would remain as body and shadow. Later, they will become bitter enemies like Chinese and Mongols.

The years change her jade face
and her lord will find new lovers.
Once as close as body and shadow,
they will be remote as Chinese and Mongols.
Sometimes even Chinese and Mongols meet
But they will be as far as polar stars

When the men were recruited for the Chinese army, the woman had to work hard in the fields in order to eke out her livelihood. In the poem entitled '' Ballad of the Army Carts '' the poet Tu Fu describes the sad condition of women.

And even where there is a sturdy wife
To handle hoe and plough
The poor crops grow raggedly in haphazard fields.

When the men went to the battle field, women ran after them to see them off. It was described by Tu Fu sympathetically.

Fathers and mothers, wives and children
Running to see them off
So much dust kicked up
You can't see Xian yang bridge.

In the poem entitled 'A woman of quality', Tu Fu describes the sad condition of a woman whose brothers were killed by the rebels. She was not even allowed to bring home their bones for burial. In the meantime her husband had married another lady and left her living alone.

Her husband is a fickle fellow
Who has a lovely new woman.'

The poet says that even the mandarin ducks always sleep with their mates. But her husband liked the smile of his new lady love.

But he has eyes only
For his new woman's smile
And his ears are deaf
To his first wife's weeping.'

But there are songs which portray how men loved women. The poet Yue regrets the death of

his wife.

She has returned to the underground spring
separated forever from me by heavy soil.
Secretly I want to join her there, but I can't.

The husband pines for his wife as her memories haunt him.

Our life together haunts the four rooms.
I cannot find her behind the curtains or drapery,
Only her ink calligraphy
Her fragrance lingers,
Her things still hang on the walls
In a trance sometimes I feel her presence
It hints to return to my sense.

He compares both him and his wife to a pair of birds. He also compares them to a pair of fish.

We were a pair of birds resting in the woods.
One woke in the morning to find himself alone
We were a pair of fish swimming eye to eye
Halfway one found the other gone.

He ends the poem by saying that his sorrow goes on increasing:

I can't forget her, trying to sleep in our bed
My sorrow piles deeper each day.

Even women had loved their husbands dearly. The poetess Su Xiaoxi sings about the separation of her husband from her. In the poem entitled "Emotions on being apart", she explains the sufferings of a lady.

Thousands of miles off, behind countless mountain passes.
You make me grieve.
Do you even know that?
Since you left
I've counted the leftover days in winter, waited out spring
Still not one word
All the flowers have bloomed
And you are still gone.

In the poem entitled 'River village', the contented family life has been portrayed. A river is passing around the village. Swallows come and go as they like. The mother is preparing a chess board. The son is about to go out for fishing. The father is happy as his friends have supplied him with all needed things.

My old wife is drawing a Go board on paper,
My little son is hammering a needle into fish hook.
As long as old friends give me daily supplies
What else could my humble body desire?

Even though the sad plight of women had been portrayed in some poems, many other Chinese poems describe how the women were treated well and respected highly.

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SIGNIFICANCE OF GRAMMAR IN LINGUISTICS

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Introduction

As there is a large number of users of English around the world the scientific and systematic study of language is the concern of linguistics. Linguistics is the systematic study of the nature, structure and variation of language. It is the scientific study of a language or languages. Learning of grammar is essential to speak and write correct English. It is the branch of linguistics dealing with form and structure of words or morphology, and their interrelation in sentences, called syntax. Grammar is important because it is the language that makes it possible for us to talk about language and it names the types of words and word group that makeup sentences not only in English but in any language. In this paper the author intends to describe the significance of grammar in linguistics.

Definition of Terms:

Linguistics: Linguistics the scientific study of a language it helps to understand the language meaning, form and context. <http://www.ask.com/wiki/Linguistics,P-1>

Grammar: A set of rules for using a language, these rules guide users in the correct speaking or signing of a language. <http://www.lifeprint.com/as101/pages-layout/grammar.htm,P-1>.

Phonology: The study of sounds (or signed) as discrete, abstract elements in the speaker's mind that distinguish meaning (phonemes).

<http://www.ask.com/wiki/Linguistics,P-3>

Syntax: The grammatical principles by which words are used in phrases and sentences to construct meaningful combinations.

<http://www.thefreedictionary.com/grammar,P-2>.

Morphology: A branch of linguistics that studies and describes patterns of word formation, including inflection, derivation, and compounding of a language.

<http://www.thefreedictionary.com/linguistics,P-2>.

Semantics: The study of the meaning words.

<http://www.thefreedictionary.com/linguistics,P-2>.

Phonetics: The science or study of speech sounds and their production, transmission,

and perception, and their analysis, classification and transcription.

<http://thefreedictionary.com/linguistics.P-2>.

Discourse Analysis: The analysis of language use in texts (spoken, written, or signed)
<http://www.ask.com/wiki/Linguistics,P-3>.

Psycho Linguistics: The study of the relationships between language and the behavioral mechanisms of its users, especially in language learning by children.
<http://www.thefreedictionary.com/linguistics,P-2>.

Stylistics: The study of linguistic factors (rhetoric, diction, stress) that place a discourse in context.
<http://www.ask.com/wiki/Linguistics,P.3>.

What is grammar?

The Iron Age India is the origin of systematic grammar . It emerges as a discipline in the west in Hellenism. The Latin grammar developed by following the Greek models from the first century BC . It came to be understood as a subfield of the emerging discipline of modern linguistics from the latter part of the 18th century. The word grammar derives from Greek, which means "Art of letters" from (gramma), "letter", itself from (graphein), "to draw, to write".

The term grammar is often used by non-linguists with a very broad meaning. Grammar is, when the speakers of a language have a set of rules in their heads for using that language, we can say this is grammar. The vast majority of the information in it is acquired at least in the case of one's native language, not by conscious study or instruction, but by observing other speakers; mainly during infancy.

The grammar of a language is decided by the group of people who use the language. When enough members of the group have spoken (signed) their language in a particular way often enough and long enough that it would seem odd to speak the language in some other way, new grammar rules come into existence.

Grammars developed through usage and also due to separations of the human population. With the advent of written representations, formal rules about language usage tend to appear also. Formal grammars are codifications of usage that are developed by repeated documentation over time, and by observation as well. As the rules become established and developed, the prescriptive concept of grammatical correctness can arise.

Various "grammar frameworks" have been developed in theoretical linguistics since the middle of the 20th century, particularly under the influence of the idea of a "universal grammar" in the United States .

Grammar is a set of rules for using a language, and these rules guide the users in the correct speaking or signing of a language. It is a system of rules implicit in a language, viewed as a mechanism for generating all sentences possible in that language. It is simply a reflection of a language at a particular time. It is the principles by which a language or languages function in producing meaningful units of expression. The knowledge of grammar is power, because it is the system of language and described as the rules of language.

For native speakers of any language there is no need to learn grammar but for learners, yes, they are in need, it helps to learn more quickly and more efficiently.

Knowing about grammar also helps to understand sentences and paragraphs clear, interesting and precise, to understand anything without asking for help. Anyone can do grammar, but to be able to talk about how sentences are built, about the types of words and word groups that make up sentences that is knowing about grammar. It is the study of how words and their components part combine to form sentences. It is the study of structural relationships in a language, sometimes including pronunciation, meaning, and linguistic history. It offers a window into human mind and into amazingly complex capacity so, people associate it with errors and correctness. It is the business of seeing to connections that words make among themselves to produce meaning. It means finding out that all languages and all dialects follow grammatical patterns. Grammar ends in -ar (not -er).

What is Linguistics?

It would be very rare to see the word linguistic use by itself or in a singular form it does mean "relating to language" the word that you see more often is linguistics. Linguistics is first attested 1847, it is now the usual academic term in English for the scientific study of language. The founder of modern structural linguistics was Ferdinand de Saussure (1857, 1913).

Linguistics is the scientific study of a language. It helps to understand the language meaning, form and context. It broadens the knowledge and wisdom of individuals in linguistics. It is the speakers' actual use of language in real situation, what the speaker actually says, including grammatical errors and other non-linguistics features such as hesitations, and other disfluencies (contrasted with linguistics competence) Linguistics can be broadly broken into three categories or subfields of study language form, language meaning, and language context. It is the systematic study of structure and development of language in general or of particular languages. It focuses on describing and understanding the basis of a language. As well as the nature structure and variation of languages, including major subfields phonetics, phonology, morphology, syntax, semantics, and discourse analysis.

The first subfield of linguistics is the study of language structure and grammar. This focus on the system of rules followed by the users of a language. It includes the study of morphology (the formation and composition of words), syntax (the formation and composition of phrases and sentences from these words, and phonology (sound system), phonetics is a related branch of linguistics concerned with the actual properties of speech sounds, and how they are produced and perceived. The specific branches of linguistics include sociolinguistics, dialectology, psycholinguistics, computational linguistics, comparative linguistics, and structural linguistics.

Linguistics has a twofold aim: "to uncover general principles underlying human language," (Jean Attchison, in *The Oxford Companion to the English Language*, ed. Tom Mc Arthur, 1992). It describes and explains much about human nature, it is the humanistic study of language and literature that we ought all be interested in. It also looks at the broader context in which language is influenced by social, cultural, historical and

political factors.

The study of language meaning is concerned with how languages employ logical structures and real world references to convey, process, and assign meaning, as well as to manage and resolve ambiguity. "Linguistics will have to recognize laws operating universally in language and in a strictly rational more restricted to one branch of language or another"(Ferdinandde Saussure, Troisieme Cours de Linguistique Generale,1910-1911).

Significance of grammar in linguistics

Grammar is the branch of linguistics that deals with the study of such rules, and this field includes syntax and morphology. sometimes also phonology and often complemented by phonetics, semantics and pragmatics. It is the use of language with regard to its correctness or social propriety, especially in syntax. Grammar describes the rules that govern the linguistic behavior of a group of speakers.

In linguistics, grammar is the set of structural rules that governs composition of clauses, phrases, and words in any given natural language. The difference between grammar and linguistics is that grammar is a field of study in linguistics that deals with the structure of any given language called syntax such as structural grammar, transformational grammar and Linguistics on the other hand is the scientific study of languages, it incorporates grammar, semantics, phonetics, stylistics and other disciplines to include social sciences for example in different dialects, socio-economic classes, child language development etc, in order to understand the origins of a particular language and it's place within other language groups.

Grammar as most people experience it is prescriptive; it aims to teach for example, this is the correct way to say that. Linguistics is descriptive; it aims simply to show, study, and dissect what is there in natural speech. Linguistics does not say, this is the way you should have said that. It says, this is why you said what you did the way you did.

The differences between natural grammar and learned grammar that the first is how you talk, when you do not filter at all, it is studied in linguistics. The second is how the professors graded the English essays, it is studied in grammar. Grammar is to read the English book and linguistics is to read tolerance.

Conclusion:

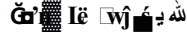
To conclude with grammar describes the rules that govern the linguistics behavior of a group of speakers. To speak and write correct English, learning if grammar is essential. The grammar of a language is decided by the group of people who use the language. It is a set of rules for using a language, which guide users in erect speaking or signing of a language. It should be noted that all languages and all dialects follow grammatical patterns.

Linguistics is the scientific and systematic study of a language which helps to understand the language meaning, form and context. It broadens the knowledge and wisdom of individuals. Finally grammar is to read the English book and linguistics is to read tolerance.

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Place of Publication : LITERARY ENDEAVOUR,
At Laxmi Niwas, House No. 26/1388,
Behind N. P. School No. 18, Bhanunagar, Osmanabad – 413501, (MS)

Periodicity of Publication : Quarterly

Language of Publication : English

Printer's Name : Sau. Bhagyashri Ramesh Chougule

Nationality : Indian

Address : At Laxmi Niwas, House No. 26/1388,
Behind N. P. School No. 18, Bhanunagar, Osmanabad – 413501, (MS)

Name of Printing Press : Ravikiran Offset and Printers,

Address : Samarth Nagar, Osmanabad, Tal & Dist. Osmanabad – 413501 (MS)

Publisher's Name : Sau. Bhagyashri Ramesh Chougule

Nationality : Indian

Address : At Laxmi Niwas, House No. 26/1388,
Behind N. P. School No. 18, Bhanunagar, Osmanabad – 413501, (MS)

Editor's Name : Dr. Ramesh Chougule

Nationality : Indian

Address : At Laxmi Niwas, House No. 26/1388,
Behind N. P. School No. 18, Bhanunagar, Osmanabad – 413501, (MS)

Owner's Name : Sau. Bhagyashri Ramesh Chougule

Nationality : Indian

Address : At Laxmi Niwas, House No. 26/1388,
Behind N. P. School No. 18, Bhanunagar, Osmanabad – 413501, (MS)

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ISSN 0976-299X

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

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Osmanabad, Maharashtra – 413501, India.