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Dr. Ramesh Chougule**

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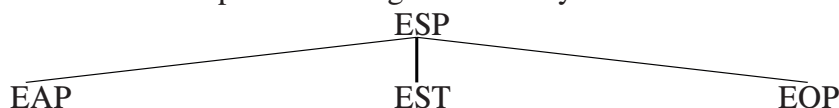
**A PERSPECTIVE ON ENGLISH FOR SCIENCE
AND TECHNOLOGY**

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Introduction:

Larry Selinker first proposed the term EST (English for Science and Technology) to mean the written discourse of scientific and technical English (Trimble, 1985). Now it means the field of English for Science and Technology. It includes oral as well as written discourse. It is a branch of ESP (English for Specific Purpose). The relationship between EST and ESP is often represented diagrammatically as follows:



Robinson (1980) regards EAP (English for Academic Purpose) and EOP (English for Occupational Purpose) are the other main branches of ESP.

ESP:

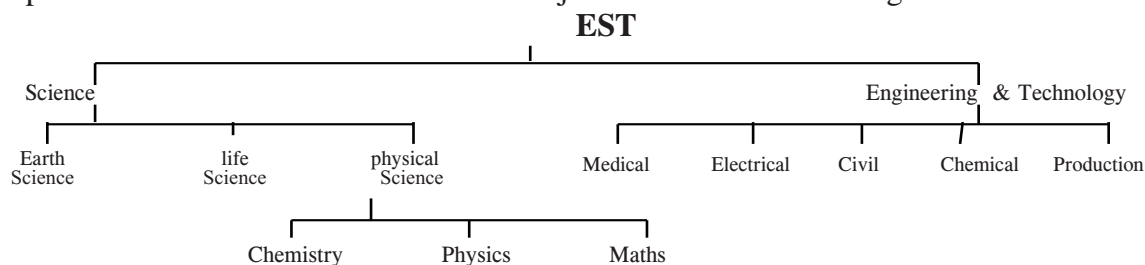
ESP is a relatively recent development in teaching English as a second or a foreign language. It is a new term. As with most new terms, it is subject to various interpretations. It arouses varied reactions within and outside the profession. For some, it is has been an inspiration the answer for the future (Barnett, 1977). Peter Strevens has observed that phrase-books for foreign tourists have been in existence for four hundred years. Karl Opitz has shown that marines have been making use of highly specialized bilingual maritime dictionaries for more than half of that long period (Swales, 1985). So ESP is surely as old as specific reasons for learning a language and anyone who learns it sufficiently well is likely to use it for specific purpose. For instance, Shakespeare in Henry V demonstrated direct method technique in Katherine's English lesson. In the same play, in Henry's courtship of Katherine, he also demonstrates FWP (French for Wooing Purpose). ESP, therefore, has its roots in acknowledged ELT principles of the past. *The Structure of Technical English* was the first 'real' ESP text-book. The only other possible claimant would be Pittman's *Preparatory Technical English* which was published in 1960 (Herbert, 1965).

The development of the concept of ESP can be justified in terms of two facts: i) the limitations of the sentence oriented grammar used in language learning and teaching and ii) a professional commitment to relating the teaching of English as a second language to the

academic needs of the students. Hence, ESP is a language variety in itself with specific rules governing its usage (Bhatia, 1979). ESP is no way in competition with the study of Shakespeare or Milton or any other author who has contributed to English literature. ESP is a course designed to meet limited immediate needs of a group of students who need English for specific purpose, e.g. to study electronics or mechanical engineering. As Peter Strevens has pointed out the English used for technical, technological and scientific purposes employs the same grammar, the same sound system, the same spelling and to some extent the same vocabulary (Krishna Mohan, 1981). The study of English literature, in fact, is an end in itself, the study of ESP is only means to an end.

EST:

One of the main branches of ESP is EST. It is a type of 'informal' English. EST is the senior branch of ESP senior in age, larger in volume of publications and greater in number of practitioners employed (Swales, 1985). According to Trimble (1985) EST fields are engineering, forestry, computer science, electronics, mining, medicine, nursing etc and their EST occupations are engineering technicians, lab technicians, mechanics, electricians, plumbers, computer operators etc. John Swales (1985) has diagrammatically represented the areas of EST in terms of subject matter in the following manner:



Properties of EST:

There seems to be a belief current in some English language teaching and publishing circles that 'English for Science' means brief biographies of Mary Curie or Thomas Edison or accounts of flying or modern machine (Higgins, 1967). On the contrary, a lot of sustained research has gone into discovering the properties of EST. Jack Ewer devoted twenty years of his life to English for Science and Technology. Lackstrom, Selinker and Trimble were the key figures in the American "North-West" or "Washington School of EST". According to David Blackie, the fact that technological development has been the most pressing item on the various Government's agendas has directly stimulated the growth of English for Science and Technology (Blackie 1976).

i. Vocabulary:

Evica Konecni and Trimble (1976) point out that there is a specialized way of expressing ideas to specialized audiences. It is characterized by its use of specialized vocabulary. Specialized vocabulary includes technical terminology, special meanings for 'non-technical words' and noun compounds.

ii. Grammar:

Some of the grammatical constructions found most frequent in EST are the use of passive and stative verb forms, statements of facts, certain grammatical constructions, the careful choice of articles, the narrow range of meanings of modals and complexity of many sentences, especially, the use of relative clauses.

iii. Impersonal:

According to Widdowson, in scientific use of language, the tendency is to avoid the first and the second persons and the predominant person is the third. It has often been pointed out that the agentless passive is of very common occurrence in scientific writing, which also contributes making language impersonal and objective.

iv. Rhetoric:

John Lackstrom, Larry Selinker and Louis Trimble say that recently much interest has been shown in the notion 'rhetoric' in EST. The rhetoric of EST is defined as the process a writer employs to produce a desired text. This process is basically the act of choosing and organizing information for specific purposes and specific kind of readers. (Konecni and Trimble, 1976).

v. Definition in EST:

According to Thomas Mage in EST, there are two types of definition that the writer can employ in developing a piece of discourse: explicit and implicit. If he is concerned with giving the reader a maximum amount of information in as precise a manner as possible, he uses a "formal definition" which is explicit, e.g. 'A barometer is a meteorological instrument used for the measurement of atmospheric pressure.' But in specialized scientific communication such as research report, implicit definitions are often used as the reader is expected to have the necessary background knowledge.

vi. Noun Compounds:

According to Widdowson, (1974:290)

In poetry new terms are complex, in science they are compound. If scientist or technologist has the need to refer frequently to something as a single object or event or whatever, he will frequently choose compound nominal phrases of the following kinds: 'coper electrode', 'condensation loss', 'combustion chamber', 'warning light', 'oil pressure warning light switch'.

Sopher (1974) says that it is not uncommon in scientific texts for a whole string of modifiers to precede a noun, e.g. 'an extensive heat-affected zone' or 'an extensively heat-affected zone.'

Teaching of EST:

There are three main situations in which the attempt to teach EST is being made. In the first of those, the scientific subjects themselves are taught in English from the beginning of the school course in common with the rest of the curriculum. The second pattern is to be found in large areas of Europe, Latin America and Middle East and Far East. This is also true of India. Here school instruction is given in language other than English, but EST which is needed at tertiary education is taught in colleges. Finally, the teaching of EST takes place in the principal English speaking countries in an effort to ensure success for many thousands of non-English speaking students of science and technology who arrive in these countries annually to follow tertiary level courses or undertake research (Ewer, 1976).

Teaching Materials:

According to Ewer (1976:252)

The situation as regards the supply of materials for EST as now much

improved compared to even five years ago, but the teacher will, at the very last, have to know how to evaluate, select and adopt, existing materials to the needs of his students.

Careful reading is required on the part of the students of science and technology because the material which is provided to them is full of facts and factual information as well as definitions. But, unfortunately, it is found that there is a great failure on the part of the students in understanding the materials (texts). The authorities of Chilean universities long ago considered three possible ways of improving the teaching of EST. the first was to ask authors to adopt their scientific textbooks to a very simple language, so that a large number of students of science could understand them. The second was to throw all burdens on the student himself letting him sink and swim according to the amount of the scientific English he could comprehend. The third way, consisted of teaching the students to read a larger proportion of the literature in the original English and to cope intelligently with the specialized language of their discipline (Dredner, 1975).

The Indian Situation:

Tickoo in his article (1976: 115-116) points out that,

In India learners of EST belong to a very broad spectrum – these with near perfect English forming one small end of the spectrum and those with hardly any English the other. In between stand vast numbers of learners with a range of abilities that is as large as it is complex. No single course or approach will satisfy all of them.

Krishna Mohan (1981:26) thinks that instead of teaching General English, now we have accepted,

A new trend towards the teaching of special English to meet the specific needs of students of certain disciplines notably science and technology.

In the concluding remark of his article, he says that, It may be well discovered that what we need to teach is neither English for specific purpose (ESP) nor English for Science and Technology (EST), but English for Professional Purposes (EPP).

Shastri (1978) has drawn attention to certain specific problems of teaching ESP in India. According to him it is futile to attempt ESP without the necessary foundation of the basis of General English. Another problem is of the student's inability to understand original native EST texts, as most of them are generally exposed to EST texts produced by non-native speakers.

Concluding Remarks:

Since EST is a core branch of ESP, it is a separate field for study. It has been relatively growing fast as far as its usages are concerned. Due to rapid development of science and technology fields, EST may be an answer for future teaching activities in the second / foreign language. Specific purpose programmes like EST are the academic needs of the students. Now it is the time to coordinate teaching activities of EST with the careful

production of EST materials in the context of producer, product and user. At the background of globalization, various professions have been emerging up fast. Hence, as Krishna Mohan claims that there is a need of English for Professional Purpose (EPP).

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**TRANSLATION DIFFICULTIES OF ENGLISH POLYSEMIOUS
PHRASAL VERBS: THE CASE OF MA I TRANSLATION STUDENTS
AT ENGLISH DEPARTMENT, UNIVERSITY OF ADEN, YEMEN**

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This research paper investigates one of the lexical problems affecting the performance of M.A. 1 translation students of English, at the Department of English, University of Aden, Yemen, while attempting to translate from English into Arabic. This problem is the translation difficulties of polysemouse phrasal verbs (verbs with many meanings) from English into Arabic. In order to investigate this problem, it is hypothesize that if M.A. 1 translation students make use of the linguistic context, they will translate polysemous phrasal verbs successfully. A test was administered to (14) students. One of the points of focus of this research is how context helps students to translate polysemous phrasal verbs. The findings of this research showed that M.A. 1 translation students had limited knowledge, when they tried to translate sentences containing polysemous phrasal verbs from English into Arabic.

1. General Introduction

1.1 Statement of the Problem

There are many translation difficulties arise at the lexical level. One of these difficulties is translating polysemous phrasal verbs from English into Arabic found in linguistic contexts, because they are a special type of English expressions that lead to misunderstanding of their idiomatic meaning.

1. 2 Research Questions

This research addresses the following two questions:

- a) Does the linguistic context help students in translating polysemous phrasal verbs successfully?
- b) Are the literal polysemous phrasal verbs translated more easily than the idiomatic polysemous phrasal verbs?

1. 3 Hypothesis

In attempting to investigate the problem of this research, it is hypothesized that if M.A.1 translation students, at the Department of English, University of Aden, rely on the linguistic context, they will understand polysemous phrasal verbs and presentsuccessfully correct semantic translations of them.

1. 4. Structure of the Study

This research paper contains two parts: a theoretical part which provides a brief literature review of the issues related to this topic. It reviews in four sections: defining

translation, defining phrasal verbs, polysemous phrasal verbs, and the problems of the phrasal verbs encountered by the learners of English. The practical part is devoted to an empirical study for testing the hypothesis. It deals with the collection and the analysis of the data as well as the discussion of the results that are obtained and some recommendations as to how to improve teaching and learning translation at lexical level.

2. Theoretical Background

2.1 Defining Translation

There are too many definitions of translation, but for the purpose of this study a few of them can be mentioned here. Translation is the transferring of the linguistic meanings from one language (source language) into their equivalents in another language (target language), Foster (1958). Therefore, the translator needs to have a good knowledge of both the source and the target language. Ghazala (1995:1) defines translation as "...all the processes and methods used to convey the meaning of the source language into the target language". He concentrates on meaning, which, understands the meaning of the source text helps the translator to bring proper equivalence in the target text. On the other hand, Catford (1965: 20) considers translation as both a process and a product, "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". Here translation is a process in the sense that it is an activity performed by people through time, when expressions are translated into simpler ones in the same language (rewording and paraphrasing). Translation is, on the other hand, a product since it provides us with other different cultures, customs and traditions in addition to ancient societies and civilization life when translated texts reach us, Yowell & Muftah (1999).

2.2 Defining Phrasal Verbs

Before defining phrasal verb, it should be noted that there is different terminology for this vocabulary domain. It is called "verb-adverb compound" by Kennedy (1920), "compound verb" by Kruisinga (1932), Francis (1958) calls it "separable verb", "discontinuous verb" by Live (1965), "two-word verb" named by Taha (1960) and Meyer (1975), "verb-particle combinations" by (Fraser 1976). Fletcher (2005: 11) and Sag et al. (2002) call it "Multiple Word Verbs". The term "Phrasal Verb" was called by McArthur (1989: 38). Sroka (1972) states that the term "phrasal verb" is used sometimes as a cover term, including also prepositional verbs. Other grammarians like Parrott (2000) and Crystal (1995) call it "multi-word verb". According to some grammarians, "multi-word verb" is the best name for this linguistic phenomenon to refer to all the forms phrasal verbs can take (verb+ adverb verb+ preposition/ Verb+ adverb+ preposition). When the combination consists of a verb and an adverb, it is called "phrasal verb", e. g. *make up*. When it consists of a verb and a preposition, it is called "prepositional verb", e.g. *deal with*. When it consists of three parts (a verb + an adverb + a preposition), e. g *put up with*, it is called "phrasal-prepositional verb".

There is a huge host of PV definitions, but for this research paper two definitions would be enough. Jepsen (1928) defines phrasal verbs as: "(short) verbs are frequently used in connection with adverbs and prepositions in a way that the meaning of the combination can be in no way deduced from the meaning of the meaning of each word separately, for instance *put in, put off, put out, put up, make out, make for, make up, set*

down, set in, set out, set on, set up..." (Cited in Fraser, 1976:64). This definition means that the separate meanings of the two parts of the phrasal verb ,i.e. the verb and the particle (an adverb or a preposition) cannot help to understand the phrasal verb. The phrasal verb meaning is idiomatic; it is understood as a whole meaningful unit. Therefore, Crystal (1995) states that phrasal verb is semantically a lexeme; that is a unit of meaning that may be greater than a word. Parrott (2000: 108) defines multiword verbs as being "made of a verb (e.g. *come, get, give, look, take*) and one or more particles. Particles are words that we use as adverbs and /or prepositions in other contexts (e.g. *away, back, off, on, out*)". To illustrate his definition, Parrott has given the following examples:

I did not *come to* until several hours after the operation.

I could not *put up with* the noise any longer.

To conclude, a phrasal verb is a compound structure formed of two or three components: a verb + an adverb (phrasal verb) ,e. g. *look up*; a verb + a preposition (prepositional verb), e. g. *look after*; and a verb + an adverb + a preposition (phrasal-prepositional verb), e. g. *look forward to*. Another fact is that the majority of phrasal verbs are semi-idiomatic and idiomatic.

2. 3 Polysemouse PVs

There are many PVs with many different meanings. Kennedy (1967) stresses that different meanings of PVs lead to misunderstanding. Moon (1998) argues that around 5 percent of phrasal lexemes in general are polysemous, which leads to multiple meanings being married to a string of multiple words.

A PV may be polysemouse in the sense that it has both an idiomatic and a non-idiomatic meaning, resulting in a cline from transparent to opaque meaning, or it has more than one idiomatic meaning, hence the learning problem is increased, Cornell (1985). Naoui Khir (2012) describes polysemouse PVs as "ambivalent" PVs, which means multiple meanings and he states that the multiple meanings of a PV depends on their use in the context not on the construction itself. For example: the phrasal verb *pick up*, which is frequently listed with around 20 different meanings in dictionaries: (understand/comprehend, retrieve from the ground, etc.). Therefore, non-native speakers may find these verbs troublesome, Live (1965). McArthur (1989) states that many PVs have different meanings in different contexts. He uses the PV *get up* to illustrate the range of meaning possibilities as follows:

"This PV is intransitive in 'They *got up*', transitive in '*Get* them *up*', means from lower to higher in 'He *got* the child *up* on to the wall', means from far to near in 'One of the other runners *got up* to him and passed him', means accumulate under pressure in 'The engine *got up* steam', means organize or make in 'He can *get up* the plot of a new film in no time at all', and means put on the special clothes in 'They *got* themselves *up* as pirates' " (p.40) [Emphasis in original]. Another example is illustrated by presenting nine meanings of the PV *makeup* in Rundel (2005: 271) :

1. Invent an explanation for something

He *made up* some excuse about the dog eating his homework.

2. Invent a story or poem

That was a good story. Did you *make it up*?

3. Combine together to form a whole

Women *make up* 40% of the workforce.

4. Prepare or arrange something
I'll get the pharmacist to *make* this prescription *up* for you.
5. Make an amount or a number complete
I'm paying £500 and Dave is *making up* the difference.
6. Become friendly with someone again after having had an argument
They argue a lot, but they always kiss and *make up*.
7. Do work you did not do before
Sorry, I'm late. I'll *make up* the time tonight.
8. Produce something from cloth
She bought some fabric to *make up* a jacket.
9. Decorate your face
She takes a long time to *make up* her face in the morning.

Celce-Murcia and Larsen-Freeman (1999), who classify PVs into four semantic categories, indicate that polysemous PVs can have multiple meanings.

2.4 Learners' Difficulties of Translating Phrasal Verbs

Phrasal verbs are a challenging area in learning the English language. Undoubtedly learners face different problems in trying to use them in their speech and writing as well as in translating them. In this section some difficulties related to translation of phrasal verbs are to be reviewed briefly. Learners of English find problems when translating them. They are unable to give correct or appropriate equivalents for them in the target language (TL) that is Arabic, because they are unable to understand and use them, hence they mistranslate them. Ghazala (1995) states that phrasal verbs are difficult for learners to be translated from English into Arabic, because they are "misleading and usually confused with prepositional verbs (i.e. a verb + preposition) which are not idiomatic and retain their direct meaning" (P.138). When applying direct translation to the same verb in two different contexts, there will be translation understanding errors. For examples:

1- "Please, put the book on the table".

أأ يؤأب ÖÜ ÇáßÊÇÈ Úái ÇáØÇæáÉ.

2- "Please, put your coat on".

أأ يؤأب ÖÜ äÚØÝß Úái.

(ibid:138).

The first example translation into Arabic is clearly understood and possible, whereas the second one is ungrammatical and incomplete; something that should come after the preposition (Úái) is missed. The former is a prepositional verb while the latter is a phrasal verb that has an idiomatic meaning that is understood as whole and can be replaced by the one-word verb *wear*, while this verb cannot be used instead of the verb *put* and the preposition *on* in the first example.

*Please *wear* the book the table.

Please *wear* your coat.

Ghazala argues that the mistranslating of phrasal verbs comes from the difficulty of guessing the meaning from the context in most cases, unlike simple words which can be guessed (of course not in all the cases).

The second difficulty in translating English phrasal verbs into Arabic is the multiple meanings of the particle when it is combined with many verbs. Ghazala (ibid) has presented common core meaning for the most common particles (*on, off, away* and *up*), that are combined with certain verbs in English. For example, the core meaning of the particle *on* is:

On: indicates doing something over a period of time continuously when it is combined with verbs such as: carry on, go on = continue, drive on = continue driving, etc. However, when it combines with other verbs, it is difficult to guess the meaning of the new phrasal verb, because it does not have fixed meaning (core meaning). For examples:

On:

1- Go on = continue (الإستمرار) (core meaning)

2- Put on = wear (الارتداء) (non-fixed meaning)

3- Hang on = wait (الانتظار) (non-fixed meaning)

The third important difficulty in translating phrasal verbs is that the same phrasal verb can have different meanings. For example, the phrasal verb *come off* has the following meanings:

1- "Leave a place" (التخلي عن مكان ما), 2- "Succeed" (النجاح), 3- "Take place as planned" (التحقق من الخطة), 4- "To have a result" (النتيجة), 5- "To suffer a result" (النتيجة السلبية), 6- "To fall from something high" (السقوط من مكان عال), 7- "To be able to be removed" (القدرة على الإزالة), 8- "To stop being joined to something" (التفكك), 9- "To stop public performance (of a play)" (التوقف عن الأداء).

The fourth difficulty is that the same meaning can be expressed by different phrasal verbs. For examples:

Leave can be expressed by: *go away, get off/ out, go out, push off* and *buzz off* etc = (التخلي عن/الإفترار).

Invite can be expressed by: *ask in, ask over, ask to, ask over* and *ask up* = (الإفترار).

Visit can be expressed by: *call at, call by, call in, call into, call on* and *call upon* = (الإفترار).

Another cause which makes the translation of phrasal verbs difficult is the non-existence or rare existence of phrasal verbs in the learners' mother tongue. In this case the learners are unlikely to use them; therefore they will be unable to translate them. The Arabic language has similar formations to the English phrasal verbs. Kharma (1997) states: "Arabic also has the same phenomenon (phrasal verb) on a large scale" (P.41). In Arabic, however, the particle that comes after the verb is more frequently a preposition rather than an adverb. Hence, the resulted verb is a prepositional verb, not a phrasal verb. Here are some examples:

Desire, want (أريد), dislike (أبغض), look at (أنظر), Consider, examine (أفكر), judge (أحكم), take care of (أهتم), go to (أذهب), take (something) away (أأخذ), sleep on (أأخذ), Kharma (1997).

Although Arabic language contains this special type of verbs, learners still encounter translation difficulties.

Another problem is that English has various and numerous phrasal verbs, consequently, it is impossible to be all learnt by learners of English. However, learners

have to learn by heart only the most common and the most important ones.

Ghazala (1995: 141-142) confirms that "it is by no means possible for students to know the meanings of all English phrasal verbs..... Nevertheless, they are able to know and to memorize the common widely used phrasal verbs". For example the verb *come* has about sixty phrasal verbs combinations. The common ones are six only:

Come in (الإأ), come across (الإأ), come on (الإأ/ الإأ/ الإأ), come off (الإأ), come out (الإأ), come through (الإأ).

The above-mentioned translation difficulties faced by the learners of English lead to mistranslation of phrasal verbs into the learners' mother tongue.

3. Methodology

3.1 Introduction

The research main objective is to investigate the problem confronted by M.A.1 translation students of English when translating polysemous phrasal verbs into Arabic. This section sheds light on the problems of translating the English phrasal verbs into Arabic. It provides the methodology applied in the research. A translation test was used in the research. Through this test, data will be collected and analyzed in order to measure learners' ability to translate the English polysemous phrasal verbs into Arabic in the right way and to determine the reasons leading to their mistranslation.

3.2 The Test

3.2.1 The Sample

The test was given to fourteen M.A.1 translation students of twenty studying translation in the department of English, Aden University, Yemen. They are seven males and seven females. They have been chosen for this study, because it is assumed that these students possess an adequate linguistic competence in both English and Arabic, and they are supposed to have some knowledge about phrasal verbs.

3.2.2 Description of the Test

The test consists of fifteen English sentences. Each five sentences include one phrasal verb, with different meanings (polysemous phrasal verb). These verbs are *take off*, *make up* and *put out*. They are frequent, but with many meanings (literal and idiomatic) depending on the context. Learners are asked to translate them into Arabic. The test items have different degrees of transparency, that is, each PV in each five sentences has the three types of meaning (literal, semi-idiomatic and idiomatic). These test items were taken from many resources:

2- Longman Phrasal Verbs Dictionary (2000)

3- Rundell, M. (2005). *Macmillan Phrasal Verbs Plus*. Oxford: Bloomsbury Publishing Plc.

4- THE ULTIMATE PHRASAL VERB BOOK.

3.3 Results and Analysis

The tables below present the number and the percentage of the acceptable/right and unacceptable/wrong students' translation for each phrasal verb in all the 15 sentences, in addition to the number and the percentage of the blanks. The typical translation of each phrasal verb in the second column of the table is taken from Al-Murad dictionary (1978), which is an English-Arabic dictionary. The students' translations of the phrasal verbs were taken from an Arabic-English dictionary retrieved from the Internet Site:

[/http://www.tbceb.net/dic2](http://www.tbceb.net/dic2).

The number of the sentences in the test are (15 x 14 students = 210). The number of acceptable/ correct translations of the PV is (102, 48.57%), the number of the unacceptable/ wrong translation is (95, 45.24%), and the number of blanks is (13, 6.19%). The details of the correct, incorrect and blanks translations of each PV in each item are shown in the following five tables. The students' correct / acceptable translations are put at the beginning of the third column, and followed by the incorrect translations.

3. 3. 1 The Students' Translation of the Polysemous Phrasal Verb *Takeoff* in the First Five Sentences

Table (1): The correct, incorrect and blank translations of the phrasal verb *take off* in first five sentences

The sentence	Correct/ acceptable sentence translation	Students' translations in Arabic and their equivalents in English (PVs or one-word verbs)	No. of students	%
1- <u>Take</u> your coat <u>off</u> and set down.	اخذ معطفك وجلس	Correct (14): اخذ = take off	13	92.86%
		اقلع = take off (informal Arabic)	1	7.14%
		Incorrect: (0)		
		Blank	0	0%
		Total	14	100
2- Some local trains have been <u>takenoff</u> , as there was no demand for them.	تم إيقاف توقفت بعض القطارات المحلية لعدم الحاجة لهم.	Correct (2): تم إيقافها = have been stopped (taken off) توقفت = have stopped (took off)	1 1	7.14% =
		Incorrect (12): غادرت = have left	4	28.59%
		تم مصادرتها = have been confiscated	2	14.29%
		رحلت = have departed	1	7.14%

3- I <u>tookoff</u> three kilos last week.	أُخذت = have been taken	1	=
	أُقلت = have been closed	1	=
	مشيت = have walked	1	=
	تُحذف = have been cancelled	1	=
	بقاء القطارات = remaining of the trains	1	=
	Blank	0	0%
	Total	14	100%

4-He is very funny when he <u>takesoff</u> Charli Chaplin.	Correct (3):		
	أُقصت/تُقصت	تخلصت = I took off, got rid of	1 7.14%
	تخلصت	أُقصت من وزني = I took off	1 =
	ثلاثة كيلو من وزني	خسرت = I lost	1 =
	الأشروع الماضي.	Incorrect (10):	
		أُخذت = I bought	4 28.58%
		قطعت = I walked	4 =
		مشيت = I walked	1 7.14%
		أُبعدت = three kilos have been kept away (passive)	1 =
		Blank	1 7.14%
	Total	14 100%	
5- What time does the	Correct (7):		
	بيدو مسلي عندما يقاد تشارلي	يقاد = He imitates = takes off	7 50%
	Incorrect (6):		

plane takeoff?	تسألين .	يتنحل = impersonate	1	7.14%
		التقى = He met	1	=
		رافق = He accompanied	1	=
		يغادر = He leaves	1	=
		شاهد = He watched	1	=
		يأخذ = He takes	1	=
		Blank	1	7.14%
		Total	14	100%
	منى تطلع، تغادر الطائرة؟	Correct (14):		
		تطلع = takes off	10	71.43%
		تغادر = leaves	4	28.57%
		Incorrect: (0)		
		Blank	0	0%
		Total	14	100%

From the above table, it can be stated that the students gave different translations for the polysemouse phrasal verb *take off* in the different sentences. In sentence (1): *Take* your coat *off* and set down, (13) students out of (14), (92.85%) gave the right semantic and stylistic translation (ÇÍÁÚ) for the verb *take off*, because the sentence and the PV are more frequent. The second translation (ÇPÁÚ) is considered correct in informal Arabic. It is used much in Egyptian dialect. In sentence (2): Some local trains have been *taken off*, as there was no demand for them, only (2) students out of (14), (14.29%) gave the correct two passive and active translations, respectively: (Êã ÄíPÇÝ ÇÁPØÇÑÇÊ) = the trains have been stopped) and (ÇÁPØÇÑÇÊÊæPÝÊ = the trains have stopped). Twelve students (85.71%) gave unacceptable and wrong translations. (5) of them presented the translation (ÑÍÁÊ =deported, ÛÇĨÑÊ=left), (2) students gave the passive form translation(Êã äÖÇĨÑÊ ÇÁPØÇÑÇÊ = trains have been confiscated). (3) students gave the wrong passive

translations (أُتِمَّ = to be taken, أُغْلِقَ = to be closed, =إُلغِي to be cancelled). One student translated the phrasal verb into (أُغْلِقَ = the trains have driven). The last student used the wrong transposition from a verb to a noun (بَقِيَ = remaining). Although all the students depended on the context of the sentence, only two could give the precise translation of the PV, because it has an idiomatic meaning in this sentence, consequently, they depended also on their first language- Arabic to analyze the PV into its constituent parts *taken* and *off* (which denotes to put something away). In sentence (3): I *took off* three kilos last week, only (3) students used the correct translation, because the verb part *took* is idiomatic, while the particle *off* is somehow literal, hence the outcome is a semi-idiomatic PV. (2) students used the formal Arabic translations (أُتِمَّ/أُغْلِقَ = I took off). The third student used the informal Arabic word (أُغْلِقَ = I took off, lost). The other (11) students (78.57%) presented unacceptable translations. (4) students used the verb (أُشْرَيْتُ = I bought), because they depended on informal Arabic and the English sentence does not necessarily contain the phrase *of my weight* like the Arabic equivalent (أُشْرَيْتُ = I bought). When we speak about the activity of *buying* in Arabic, we use the verb *take*. (4) students used the verb (أُتِمَّ = I took). They only translated the verb literally, that is they only translated the verb *took* and neglected the translation of the particle *off*. The context made them bring unacceptable translation. They also understood that the noun phrase *three kilos* denote distance, not weight. It is the same explanation in using the translation (= أَمْشَيْتُ I walked), which was used by (1) student. In sentence (4): He is very funny when he *takes off* Charli Chaplin, (7) students (50%) presented the correct Arabic translation (= إِطْلَقَ). This moderate correct translation refers to that these students depended on context, because they know that Charli Chaplin is a comedian, and the adjective phrase *very funny* helped them too. (6) students gave unacceptable semantically and syntactically translations. These translations are: (أُغْلِقَ) = he impersonates, (أُغْلِقَ) = he leaves, (أُغْلِقَ) = he takes, (أُغْلِقَ) = he met, (أُغْلِقَ) = he accompanied, (أُغْلِقَ) = he watched). The first three translations are semantically wrong because they do not mean the phrasal verb meaning, *takes off*. The other three are also syntactically wrong, because they are in the past tense. There is one blank answer. In sentence (5): What time does the plane *take off*?, all the students (14) translated the PV correctly. (10) of them used the Arabic word (أُغْلِقَ = takes off), and the other (4), used the word (أُغْلِقَ) = takes off). This complete right answer is as a result that the sentence itself is frequent, and in Arabic we only use these two words to express plane departure.

3. 3. 2 The Students' Translation of the Polysemous Phrasal Verb *make up* in the Fourth Five Sentences

Table (2): The correct, incorrect and blanks translations of the phrasal verb *make up* in fourth five sentences

the sentence	Correct/ acceptable sentence translation	Students' translations of the PV in Arabic and their equivalents in English (PVs or one-word verbs)	No.of students	%
1- She bought some fabric to <u>makeup</u> a jacket.	اشترت بعض القماش لتصنع لتخيط جاكيت.	Correct (11):		
		كصنع = to make, make up	8	57.14 %
		تخيط = to sew	3	21.43 %
		Incorrect(3)		
		تعمل = to work	1	7.14 %
		تزين = to adorn	1	=
		تلبس = to dress, wear	1	=
		Blank	0	0 %
		Total	14	100
2- They argue a lot, but they always kiss and <u>makeup</u> .	إنهم يتجادلون كثيرا، لكنهم سرعان ما يتبادلون القبل ويتصالحون.	Correct (7):	7	50 %
		يتصالحون = to make up, reconcile		
		Incorrect (6):		
		يتصافحون = to shake hands	1	7.14 %
		يتحابون = to love each other	1	=
		يسلمون على بعضهم البعض other	1	=
		متآلفون = harmonic	1	=
	متعاونون = co-operative	1	=	
3- She takes a		يحبون المكياج = to like the make- up	1	=

long time to <u>makeup</u> her face in the morning.		Blank	1	7.14 %
		Total	14	100 %
4-I will get the pharmacist to <u>make this</u> prescription up for you.	تستغرق وقتاً طويلاً لكي تضع المكياج. تزين. <u>تجمل</u> وجهها بالمساحيق في الصباح.	Correct (13): تضع (المكياج) = to make up her face	8	57.14 %
		تزين = to adorn her face	3	21.43 %
		تجمل = to beautify her face	2	14.29 %
		Incorrect (1): تظهر (نفسها) = to show up (herself) morning	1	7.14 %
		Blank	0	0 %
	Total	14	100 %	
5- My daughter still has not <u>madeup</u> her mind about which college to attend.	سأجعل الصيدلي يحضر / بعد/يصرف لك هذه الوصفة الطبية	Correct (7): يحضر =to make up prescription	4	28.58 %
		بعد = to prepare prescription	1	7.14 %
		يصرف = to give prescription	2	14.29 %
		Incorrect (5): لعمل ذلك عنك = to do that instead of you	1	7.14 %
		يشرح = to explain prescription	1	=
		يصنع = to make prescription	1	=
		يأخذ = to take prescription	1	=
	ليكتب هذه الوصفة prescription	1	=	

		Blank	2	14.29 %
		Total	14	100 %
	لم تقرر ابنتي بعد فيما يخص الكلية التي تريد الالتزام إليها.	Correct (6):		
		Made up her mind, تقرر = decide	6	42.86 %
		Incorrect (8):		
		(ترتب (أفكارها) = Arrange her ideas	2	14.29 %
		تضع (رأيها) mind = Put her opinion	1	7.14 %
		تتخذ (رأيها) = Take her/opinion mind	1	=
		متردد reluctant =	2	14.29
		محتال confused =	1	7.14 %
		متحبط floundered =	1	=
		Blank	0	0 %
		Total	14	100 %

From the above table, it can be stated that the students gave different translations for the polysemouse phrasal verb *make up* in the different sentences. In sentence (1): She bought some fabric to make up a jacket, (11) students (78.57%) gave correct translations. (8) students used the verb (ÉÖäÚ = make up or produce), and the (3) others used the verb ÉÍØ = to sew) because the PV has a literal meaning in this context. In addition the sentence clues *fabric* and *jacket* helped these (11) students to bring this correct Arabic translations. Although the other (3) students depended on the context, they produced informal unacceptable translations ÉÚää , = to work, ÉÒíä = to adorn, ÉáÈÓ = to dress, wear). In sentence (2): They argue a lot, but they always kiss and *make up*, (7) students (50%) presented the correct translation (íÊÖÇÁÍæä = they make up/ reconcile), although the PV is idiomatic. The context words (argue, a lot, kiss) might helped them to guess the exact translation. (3) students used unacceptable translations (íÊÖÇÝÍæä = they shake hands, íÊÍÇÈæä = they love each other, íÓääæä Úái ÈÚÖ = they greet each other). (2)

students used two different word class translations, i.e. they used two adjectives (āĒĀáÝæä = harmonic and āĒÚÇæäæä = co-operative). (1) student did not understand the whole sentence, so he/she considered the PV *make up* as a noun. He/she translated it as (íĒæä ÇāāβíÇĪ = they love make-up). (1) student avoided the answer. In sentence (3): She takes a long time to *make up* her face in the morning, (13) students (92.86%) presented the correct/acceptable translations. (8) of them used the translation (ĒÖÚ ÇāāβíÇĪ = to make up her face), (3) used (ĒÖíä æĪāÇ = to adorn her face) and the other (2) used (ĒĪāä æĪāÇ = to beautify her face). These correct translations are as a result that the sentence is frequent and the PV is used in Arabic as a noun, with the same pronunciation (āβíÇĪ = make-up (n)). In sentence (4): I will get the pharmacist to *make* this prescription *up* for you, (7) students (50%) gave correct translations. (4) of them used (íÖÑ = to make up/prepare), (1) of them used (íÚĪ = to make up/prepare) and the other two presented a frequent word in Arabic, used for preparing prescriptions (íÖÑÝ = to give). The context word clues (pharmacist and prescription) helped these seven students to guess the exact translations. (5) students (35.71%) presented unacceptable translations for different causes. One translation (íÖäÚ = to manufacture) is a literal translation of the one-word verb *make*, another translation (íĀĪĎ = to take) is as a result of the influence of Arabic. In the activity of *buying*, we use the word (íĀĪĎ = to take) in the sense of *buying*. The three other unacceptable translations (íÖÑĪ ÇāæÖÝÉ = to explain the prescription, íβĒÈ ÇāæÖÝÉ = write the prescription, áÚāá Ďáβ Úäβ = to work this instead of you) are as a result of misunderstanding of the whole sentence. In sentence (5): My daughter still has not *made up* her mind about which college to attend, (6) students (42.86%) gave the correct semantic and stylistic translation (ĒĔĔĔ). (4) students might have been misled by the word *mind*, so they gave unacceptable translations (ĒĔĔĔ ĀÝβÇÑāÇ = to arrange her ideas (2), ĒÖÚ ÑĀíāÇ = to put her opinion/ mind, ĒĒĪĎ ÑĀíāÇ = to take her opinion/ mind). (4) students used three adjectives to express the PV (āĒÑĪĪÉ = reluctant, āĪĒÇÑ = confused, āĒĪÈØÉ = floundered).

3.3.3 The Students' Translation of the Polysemous Phrasal Verb *put out* in the Fifth Five Sentences

Table (3): The correct, incorrect and blanks translations of the phrasal verb *put out* in fifth five sentences

The sentence	Correct/ acceptable sentence translation	Students' translations of the PV in Arabic and their equivalents in English (PVs or one-word verbs)	No. of students	%
1- It was two hours before the fire was	استمر الحريق ساعتان قبل أن تطفئ.	Correct (10): إطفاء = was put out	6	42.86%

2- Sofia really put herself out to make her new daughter-in-law feel welcome.	إطفاءه/ تخمد إخماده.	إخماده = was put out/ extinguished	4	28.58 %	
		Incorrect (4):			
		قيل ما توقفت النار = before the fire was stopped	1	7.14	
		اندلعت النار = the fire broke out	1	=	
		كانت النار مشتعلة = the fire was burning	1	=	
		وقع الحريق = the fire happened	1	=	
	Blank	0	0%		
	Total	14	100		
	بذلت صوفيا قصارى جهدها استخدمت كل قواها من أجل إسعاد زوجة ابنها (كنتها).	Correct (1): بذلت صوفيا قصارى جهدها استخدمت كل قواها من أجل إسعاد زوجة ابنها (كنتها).	Correct (1):		
			بذلت جهدا = she put herself out/ made an effort	1	7.14 %
Incorrect (12):					
عدت نفسها = she prepared herself			1	=	
أرهقت نفسها = she exhausted herself			1	=	
وضعت نفسها عند مستوى المسؤولية = she put herself in responsibility			1	=	
استعدت = she made herself ready/ braced					
خرجت = she went out, exited			1	=	
أخذت وقتا = she took time			1	=	
رحلت = she departed			1	=	
خرجت لاستقبال = she went out to receive	1	=			
وضعت نفسها خارجا outside	1	=			
	2	14.29 %			
وضعت نفسها بعيدا = she put herself away	1	7.14 %			

3- Eric really put Bill out when he asked him for a ride to the airport at 3:00 in the morning.	أزعج أيريك بيل عندما طلب منه أن يوصله إلى المطار في الساعة الثالثة صباحاً.	كانت في الخارج = she was outside	1	=
		Blank	1	7.14 %
4-The publisher is planning to put a new magazine out that will appeal to teenage girls.	بخطط الناشر بإصدار/ بأن يصدر بأعداد/ بأن يعد مجلة جديدة تهتم بشئون الفتيات المراهقات	Total	14	100 %
		Correct: (0)		
		Incorrect (11):		
		أخرج أيريك بيل = Eric embarrassed Bill	1	7.14 %
		أحبط أيريك بيل = Eric thwarted Bill	1	=
		أيقض أيريك بيل = Eric woke Bill up	1	=
		ودع أيريك بيل = Eric saw Bill off	1	=
		أسعد أيريك بيل = Eric pleased Bill	1	=
		نقل أيريك بيل بالسيارة = Eric took Bill by car	1	=
		جعل أيريك بيل محرجاً = Eric made Bill awkward	1	=
		لم يستجب أيريك لطلب بيل = Eric did not respond to Bill' request	2	14.29 %
		جعل أيريك بيل يرفض السفر = Eric made Bill refuse travel	1	7.14 %
وضع أيريك بيل خارجاً = Eric put Bill outside	1	7.14 %		
Blank	3			
Total	14	100 %		
Correct (5):				

5- One patient later claimed that they had not put him outproperly before his operation.	أدعى احد المرضى بأنهم لم يخرجوه بشكل مناسب قبل إجراء العملية	بإصدار/بأن يصدر = to put out/ issue	4	28.57 %
		بأعداد = to prepare	1	7.14 %
		Incorrect (7):		
		بإنشاء = to establish	4	28.57 %
		بتوزيع = to distribute	1	7.14 %
		بتخطيط = to plan	1	=
		بجعل مجلة تهتم بشئون المراهقات = to make a magazine tend to teenage girls	1	=
		Blanks	2	14.30 %
		Total	14	100 %
		Correct (2):		
		بصدر = put out/ mmb	2	14.29 %
		Incorrect (10):		
		بجهز = prepare	2	=
		لم يضعوه بشكل مناسب = they did not put him appropriately	3	21.43 %
		بفحص = examine	1	7.14 %
		بحضن = prepare	1	=
		بعتني = take care of/ tend	1	=
		الايخرجوه = not to get him out	1	=
		قد يتوفي = he may die	1	=
		Blanks	2	14.29 %
	Total	14	100 %	

From the above table, it can be stated that the students gave different translations for the polysemouse phrasal verb *put out* in the different sentences. In sentence (1): It was two hours before the fire was *put out*, (10) students (71.43%) gave correct translation, either by using the verbs (ÊØÝÆ = was put out, ÊĪĭ = was put out/ extinguished), or using the nouns (ÅØÝÇÁ = putting out, ÅĪĭÇĪ = putting out/ extinguishing), because the sentence is frequent and also the context helped them to guess the correct meaning. (3) students translated the PV in an opposite way (ÇăĭáÚÊ ÇăăÇÑ = the fire broke out, ßÇăÊ ÇăăÇÑ äÔÊÚáÉ = the fire was burning, æÞÚ ÇăĪÑĭÞ = the fire happened). These three students might have concentrated on the meaning of the particle *out*, which denotes breaking out something (disease, fire ... etc). (1) student depended on Arabic vocabulary, so he/she used the verb used in Arabic (ÊæÞÝÊ ÇăăÇÑ) = the fire was stopped) that expresses *putting out* the fire. This word is semantically possible, but it is not stylistically. In sentence (2): Sofia really *put herself out* to make her new daughter-in-law feel welcome, only (1) student (7.14%) gave the correct translation semantically and stylistically (ÊĐáÊ ĩăĪÇ = she put herself out/ made an effort). (3) students gave three acceptable semantically translations, but unacceptable stylistically, because these different stylistic expressions are used in Arabic (ÚĪÊ äÝÓâÇ = she prepared herself, ĀÑăÞÊ äÝÓâÇ = she exhausted herself, ÇÔÊÚĪÊ = she made herself ready/ braced). (1) student gave paraphrased translation (æÖÚÊ äÝÓâÇ Úăĭ äÔÊæĭ ÇăăÓÆæáĪÉ = she put herself in responsibility. (8) translations are unacceptable, because the students depended on their L1 (Arabic), hence they gave literal translations as follows: (ĪÑĪÊ = she went out, ÑĪáÊ = she departed, ĪÑĪÊ áÇÔÊÞÊÇá (ßăÊâÇ) = she went out to receive (her daughter-in-law), æÖÚÊ äÝÓâÇ ĪÇÑĪÇ = she put herself outside, æÖÚÊ äÝÓâÇ ÈÚĪĪÇ = she put herself away, ßÇăÊ ÝĪ ÇăĪÇÑĪ = she was outside, ĀĪĐÊ æÞÊÇ = she took time). There is one avoidance. In sentence (3): Eric really *put Bill out* when he asked him for a ride to the airport at 3:00 in the morning, all the students were not able to give the correct translation, because the PV is idiomatic and the sentence is infrequent. Therefore, they depended on context and gave unacceptable translations (See the table above). Moreover, there are three blanks. In sentence (4): The publisher is planning to put a new magazine out that will appeal to teenage girls, (5) students (35.71%) gave correct translations. (4) used the verb and noun (ÅÖĪÇÑ, ÈĂă ĩÖĪÑ = to put out/ issue) and one student used the Arabic noun (ÈĂÚĪÇĪ = to prepare). (4) students gave the translation (ÈĂăÔÇÁ = to establish); (3) students used the words (ÈÊĪØĪØ = to plan/ ÈÊæØĪÚ = to distribute/ ÈĪÚá = to make) a magazine. These are not exact translations of the PV *put out* in this sentence. There are two blanks. In sentence (5): One patient later claimed that they had not *put him out* properly before his operation, only (2) students (14.29%) presented the correct translation for the PV (ĭĪÑ = put out/ numb), because the verb is idiomatic in this sentence and the sentence is infrequent. The context of the sentence made (5) students bring unacceptable translations (ĭĪÒ = prepare, ĭÝĪÕ = examine, ĭĪÕÑ = prepare (2), ĭÚÊăĭ = take care). (4) students used literal translations. (3) used the phrase (ăă ĩÖÚæă ÈÔßăă äăÇÔÊ = they did not put him appropriately) and (1) student used (ÇăÇĭĪÑĭæă = not to get him out). (1) student did not understand the whole sentence, so he presented the translation (ÞĪ ĭÊæÝĭ = he may die).

3. 4 Discussion

This research has concentrated on English Arabic translation. It has focused on translation of polysemous idiomatic phrasal verbs, which any translator can meet very frequently. The main purpose of this study is to investigate the role of the context in helping the M.A. 1 translation students of English in translating polysemous idiomatic phrasal verbs from English into Arabic. The findings indicate that the students actually confront considerable difficulties in their process of translating polysemous idiomatic phrasal verbs. In the following lines, we are going to answer the two research questions listed at the beginning.

a) Does the linguistic context help students in translating polysemous idiomatic phrasal verbs successfully?

b) Are the literal polysemous phrasal verbs translated more easily than the idiomatic polysemous phrasal verbs?

In answering the first question, it can be stated that the context did not help the M.A. 1 translation students successfully, because from 210 sentences (14 student x 15 sentences) only 102(48.57%) sentences are correct.

With respect to the second, it can be concluded that there are some sentences that contain literal phrasal verbs, which can be translated easily. The phrasal verbs in the following sentence are literal, because they have a direct / denotative meaning, that is, their meanings are composed of the meaning of both the verb and the particle. For examples:

1- *Take* your coat *off* and sit down. (Frequent sentence and literal PV = to take the coat away over a person's body). It is translated correctly by (14) students (100%).

2- What time does the plane *takeoff*. (Frequent sentence). It is translated correctly by (14) students (100%).

3- She bought some fabric to *makeup* a jacket. (Literal PV = to manufacture a jacket from a fabric). It is translated correctly by (11) students (78.57%).

4- It was two hours before the fire was *putout*. (Frequent sentence). It is translated correctly by (10) students (71.43%).

Therefore, when the PVs are used in their core, direct, descriptive meaning, they can be translated even without context. Moreover, when the sentences are frequent, they are translated easily, even if the phrasal verb is idiomatic.

The number of correct translations in these four frequent and literal sentences is (49, 87.5%) of (56) translations (14 students x 4 sentences = 56).

On the other hand, the phrasal verbs in the other (11) sentences are semi- idiomatic and idiomatic. The total number of the translations is (14 students x 11 sentences = (154). The total number of the correct translations is (53, 34.41%), and the number of the incorrect translations is (154-53= 101, 65.59%). This high percentage of incorrect translations indicates that context does not help students in translating idiomatic PVs successfully. They are translated well when they have literal meaning and/ or put in frequent sentences.

To conclude, learners of English are unable to translate the English phrasal verbs into Arabic successfully because they do not know their meanings in the source language. In other words, a translator cannot understand the meaning of what is unknown, unfamiliar, and unclear.

3. 5 Conclusion and Recommendations

This research paper has investigated an important problem in English-Arabic translation. It is the translation of polysemous phrasal verbs, which are encountered frequently by a translator. The main purpose of this study is to investigate the translation difficulties of polysemous phrasal verbs encountered by the M.A. 1 translation students.

The findings indicate that the translation students confront considerable difficulties in their process of translating polysemous phrasal verbs. That is, They are unable to translate these verbs found in context from English into Arabic successfully, especially when these verbs are idiomatic, because they do not know the exact idiomatic meanings of them.

In order to overcome this translation problem, students must have much exposure to phrasal verbs with different meanings in different activities in different contexts, until the meanings of these verbs become frequent and understood easily even without context, that is, to be learnt by heart. Another important solution for this problem is that the students should concentrate on the most frequent phrasal verbs that have polysemous meanings, because it is impossible to learn by heart all or the majority of the phrasal verbs. In addition to the above solution, students should use specialized dictionaries, that is phrasal verbs dictionaries, either monolingual or bilingual dictionaries, to help them choose the precise meaning of the idiomatic polysemous phrasal verbs.

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**TONI MORRISON'S REALISM IN
*SONG OF SOLOMON***

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Toni Morrison contributes significantly to the debate about the canon of American literature in general, and in particular, its underlying discourse of what she calls the, “dark, abiding, signing Africanist presence.”¹ She uses 'Africanism' as a term of denoting the undercurrent of blackness in American literature and culture, on the other hand, and as a term for designating the unspeakable in discourses, about class, sexuality, issues of power and domination on the other. The Metaphor she employs most prominently is that of the map that needs to be redrawn in order to lay bare the intellectual legacy of the African-American in the United States, an Endeavour that she compares to “the original charting of the New World.”² Her early writings and volumes are dazzling pieces of scholarship, thoughtful and provocative analyses of the presence of African- American characters, themes, language and structure in American literature. They are grounded in African-American criticism and have turned out to be a persistent call to arms answered by an array of scholars. In “Unspeakable Things Spoken” Morrison propagates a three-fold strategy of literary theory. First, she says there is a need for a conceptual model “that truly accommodates Afro-American literature”³ which means one that is based on African American culture, history and artistic production. The second strategy is to examine and reinterpret the canon for “the unspeakable things spoken”, which is a search for the ways in which Afro-Americans have been represented, depicted and used in American literature, and the ways in which they have influenced the language and structure of this literature. It is a 'search for the ghost in the machine', as Morrison calls it. This awareness leads to the third point: relying on the close analysis of the language, critics should examine contemporary literature for Afro-American traces, which is a task that includes of the particularly black features in Afro-American literature itself. In *Playing in the Dark*, her emphasis on this second goal is clearly stated:

I wanted to identify those moments when American literature was complicit in the fabrication of racism, but equally important. I wanted to see when literature exploded it and undermined it...Much more important was to contemplate how Africanist personae, narrative, and idiom moved and enriched the text in self-conscious ways to consider what the engagement meant for the work of the writer's imagination.⁴

Morrison's contribution, however, gained significance because her status as a widely acclaimed author gave her access to the public limelight, while her status as a

Professor of American literature gave her the academic credibility that allowed her to be persuasive, provocative and the polemic at the same time. Morrison is concerned with the definition of the American literature whether it reflects an eternal, universal or transcending paradigm – a paradigm that separates it clearly and unequivocally Chicano or African-American or Asian- American or Native American literature, and one that defines it, as she says, as the protected preserve of the thoughts and works and analytical strategies of white men. She sees evidence on an incursion of third world or so-called minority literature into a Eurocentric stronghold, which threatens power structures and leads to an upheaval of existing norms. That is why she says, “Canon defense is national defense. Canon debate, whatever the terrain, nature and range... is the clash of cultures.”⁵ Her example for this canon debate about the significance of race and colour is in which she traces the moment of recognition in America when whiteness became ideology. The great value of Morrison's literary criticism lies in its playfulness. She draws upon all registers of her writer like skills to combine persuasive argumentation with often graphic, sometimes drastic metaphors:

I am made melancholy when I consider that the act of defending Eurocentric Western posture in literature as not only 'universal' but also 'race free' may have resulted in lobotomizing that literature and in diminishing both the art, and the artist. I like the surgical removal of legs so that the body can remain enthroned, immobile, static – under house arrest, so to speak.”⁶

As Toni Morrison established her place within the American literary canon, her writing has begun for the most part well received both, by critics writing for popular culture and those writing for academics. The numerous accolades and awards honoring Morrison for her literature, testify to her importance as one of the most prolific and talented writers of twentieth and twenty-first centuries. Critical responses to Morrison's work focus on her audience, stylistic technique, major themes and explore the role she plays as a precursor to the new voices in American literature, specially, in Afro-American women's literature, given her instrumental influence in the Black Women writer's Renaissance in the last decades of the twentieth century and as a book editor. The critical response is also informed by the critics' need to categorize Morrison as a black woman writer, African-American writer, American writer, woman writer and critic. Whether in fiction or non-fiction, Morrison focuses her writing on a variety of topics including the intersections of race, class, gender, questions of home and place, the connection between the individual and the community, self definition, and the importance of cultural, familial and individual history, or rememory and connections between and nurturing roles of, Afro-American folk culture and black cultural beliefs across the Diaspora. Throughout her work, she examines a number of themes including justice, love, power, death and betrayal.

The most complicated and controversial manifestation of Morrison's double vision is her portrayal of the black family. While Morrison writes primarily about the need for family and community to nurture and sustain the individual, she never valorizes the traditional structure, which for the majority of whites and blacks in America until very recent times consists; major studies have shown, of two parents and their children. Instead, Morrison chooses to consistent, almost systematically, dissect the nuclear structure. However, what may appear to be Morrison's fictional resistance to sociological and

historical reality could more accurately be characterized as a historical revision of the black family. "Indeed the current theory among historians and sociologists of the black family is that characterize the black family as predominantly nuclear, are flawed because they generally end up comparing black families to the norm of the white family, a methodological approach, that at least one sociologist characterizes as apples and oranges."⁷ There is a surfeit of evidence suggesting that the black families are unique, and while they may approximate those of white families, they are different in composition, structure and dynamics over the life cycle of the family unit.

Morrison justifies their leaving as a means of transcendence, especially in *Song of Solomon*, "I chose the man to make that journey because I thought he had more to learn than a woman would have."⁸ In allowing the father to freedom, Morrison creates families that do not conform, nor aspire to the nuclear family dream. So unusual, so compelling are Morrison's fictional families, they serve to effectively challenge, one of America's most cherished institutions.

Song of Solomon offers three portraits of women whose initiation experiences fail because their families have not prepared them for the transition into fruitful maturity. Each of the three defines herself according to the standards and desires of a beloved man: Pilate lives her entire life in her misapprehension of her father's messages; Hager dies because she cannot be the kind of the woman Milkman desires; and Corinthians abandons the self image she has cherished for her lifetime to find menial work in a white controlled world and to find sexual release with a man who demands that she should submit completely. Of the three, only Corinthians has any chance for even modified happiness. Corinthians' slim chance makes *Song of Solomon* Morrison's least despairing portrait of the black woman's condition.

In her fiction, then, Morrison united her theme, the exploration of love, and a traditional device, the initiation motif, along with a series of brilliantly dramatized foreshadowing events, skillfully made frames and splendid characterizations. The resulting novels are compelling statements of the failure of human values. The inversion of a traditional motif – that is, the treatment of the failed initiations – is successful, its effect devastating. The achievement is remarkable, making it clear that Toni Morrison is, indeed, a major American novelist.

The complex range of emotions with which Morrison constitutes a tenuous balance between negation and affirmation of selfhood and place within the community, is commendable. Her characters waver within the contradictions and ambiguities of desire and repression, control and chaos, attraction and repulsion, connection and withdrawal. Within this atmosphere of irresolution, despair seems to negate all hope for renewal. Pecola is victimized in insanity: Sula is ostracized into inertia and death: Pilate must recreate a world apart: Jadine is repulsed by a mythic past and Sethe is marooned in doubt. Each character is unable to find and make a fully realized self and place because each has been in some way warped by communal circumstances. However, each circumstance brings a measure of affirmation which points to the potential cultural regeneration. In depicting, a totality of communal emotions and experience, Morrison's novels demonstrate that the community is a multiple, refractory space within each self, which, as it dispossesses and nurtures, deceives and instructs, assails and comforts, serves as the

ultimate touchstone in the search for self and place.

Milkman's flight has restored his sense of community because not only does the myth open out his family's history but also, as he later realizes, to recover names was a way to pierce the invisibility that history had imposed on them. He read the road signs with interest now wondering what lies beneath the names. The Algonquians had named the territory he lived in Great War, *michi gami*. *Song of Solomon* about the search for identity of a young black boy, it also provides a critique of male dominance. The black women such as Ruth, Lena and Corinthians are all baby dolls whose lives are controlled by men who surround them. It is only Pilate, the unusual black woman, who creates a world of her own where men have the least chance to interfere. Being isolated from the mainstream life and rejected by black man, Pilate knows better than any other character her place as the black woman in the larger world. However, it is Sethe, the protagonist of *Beloved*, who expresses the black feminist consciousness in a significant way. Based in slavery, Sethe realizes her life as less than that of an animal. She learns that the white masters are trampling her womanhood and motherhood on. As a result, she flees and commits a heinous crime of killing her baby-girl to protect her from the evil of white racism, sexism and slavery.

Interestingly, Morrison projects the sexual and marital problems of her black women characters. Morrison is equally concerned dead about what her characters do not have, as well as what they have. In most of Morrison's novels, the black man is depicted as a weak man who is incapable of living with dignity and respect. It is only Macon Dead second and third in *Song of Solomon*, and the doctor father of Ruth and Joe Trace who are prominent black males. However, they are tyrants and not protectors of their women. The authoress goes much deeper into the very roots of racism and sexism in a subtle way and reveals the ideological basis of these pernicious social evils. Moreover, to bring them out effectively, she digs out the legends, myths, folk stories and folk songs of African-Americans. She never uses the same pattern and themes for all her novels. She brings out a variety of experiences of black life to create the black world in which we find feminist consciousness. When it becomes difficult to define women, it must be so with men also. Moreover, it is difficult to say sometimes that who oppresses whom. It is not always the men who leave women, it could be the around way also. When structures collapse, what is left behind is merely relationships, attitudes and feelings – sometimes seething rages and other times cool heads. The analysis of Morrison's characters shows that they are in constant state of flux, fluctuating and flexible. In the analysis of Morrison's novels in the post structuralism framework, the important aspect that emerges is that the character as knowable, as self, collapses and it becomes relational, fluctuating, ever in a flux, resisting a negative or a positive reading. Hence, it gives rise to circularity of experiences and plurality of roles. The role shift de-structures the man-woman static role construct and destabilizes the man-woman dichotomy. Hence, oppression is not gender specific, it is again in state of flux, ever changing, and therefore, no one could permanently label anybody as the oppressor, male or female. There are more motherly fathers than motherly mothers and so too are there more fatherly mothers than fathers are. The interchangeability of roles de-centres the role structure and thus collapses the man-woman biological divide in social roles. There can only be biological difference between men and women. Hence, man

woman dichotomy as to social roles becomes untenable.

Morrison's novels are not about individuals only; historical context cannot be denied in them, whether it is the place and role of Afro-American women or the horrific institution of slavery and its aftermath, or the mass movement to the urban North from the South, or the depression years and after. Her interest lies in Afro-Americans and their history, and even when she deals with poverty is their deprivation she discusses for not many whites enter her texts. Perhaps Morrison shares the predicament of writers from other oppressed groups who concentrate more on issues of immediate concern over larger universal ones like class. We find that the central tension of the text emerges from the significant roles the protagonist must assume in charging the direction of a life that must skirt a 'bad faith and falsehood' and be steeped in the existential responsibility to act, to express an effort of the will or a freedom of the will. Milkman's ultimate task is to achieve a strong and centred sense of self, a self that accepts the responsibility for his past and reaches out in love for others. Morrison was interested in making the theme of her novels as how and why we learn to live this life intensely and well. Morrison makes this explicit through the lessons Milkman learns directly and indirectly from his family. Thus, Milkman begins his life with the experience that every member brings to him, to assess the lessons he must learn, accept or reject. Significantly, Ruth's nursing of Milkman also simultaneously meets her maternal need to nurse and nurture. We can say that in *Song of Solomon*, Morrison looks more expansively at her treatment and characterization of the female character through the complex theme of motherhood, of woman as mother; by exploring further the roles of woman as nurse and woman as nurturer. Clearly enough, the implication here is that the woman is more than maker of children, a label that could easily be appended to such Morrison mothers as Pauline, Geraldine and Hannah, who seem to have no time, no quality time for their children aside from obligatory care. Ruth is their polar opposite. She lives for her children, especially Milkman, and gains completely personal satisfaction from them, in spite of the fact that Milkman later perceives her as perverted and sullyng. Among all other themes of the novel, 'flying' is one of the main streams of Morrison's male characters. Morrison herself spoke on this theme eloquently:

Flying is the central metaphor in "Song" – the literal taking off and flying into the air, which is everybody's dream. My children [both boys] used to talk about it all the time – they were amazed when they found they couldn't fly. They took it for granted that all they had to do was to jump up and flap their arms. I use it not only in the African sense of whirling dervishes and getting out of one's skin, but also in the majestic sense of a man who goes too far, whose adventures take him far away, they split, they get on trains, they walk, they move. I used to hear those old men talk about travelling – which is not getting from here to there, it is the process – they even named them after trains. It's a part of black life, a positive, majestic thing, but there is a price to pay – the price is the children. The fathers may soar, they may triumph, they may leave, but the children know who they are; they remember, half in glory and half in accusation. That is one of the point of "Song": all the men have left some one, and it is the children, who remember it, sing about it, mythologize it, make it a part of their family history.⁹

Throughout the major characters of *Song of Solomon*, Morrison reveals that the struggle for self is indeed complex. The quest for authentic self inevitably involves the

quest for truth, loves survival and even power and forgiveness. For most of the characters, the search for the external fulfillment proves unrewarding. Macon is materially rich, but he remains empty. Whether external or internal, Morrison's characters are marked with a sense of incompleteness, which drives them towards some force of wholeness. Morrison suggests through her characters that to achieve some equilibrium, love is paramount – love of oneself and of one's fellowman. Milkman, to this purpose, is a riddle solver; “he brings his treasure of knowledge to his people.”¹⁰

We see women more aligned, cross-culturally, with nature; however, the very critical distinction is that within a white world, the alignment seems to lead towards individuation for women yet perhaps separation from white male culture, and within a black world the alignment leads towards individuation and connection to a ownership of a racial consciousness. Interpretations of the novel reflect this opposition; but they reflect also our acknowledgement of their value to the literary and social judgments we have made. In its whole form and contents, *Song of Solomon* is a testimony to the depths of soul, mind and artistry that Toni Morrison has filled in this novel. She seems to dedicate this book to the women, ancestral and contemporary, that surrounded her hands and heart as she wrote them out for us to know of them. Morrison in a conversation in 1987 herself noted that, “the past, until you confront it, until you live through it, keeps coming back in other forms. The shapes redesign themselves in other constellations, until you get a chance to play it over again.”¹¹ Her use of the word “chance” suggests that, for Morrison's characters and readers, this recursive tendency is more blessing than burden. The opportunity to analytically unmake and remake the past is an unailing ideology in Morrison's fiction. The past, including past works – not the future – is treated as unfinished and continuously unfolding. By revisiting special themes, techniques and textual strategies, Morrison poses her characters, her readers and the society-as-readers to discover that the recurring past is a reservoir from which the future can be drawn and redrawn in more expansive and enabling ways.

Morrison, in her fiction, as in her literary criticism and cultural-social criticism – reveals the world as-it-is with such clarity that readers are prompted to consider what needs doing, what must be done. Typically, she follows the disclosure of truths that are staggering with a steadying reassurance that some agency – critical, intellectual, political, and artistic – can be directed towards transforming the revealed world. In her role as artist-teacher, Morrison directs a steadying gaze towards her readers, a gaze whose primary objective is to prompt or assist the reader in attaining a balanced, accurate, unwavering, multi-faceted and independent focus – a teacherly role for a democratic vision.

Morrison's writings come from a very personal or private space designed for the reading of public both, within and outside of the academy. Her novels are required a reading at school and college levels, and her appeal can be seen in the numerous literature, African-American studies, ethnic studies and women's studies courses on college campuses that include her novels. Evidence of her wide spread appeal can be seen in the response to her books by the popular press and the popularity of her novels, measured in terms of sales and the selection of *Song of Solomon* for the Oprah Book Club. One major point in the examination of Morrison's writing is her use of language, either as a way to attest the author's skill as a writer or to emphasize the complexity of her writing. In these

critiques, there lies a danger of ignoring the stories and truths Morrison shares about American culture, the larger society and the experience of African-Americans. Many critics attribute the difficulty and some readers have in interpreting her writing to what they perceive to be the complex language she uses. Morrison definitely writes lyrical sentences, the lyricism must not be confused with complex syntax. Her narratives invite readers to construct meaning from what they read. In fact, Morrison's novels read as if the narrator is speaking directly to the reader, evoking response. The most valuable point of entry into the question of cultural or racial distinction, the one most fraught, is its language - its unpolished, seditious, confrontational, manipulative, inventive, and disruptive, masked and unmasked language.

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**ECO-CRITICAL APPROACH TO BEATRICE CULLETON'S
*SPIRIT OF THE WHITE BISON***

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There can be no theory of any account unless it incorporate the theory of the earth
No politics, song, religion, behavior, or what not, is of account,
Unless it compare with the amplitude of the earth,
Unless it face the exactness, vitality, impartiality, rectitude of the earth.

A Song of the Rolling Earth- Walt Whitman

The above lines of Walt Whitman imply the fact that human and non-human worlds are integrated.

Sustenance of the ecological balance has always been human beings' primary duty as our life depends on, and is conditioned by, all that surround us. Unfortunately we are today facing the ecological crisis never faced before. Human beings commit ecocide, making the earth inhospitable for life of any kind. Now efforts are being globally taken to save the earth from disaster. Literature has also expressed its concern.

In history, various writers from all over the world, such as Emerson and Thoreau in USA and Wordsworth, Hardy and Georgian poets in UK who have written extensively about Nature and wildlife.

Eco criticism, an interdisciplinary endeavor, also, called Environmental criticism and Green studies, designates the critical writings, which explore the relationship between literature and the biological and physical environment so as to draw attention to the threat being faced by nature from industrialization. Lawrence Coupe defines eco-criticism as an approach to literature:

Which considers the relationship between human and non-human life as represented in literary texts and which theorizes about the place of literature in the struggle against environmental destruction' (302).

It also focuses on the state of animals worldwide, especially their increasing invisibility due to urbanization, and on the need for generous attitude towards them.

Beatrice Culleton depicts the trauma of survival, quest and struggle amidst the multicultural milieu. Culleton was born in 1949 in St. Boniface, Manitoba. Culleton has written three fictions namely *Christopher's Folly* (1996), *Spirit of the White Bison* (1989), *In the Shadow of Evil* (2000). *Christopher Folly* depicts the story of a boy who learns respect through dreams. *Spirit of the White Bison* narrates the story of bison herds through the eyes of a buffalo. In *In the Shadow of evil*, a Metis woman searches for redemption.

Beatrice Culleton's *Spirit of the White Bison* focuses on the same idea. Culleton lives in foster homes where she had all the animals of the world. She is a lover of White Bison. Once she watched animation about rabbits "Water ship Down." Then she decided to write in the same mode and the result is *Spirit of the White Bison*.

In 1985, following the revision of April Rain tree, Beatrice Culleton published a children's novella, *Spirit of the White Bison*. Although there are many native legends and myths surrounding the white buffalo or bison, Culleton has chosen not to be influenced by them. Instead she has crafted a native story that she hoped would be suitable for animation. *Spirit of the White Bison* is in the form of an autobiography of a female white bison called Little White Buffalo. The story is set in the nineteenth century, at the time of the nearly total extermination of the vast herds of buffalo on the North American plains. As Little White Buffalo learns about the world around her, she begins to understand the balance of nature. She experiences the dangers of the landscape and the weather. There is also the ever-present danger of predators, including Native and Metis hunters. The White Bison calf learns to accept all of these as part of her world's natural order. She watches the Natives as they hunt buffalo to provide food, clothing, and shelter for their families. She is befriended by a Metis hunter named Lone Wolf who respects and values her as an exceptional creature. The novel *Spirit of the White Bison* aims to provide children with a glimpse into the past and hopefully constructs a lesson for the future.

Spirit of the White Bison sketches characters like Little White Buffalo, the Narrator, Great Bison, the leader of Bison, Mama of Little White Buffalo, Bison boy, brother to Little White Buffalo. Big Ben – the leader after the death of great Bison, Fair Skinned Man and Dark Skinned Man named Lone Wolf (Friend to little White Buffalo) are the other characters depicted beautifully in the novel.

The devastation of the buffalo is portrayed in a simple, straight forward manner. North America was once home to countless Bison. Indian people held these animals in reverence, for the bison provided food, clothing and shelter. Janet E – Goldack Comments:

The author has put as much sensibility into this work as she did in her previous one, 'April Rain tree'. The reader enjoys the story while being forced to examine the future of Planet earth and ramifications of present human activity

In the introduction of the *Spirit of the White Bison*, Beatrice Culleton rightly points out her aim in writing this novella:

Thank you to those with courage, vision and wisdom, who say no to nuclear arms, and to those leaders of other countries who say no to the leaders of the super Powers (S.W.B. 4)

She also raises many questions to the whole world. "was the war really won?" (Ibid. 3), "Are we that ignorant that we haven't learned from past mistakes?" (Ibid. 4) "Will there be anybody around to forgive a mistake that involves nuclear arms?" (Ibid. 4)

Beatrice culleton's ecological bias is evident in her work *Sprit of the White Bison* describing buffalos and their way of life which remain in the forefront in her work. This reveals her environmental sensibility and responsibility. They have been personified and act as major characters in her work. Their actions and reactions towards one another and

human beings constitute the plot of her work. This also portrays quite a good number of stories which reveal her knowledge and deep love for animals and show her concern about the extinction of wild animals like Bison, due to the random killing of those animals by man, which adversely affects the ecological balance.

The author, Beatrice Culleton expresses her views through the animals. They were ruthlessly killed by the two-legged hunters. Two-legged Hunters hunting animals for food reflected in the story. Next to their (animals) fear of the hunters with those rifles, they were afraid of prairie fires. It seemed they could sweep across the plains faster than an owl could swoop in on a mouse.

Buffalo hunters rode on the outskirts, safe from falling under the hooves of the Buffalo, and shot at Buffalos, indiscriminately. The raids continued all through those days, forcing buffalos in another direction. It had seemed very ruthless at that time but at least women and children (Buffalos) had been there to harvest those who had been killed. Culleton writes:

We had been hunted in different wars but never had we seen this kind of outright killing before (S.W.B. 27)

After hunting two – legged hunters' women and their children were gathered around the carcasses of murdered buffalo. One group was working at removing a hide from a body while others cut the meat from a freshly stripped carcass into long flat pieces. They lay meat over locks or hung them from sticks lied horizontally.

After hunting, Bison Boy and While Buffalo lost their group and were searching their herd. Being the older one White Buffalo felt he had to hide the fear. Bison Boy looked at him as his protector. White Buffalo carefully watched and listened for signs of danger in all directions: “Without the great herd, the plains seemed totally empty” (S.W.B.14).

Night time came soon. Bison Boy lay down on the Ground and went to sleep. White Buffalo continued to stand guard. Wherever the wind blow they took refuge in the woods. One day, when they found such protection, they could feel the presence of big cat. White Buffalo says,

Bison Boy, you'd better hide in that thick shrub over there. I' II stay here in the open and try to distract him (S.W.B.18)

White Buffalo circled and made noises to draw attention away from Bison Boy and to make itself ready for battle. But the big cat attacked it in its back. The following lines show the valour of White Buffalo.

I knew I had to stay up because if I didn't, If I went down, I would never get up (S.W.B.20)

At that time a young fair-skinned man shot the big cat. He had saved White Buffalo's life. He also says. “you take care of yourself, hear? I won't always be around to save your hide”(S.W.B.22). This incident shows the fair-skinned man's concern towards the White Buffalo. The same attitude we can find in the character ' Jaques' in As you like it.

Little White Bison's last sight was of a vast field as far as the eye could see, covered with white bleached bones (S.W.B.47). Those were the humble remnants of once proud and mighty creatures. Their territory was diminishing in size and population due to the adverse effect of the war. Here the author grieves that the buffalos are nearing extinction. She here alludes to the random killing of animals which is violating the trust that animals

have for human beings.
The author writes,

(Buffalo) I stood on the crest of a hill, looking down at what remained of us. I was startled. No longer were there millions of us, one more onslaught by those men with their rifles and I figures we would all be wiped out (S.W.B.49)

'Tiger, Tiger burning bright' also focuses attention on deforestation and the extinction of previous animals. It also presents how the forests on the banks of Ganga had provided food and shelter for some 30 to 40 tigers. But man in search of trophies had shot them all. Both the writers through their writings blame man for their ecological disaster.

Dr. D.Parameswari writes Beatrice's next novella, *Spirit of the White Bison*, a fictional biography of a White female buffalo, is an indictment of the ruthless exploitation of "natural resources for profit" (C.T.F.W. 161).

Next to their fear of hunters, they were afraid of prairie fire. One day, the first whiff of smoke came towards the herd, 'Was it the man- made fire or was it the prairie fire?' (S.W.B.26) They decided it was the time to run towards the river.

At that time they saw a rider having trouble controlling the horse. It threw him off and bolted towards the river. As the herd got closer, there was no place for him to run. That time the White Buffalo remembered who he was. He was the fair-skinned man, who saved its life from the cougar. Then it forced the others behind it to slow down. It blocked the rest of the herd from stampeding him to a pulp. This is how the White Buffalo showed its concern towards the fair- skinned man.

On one lightning fast raid, there was a great loss. Great Bison, his sire was shot. But raids continued over the next few days. The White Buffalo Says

While death was accepted as a part of our life, there was always a sense of loss if a relative or friend went missing (S.W.B.28)

It forced the White Buffalo to leave its group and to go back on their trail to look for its sire. It went to look for him. It came to the spot where it spotted the Great Bison. All of a sudden, it felt there was another living presence nearby. It was Lone Wolf. He was watching it with an expression of awe and surprise. But he had a bow and arrows in a pouch on his back. But the White Buffalo sensed most from him was sadness. The White Buffalo raised a question 'Could he be sad for my sire? (S.W.B.30). Then the White Buffalo felt that he was not a hunter.

Lone wolf began digging in the ground in order to bury the sire by the White Buffalo. After digging a hole, he pushed at the carcass of Great Bison and it rolled into the hole. Then he piled the earth back on top of the Great Bison and buried it completely. The White Buffalo felt satisfaction in the burial of Great Bison. The White Buffalo was grateful to the dank – skinned man. It utters,

I realized that neither the flies, nor the vultures, would be able to get at my sire's body now. I was grateful to the man who called himself Lone Wolf (S.W.B.33)

Her opinion of industrialization reflected in the novella *Spirit of the White Bison*. The White buffalo foresaw the future of their kind. According to it, 'times were changing,

but not for the better' (S.W.B.38). There would be no room for them in the changing world in the future. It says.

More and more often, parties of hunters with their deafening rifle broke the calm on the prairies. They came with their families in wagons that made the most horrible screeching noises, worse than the sounds of screaming mountain lions... But the hunter who disturbed us the more were those who came only to shoot us down (S.W.B.35)...Iron tracks cutting across our lands. (S.W.B.38)

Andrew H. Malcolm rightly points out:

Spirit of The White Bison is a children's story which outlines, through the eyes of and in the lifetime of one buffalo, the decimation caused when, for political reasons, the great herds were annihilated. At a time when the B.C. government is paying wildlife biologists to ride around in helicopters shooting wolves from the air, at a time when acid rain is killing our lakes and pesticide and herbicide overuse is rampant, at a time when both the Atlantic and Pacific coast fishing fleets are in serious trouble and our fish stocks are seriously endangered, this book challenges us to examine our past and rethink our future. (22)

They couldn't fight back. They were powerless, capable only of running. The time will come when there would even be places to run to. So they decided to the southern ranges, where they came across double steel rails on the ground which cut across their path. The leader of the herd sniffed and pawed the ground, fearful of the strange change. Then they did not stayed on north side of the train tracks. Their instinct to go south finally overcame their reluctance to cross the tracks. Falguni Desai in her article, 'Is our Ecocritical Expedition Healing us of Ecophobia?' writes

We have an ecophobia because our thinking and perception have been determined by technological environment rather than the natural. There is apparently little of nature that is left in us. Technology has taken over (5)

Once again this deforestation is lamented in the following lines, through the voice of the White buffalo.

I slept through the first night, dreaming of the old times when we were all much younger and when there was a natural way of life on the prairies, with no trains, no tracks, none of the barbed -wire fences. They were days when the land was wide-opened free. (S.W.B.44)

Beatrice Culleton points out the harsh realities of today through the characters of the novella. The heartless behavior of Man is reflected in this novella. According to the buffalos two legged hunters were to be avoided. White buffalo says,

Mama had told me that people were to be avoided (S.W.B.20)

They hunted buffalos for food as buffalos hunted new grass growth for their food. It was simply a life-style. Beatrice Culleton is very conscious about Climate change (global warming). That is why she attacks people those who are all Non Vegetarians. In Readers Digest, Bittu sahal says in an article "A tale of two Eco - Worriers".

Eat less meat. Meat production is highly resource intensive. According to the UN 's food and agriculture organization, the livestock reared for meat

emit more green house gases than all the world's transport! vegetarianism is a key solution to our climate problem” (June 2012, 80)

According to Beatrice Culleton, hunters had been people or animals who hunted for food. Among animals the words like sports, murders were really unknown to them. Out of madness an animal might kill another animal. Otherwise they might kill another during the mating seasons. They might kill another animal over food, protection of their young or their possessions, “ Men had hunted us for food and that was acceptable. But what some of the rifle – carrying men were a doing, that was murder” (S.W.B.37).

Lone wolf again met the White Buffalo. This meet indicates the suffering of Native people as well as animals because of the foreign intruders. They wanted the native people to sign treaties. The treaties might say they (natives) will live on reservations and they should not hunt anymore. The author writes

How can we live if we cannot hunt? (S.W.B.38)

The same idea reflected in the novel *Old man and the Sea* by Ernest Hemingway. Being a fisherman Sainantiago had to catch fish. Thereby he could run his life. We cannot consider him as a killer. His life depended on fish and sea. He could not live without them

Then they should depend on the white man for their food. So they decided to fight against the white man. The White Buffalo sensed he was sadder than before. Suddenly it became angry for him. Through the voice of White Buffalo the writer says,

who could fight those murder weapons? who could stop the loss of our kind?
Times were charging, but not for the better. There would be no room for our kind in the changed world in the future (38)

Likewise, in the annual report of Salim Ali center for Ornithology and Natural history listed the endangered species like Andaman crane and spot-billed pelicans. Andaman Crane is threatened by habitat loss. The failure of the nest was because of abandoning, human disturbances, harsh weather, predation by monitor lizard, snakes and cowpeasant and other unknown reasons

Eco-critical reading of work of art is an attempt to systematize and recognize the human and non-human interactions and inter relationships (2). They probably did not mourn for as buffalos did not mourn for the grasses they ate. The author justified the philosophy 'Eating grass is equal to eating meat'. The Little White buffalo mourns for the death of its relations.

Once they had destroyed my Mother, they rode off laughing and saying how good they felt, what great hunters they were (S.W.B.44)

As a result of hunting buffalos forced to move from one place to another. Due to human intervention migration takes place. The little White buffalos utter,

My group was no longer together and I didn't know what had happened to any of them. (S.W.B. 43)

They left the forest open, vulnerable, easily destroyable and new comers to fell the tree were the writer does not refer to these buffalos as mere animals but finds in them certain qualities that link them to human life.

Once Lone wolf saved the Little White buffalo from the hunter. Here the Little White buffalo says, “it was at this time that I thought not to call them 'hunters' anymore” (S.W.B.37). Here the author implies that man cannot be totally considered as harmful to

animals. Here the author explored the progress of the chain of being from beast to man, from unconscious animal existence to conscious human existence. Long wolf also pampered the Little White buffalo. It thinks

Their touches were very soft. The respect they showed me made me feel very special (S.W.B.50)

At the end of the novella also the relationship between man and animal is glorified 'they look like they were friends. 'A buffalo and a man'

Lone wolf and I smiled...we began our own journey to the great spirit world beyond my spirit would return again in the future to walk with those who were gentle. but strong. I would be seen by few perhaps in visions, perhaps in dreams. (S.W.B.56)

Falguni Desai quotes the idea of Radford Ruther:

Radford Ruther asserts the need to think of human consciousness not as separating us as a higher species from the rest of nature but rather as a gift to enable us to learn how to harmonize our needs with the natural system around us, of which we are a dependent part.(2)

Culleton also focuses on the same notion. She also stresses need to keep up the harmonious coexistence with Nature which is abundantly evident in the novella *Spirit of the White Bison*.

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**INDIA AS SEEN IN ARUNDHATI ROY'S
*THE GOD OF SMALL THINGS***

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The God of Small Things is Arundhati Roy's first novel which brought laurels and several accolades to her. She began writing the novel in 1992, completing it in 1996. The book received the 1997 Booker prize for fiction and was listed as one of the New York Times notable book of the year for 1997. The book is semi-autobiographical and the major part of the novel captures her childhood experiences in Ayemenem. When she is asked why she has chosen Ayemenem as the setting for her novel, Roy replied:

It was the only place in the world where religion coincide; there's Christianity, Hinduism, Marxism and Islam and they line together and rub each other down...I was aware of the different cultures when I was growing up and I am still aware of them now. When you see all the competing belief against the same background you realize how they all wear each other down. To me I couldn't think of a better location for a book about human beings.

In *The God of Small Things*, Roy writes with extraordinary grace, creating a world so vivid and strangely beautiful that reading the novel is akin to entering a mirage. Like Salman Rushdi, she is also fascinated by the collision of the ancient and modern in India. Roy's achievement lies in her ability to explore the cultural dislocation through the ebbing fortunes of one particular Indian family. The story of the privileged yet doomed Kochammas is in many ways a miniaturized tale of India itself, a country in which, as Roy states, "misfortune is always relative, a country in which personal turmoil is dwarfed by the "vast, violent, insane public turmoil of a nation". The stories are tightly interwoven that it is a difficult task to untangle them.

The God of Small Things is set mainly in Kerala, India, in 1969 when communism rattled the age-old system. It is the story of seven year old twins Rahel and her brother Estha, born of a wealthy family and literally joined at the soul. The story moved from flashbacks that took place twenty three years ago to the present day. The fraternal twins were separated at an early age by their mother due to some unfortunate circumstances. They learn that their whole world can change in a single day, that love and life can be lost in a moment. Roy's novel *The God of Small Things* is set in God's own country-Kerala. She describes the lush green tropical paradise in the stage with Ayemenem village in Kottayam district as the specific locale for a drama to be enacted. Yet it is partly the story of

Roy's childhood but with deviations from the real life story so that it does not really become an autobiography.

The prominent theme of child sexual abuse in the book reflects intense interest among readers and being discussed internationally. Her book is rich and complex; at the same time it is captivating and simple enough to become a favourite with a host of enthusiastic readers.

The novel begins with the arrival of Rahel to Ayemenem, a small village near Kottayam in Kerala. She has returned after a long time to meet her brother Estha. She finds her ancestral house rather empty. She also finds that her grand aunt Baby Kochamma is still alive. We also come to know that Rahel and Estha are twins. Estha is older by eighteen minutes. They are also described as “a rare breed of Siamese twins, physically separate but with joint identities” (TGST 1). When their mother Ammu dies, they are thirty-one. They are neither young nor old, but of a viable die-able age. There is also a flashback that describes Rahel and Estha's birth in a moving bus in Shillong. Later on, their mother Ammu is divorced and she returns to Kerala and seeks protection and care from the family. It is at this stage that Ammu comes to know of her real status in her father's home.

She subscribed whole heartedly to the commonly held view that a married daughter had no position in her parents' home. As for a divorced daughter-according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well, words could not describe Baby Kochamma's outrage. (TGST 45)

The family is an upstanding Christian class. Rahel and Estha are cared by their mother, Ammu who has left a violent husband and their Marxist uncle, Chacko, still pining for his English wife and daughter who left him; their prickly grandaunt, Baby Kochamma, pickling in her virginity, and the volatile Velutha, a member of the untouchable caste. When Chacko's ex-wife, Margaret and lovely daughter, Sophie, unexpectedly return, the household is thrown into disarray. Tragedy strikes in the form of an accident and a terrifying murder. The family's prosperity is derived from a pickle factory and rubber estate. The family is awaiting the arrival of Sophie Mol, the twins' half-English cousin and the narrative moves backwards and forwards to the arrival and the aftermath of the death by drowning of Sophie Mol and ill fated love affair between Ammu and the untouchable Velutha.

There are three generations of men and women in the world created by Arundhati Roy in her novel. Baby Kochamma and Father Mulligan represent the generation born in Pre-independence Kerala. Mammachi and Pappachi also belong to the same generation. They have sometimes impulses and urges that defy the age-old norms of patriarchy but they are not able to make a decision and have their way in a largely traditional society. Margaret Kochamma and Ammu represent the intermediate generation that defies the dominant sexual norms of the time. Rahel and Estha represent the contemporary that does not seem to have any feudal, patriarchal hangover and lives a life free from inhibitions and repressions of Syrian Christians in Kerala.

Roy reveals the family tensions that led to the twins' behaviour on the fateful night that Sophie drowned. Beneath the family tragedy lies a background of local politics, social taboos and the tide of history, all of which come together in a ship of fate, after which a family is irreparably shattered. The marriage and quick divorce of Ammu reflects the

social and cultural stigma of divorce in India.

The caste system in India is an important part of ancient Hindu tradition. Caste not only dictates one's occupation but the dietary habits and interaction with members of other castes. The high caste people enjoy more wealth while the low caste people perform menial jobs. The untouchable are considered polluted and not to be touched since they perform the untouchable jobs such as toilet cleaning and the removal of garbage. In Arundhati Roy's *The God of Small Things*, the law of India's caste system is broken by the characters of Ammu and Velutha, the latter being an untouchable .

Velutha works at the paradise pickles and preserves factory owned by Ammu's family. Because he is an untouchable, the other workers resent him and he is paid less money for work. Although he is a dedicated member of the Marxist party, his untouchable status makes other party leader like comrade K.N.M. Pillai would be more politically successful. When Velutha has an affair with Ammu, he breaks the ancient taboo and incurs the wrath of Ammu's family and the Kerala police. He breaks the rigid social rules of the caste system and therefore the authorities want to punish him. The division between the touchable and untouchables is so ingrained in Kerala society that Velutha is seen as a non human.

Although Velutha appears only at intervals throughout the novel, he is a crucial character. His story is told in reverse: first his death, next his punishment and then his "crime". But through the twins' eye, we learn to see him as a loving and a talented young man. He is a paravan, an "untouchable". Untouchability has been the subject of much discussion around India and during early days they wear special outfits and are forced to avoid their shadows fall on upper-caste people and prohibited from using the special wells reserved for upper-caste people. Their name comes from the belief that the touch of such a person ritually defiles the person touched, who has to undergo rituals of purification in consequence.

Although the novel takes place in 1996, the caste system is still prevalent in India especially in rural areas. Government programs and quotas have tried to raise the living standards of untouchables by reserving places in the legislature, government jobs and schools. In many cities of India, the different castes are constantly in close contact and forced to interact with one another which help to weaken the strict rules of the caste system. The untouchables have also become a strong political force who refers themselves as Dalits. The difficulty of living in a caste based society, for those towards the top, and those near the bottom is the focus of this novel. The family, around which the novel centers, descendants of the Reverend Ipe, is at a comfortable level in society. The family is comprised of all ages and attitudes and they maintain a certain level of decorum and have become even better known with the creation of their company Paradise pickles and Preserves, based on the culinary abilities of Mammachi.

The novel is rich with Indian family relationships, social customs and politics and the most universal of human emotions and behaviour. Roy presents both the miserable plight of untouchables and also the struggle of a woman trying to have fulfillment in life in a patriarchal society. Velutha transgresses the established norms of society by having an affair with a woman of high caste. The ultimate outcome of this love affair is the tragic death of an "untouchable".

Roy tells about politics, casteism and social problems in the form of a story and fantastically interlinks with it the relationship of a man, a woman, a household and the twins. The book speaks its truth plainly and clearly, there is an untamable mother who loved much but rarely, there is an untouchable man who was destroyed for a touchable future, there is a society that knows how to kill a man's spirit and there are the children, with backward-reading habits.

The characters of Roy's novel exist in a culture of strict rules. There is a caste system and a class system that exert much force upon the characters. Conflict is created for the individuals who cannot adhere to these systems of social organization and controls. Indeed, the greatest conflict in the story is the love affair between Ammu and Velutha, an affair between an untouchable and a touchable. Velutha is from the untouchable caste, but his many positive qualities cause Ammu to fall in love with him, while the twins Rahel and Estha adore him and play with him often. Velutha's excellence as a person illuminates the unfairness of marching in a communist parade; it illustrates the changing structure of political power in the culture. Velutha's grandfather has converted to Christianity, but the religion has not overcome the entrenched caste laws of the society and the churches became segregated for the untouchables. Ammu's husband, tries to convince Ammu to accommodate and please his manager. When she refused, he takes to heavier drinking and wife beating. "Drunken violence followed by post drunken badgering" (TGST 42). Ammu leaves her husband at a precise moment in Indian history "and the war with Pakistan began, Ammu left her husband and returned unwelcomed to her parents in Ayemenem" (TGST 42).

Caste is a dominant feature of Indian social life. According to Andre Beteille, "it is the electoral politics and the media keep the caste alive. India's constitution may also have played a vital role. While creating the national awareness against caste system, it kept the caste of citizens alive. The fact the manual scavengers of the town are exclusively from the downtrodden community."

V.R.Krishna Iyer in his Autobiography "Up till now" "Communalism was a chronic lunacy afflicting Kerala...." "Schools and hospitals are factories for investment by private for privatization of profit". "Children have no votes so neglected by the politician. A politician looks only to the next election and a statesman looks to the next generation".

Ella Wheeler Wilcox says, "Laugh and the world laughs with you, weep, and you weep alone". Yes we have to abolish the material base of the system that sustained untouchability and newer forms of discrimination.

The novel deals with feminism and gender discrimination in the patriarchal dominated society where women had a very little share of the total happiness of the family. The novel portrays the sufferings of the Indian women, their submission and humiliation in the male dominated society.

Ammu is tortured by her parents as well as her husband. But her brother Chacko was highly welcomed and treated well by the family. He flirts with low a woman which is encouraged by his father. Whereas, for the same case Ammu is treated as illicit and sinful. She is being locked in a room. At the age of 24, everything came to a standstill- "she spoke to no one. She spent hours on the riverbank with her little plastic transistor shaped like a tangerine. She smoked cigarettes and had midnight swim" (TGST 44).

Even the death of Ammu was tragic. When she left her Ayemenem house and “died in a grimy room in the Bharat Lodge in Alleppey where she had gone for a job interview as someone's secretary. She died alone”(TGST 161). The next morning the sweeper dragged the body from the room. The body is dragged like “A platoon of ants carried a dead cockroach sedately through the door, demonstrating what should be done with the corpses” (TGST 162). The church refused the body to bury. There were no traditional rituals. Her body was taken to the electric crematorium where beggars and police-custody dead were cremated. Therefore Ammu is tortured by the police, family and politics. Not only the male member, the female characters like Mammachi and Baby Kochamma are also responsible for her sufferings.

Roy's novel tells us that the prejudice against untouchable still remains. In remote villages, untouchable are beaten to death by infuriated mobs because they have dared to use the community well. Westerners are prone to feel about this particular subject on India's culture, but it is important to realize that every culture has its shunned groups. Communists have played a vital role in the history of Kerala, and they play a prominent role in the novel also. Roy says that it is the image of a car with children in it surrounded by Marxist protesters that first came into her mind and formed the kernel of the novel. The communist demonstrators obviously frighten the children, but it is important to note that they have valid complaints. Chacko exploits the workers at the pickle factory both by underpaying them and by seducing the women.

While introducing Comrade Pillai, the local communist leader, Roy mentions “the old omelette and eggs thin”, an allusion to the notorious justification for the murderous brutality of the Terror during the French Revolution uttered by Robespierre: “one can't expect to make an omelet without breaking eggs”. Roy uses this expression more than once in the novel to indicate the heartlessness of certain adults and their willingness to inflict damage on others for their own ends. Roy gives strong social messages in the novel. Communism in Kerala, caste system and female resistance against patriarchy. Historically there has been communal revolt by the Kerala women against patriarchy. Roy focuses on the social injustice and torture meted out to women in their domestic and familial situations. She describes the various scenes and incidents of physical and emotional torture inflicted upon the helpless and homeless women in their state of adversities and crises. Another social injustice in the novel is women's deprivation of parental property. Chacko, the brother of Ammu asserts his full right as the inheritor of the property of his parents, but Ammu cannot claim any property of her parents. Chacko, arrogantly says, “what is yours is mine, and what is mine is also mine” (TGST 1). This hurts Ammu but Chacko does not mind in hurting her emotionally. Though Ammu has partnership with Chacko in running the pickle factory named Paradise Pickle, the latter always claimed the factory as his own “my factory my pineapples, my pickle”(2). His frequent assertion of his claim of property is suggestive of social injustice meted out to Ammu. Arundhati Roy tells us that this kind of discrimination is not only an act of injustice but a kind of social oppression.

The theme of gender bias is being referred to by the discriminatory attitude towards Ammu. A daughter estranged from her husband is made to feel unwanted in her parent's home whereas an estranged son not only receives warm welcome, he remains the right inheritor of the family fortune. Women, mere educated than their mothers show more

boldness in handling their relationship with men. Rahel, a highly educated and modern girl refuses to accept the fate of her mother and grandmother. Belonging to the third generation, Rahel finds her marriage with the American research scholar in Indian architecture boring. She has greater confidence and breaks off the marriage and marries Larry Mc Caslin. She walks out of the relationship the moment it fails to suit her.

The novel clearly suggests the power relations, where men dominate over women, the rich over the poor, the Touchables over the Untouchables, the upper caste over the lower caste, the educated over the illiterate Rahel and Velutha. The power politics takes place within the family of Ayemenem House. Pappachi, Mammachi, Baby Kochamma and Chacko had power over Ammu, Estha and Rahel. But it is notable that Mammachi and Baby Kochamma have been the victims of the patriarchal system. The Paravans, Pelayas and Palayas have been exploited by high caste Hindus and Christians. The untouchables were converted to Christianity by the British when they came to Malabar, to escape from the scourge of untouchability. However they were allowed to have 'separate churches, separate services and separate priests' (TGST 74).

Roy has much skill in portraying the oppression of characters at different levels. She clearly exhibits the gender oppression, oppression of the lower caste, subjugation of children, police atrocity and the Marxist leader who oppresses others for personal gains. Even the church also makes a distinction between lower caste and upper caste. When Ammu marries outside her caste, she is unaccepted by Syrian Christians. She does not get a proper burial after her death. Mr. Pillai, instead of using Marxism for poor labourers or the lower caste, he uses for his personal gains. He refuses to help Velutha when the latter needs his help saying, "Party was not constituted to support workers' indiscipline in their private life" (287). Marxism works for the eradication of the caste system by providing equal status to the labourers in the society but the act of Pillai brings the hypocrisy of the Marxists.

To conclude, Roy has raised certain raging social and Political problems of our times in her wonderful novel, *The God of Small Things*. She has highlighted the issues using Stream-of-consciousness technique in an appealing manner so as to bring in reformation in our society.

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**THEME OF ALIENATION IN ARUNDHATI ROY'S
*THE GOD OF SMALL THINGS***

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The phenomenal popularity of Arundhati Roy's novel *The god of small things* reflects in getting the booker in 1997, selling nine million copies and getting the novel translated in twenty-nine languages of the world. It is a heady start for a novice. This tremendous popularity prompts us to examine the text and context more critically, without being swept away by extraneous non-academic and non-literary considerations. One should remember that righteous indignation and the arrogance of always being right harms both criticism and creativity.

The locale of the novel is Ayemenem in Kerala. The Gulf culture took its toll and the life style in the village has changed drastically. The polluted river, swelling population, five star hotels, loss of people's innocence tell a pathetic tale of the lost glory of Ayemenem. In that village, the Ayemenem house saw the rise and fall of five generations who occupied it. A dreamy house once full of life was at its deathbed.

In the opening chapter of the novel readers encounter "Paradise Pickles and Preservers" run by Rev. Ipe, a priest of Marthoma church. Kochamma is his daughter who falls in love with the Irish priest, father Mulligan. But to her dismay Kochamma discovers that the father and brothers in the church are monopolized by the sisters of the convent Pappachi and Mammech are Kochamma's brother and sister-in-law. The third generation consists of chacko and his wife Margaret Kochamma, Ammu is the sister of chacko with two children, Estha and Raphael. She loves Velutha, a parvan, a low caste Christian [note casteism is among Christians also] and along with this love affair the whole hell lets loose.

In spite of the spectacular success of *The God of small things*, it is pain full to take note of the poignant remarks of some of the scholars like C.D.Narsimaiah, about the demerits found in the novel. The doyen of English literature says that Ms. Roy is "a trickster", "a self hypnotized word retailer", the inebriate author. It is true that sometimes, Ms. Roy twists words in such a fashion that it loses its identity. Prof. Narsimaiah further comments that the writer tries to create an effect not by her keen observation but by manipulation of words. Often her words do not mediate her experience, as Ms. Roy is busy peddling them. Ultimately, she is found wasting so many words for so little to achieve. This mental bombastment indicates that Ms. Roy is in the habit of playing with words, of little or no consequence. For instance, she describes a boat "A grey old boat plant with boat flowers and boat fruits. And underneath a boat shaped patch... A scurrying, hurrying boat

world (p202)", means what? C.D.N discounts this as 'atukti' or verbal excess. So there is the question of missing 'propriety' behind such repetitions.

Arundathi Roy, being an architect by profession, draws some beautiful word-pictures in her novel. But the problem is she overdoes it. She exhibits her dexterity in coining and compounding new words which sound strange, for eg: 'stopitted' (p.141). Thus, 'stop it' becomes 'stopitted', a humbug past tense. Once a correspondent of Times Literary supplement asked Ms. Roy about her erratic punctuation and strange habit of using capital letters in between words. Pat came the answer from the novelist "I have not learnt grammar". This may be a smart reply to unarm the critics, but the fact remains that Ms. Roy has derailed from the accepted norms of grammar.

It is a natural tendency among the readers to compare Roy's Ayemenem to R.K.Narayan's Malgudi. But the concrete, distinct locale is sadly missing in the formers novel. Her labyrinthine story moves distinctly in a linear way. Therefore, the picture of Ayemenem looks like a skeleton, rather than a substance. Ms. Roy facts to come to terms with the accuracy of Malgudi for two reasons, the over crowded canvas of the novel. Five generations arrive and depart from this house; naturally, the novelist's attention is centered round the characters rather than the locale of the novel. The second focal point of the novel is 'hunger', physical, social and political. Spirituality of course provides a comic relief.

Another gray area in the novel is the overuse of raw sex. The characters from six to sixty become its victims. I' am aware of the fact that a critic is not a novel police. He or she should not try to supervise literature like the Masco line of critics. Assigning motive to literature other than artistic or aesthetic is fastidious. Having said all this, one important thing remains to be said that sex is a dominant motive behind the creation of art. But it should not be perverted. What happens to Estha at Abhilash Theatre is the most condemnable act. It is dirty, it is filthy, it is a sin. Such incidents should never ever find a place in literature. The novels ever find a place in literature. The novels like 'Lady Chatterley's Lover' by D.H.Lawrence or even for that matter 'Go tell it to the Mountain' by James Baldwin, a black writer in white America does not creed such sickening nausea. In the entire 21st chapter, Ms. Roy describes the intense sex between Ammu and Velutha, a low caste Christian, who is the one armed hero in her dreams. He is the God of small Things. Both Ammu and Velutha love each other so they do not provoke filthy ideas and the literature that does so is not 'Sahitya' means that, which gives 'Hita' or pleasure to the human mind.

As a writer of the Nineties Arundathi Roy represents current Indian writing in English. She appears to be a harsh critic of the traditional way of Indian life. In order to allude the western readers, if a writer negates social and cultural ethos of this great ancient country and forgets the primary lessons of Indian aesthetics, truth, beauty, goodness then he or she is committing a blender as a creative writer and Ms. Roy walks into this trap. Why should we sell India's poverty in the western market to earn any award? Why should we show the poverty of our slum dwellers to get an Oscar? [Courtesy: The Slum Dog Millionaire]

Nevertheless one dare not deny the skill and dexterity of Arundathi Roy in dealing with language and imagination. Her aphorisms-like crisp metaphors and similies amuse the readers. "His (comrade Pillai's) mind hummed like a table fan".

“Baby Kochamma balanced like a big bird over a public pot”

“The Blonde Baroness who shone like a Diamond”. Etc.

Occasionally, her wit also sparkles through the pages, “Brothers are monopolized by the sisters of the Convent”. Her extra fictional pronouncements also add colour to the context. But sometimes they look like digressions.

“Communism represented a fate worse than death”

“Going to oxford didn't necessarily make a person clever”.

The booker committee pronounces the novel “Spell binding”, Etc, that makes we Indians proud. What is spell binding in the novel is not artistic grace but open sex and sensuousness India is a land that has raised love to the height of religion. The Kamasutra treats love as science. Though I praise the conviction, courage and openness of Arundathi Roy. I wish that I may read another novel by her, free from such blemishes and which would uphold the aesthetic principles of India.

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**A POST-COLONIAL VIEW IN NAYANTARA
SAHGAL'S *STORM IN CHANDIGARH***

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Fiction, being the most characteristic and powerful form of literary expression, has acquired a prestigious position in Indian English literature, popularly known as Indian writing in English. It is generally agreed that in India, the novel is the most acceptable way of embodying experiences and ideas in the context of our time. Fiction is a form of art mirrors the social fabric and reflects the thought of the age.

Nayantara Sahgal's career as a novelist spans a period of over 30 years, beginning with her first novel *A Time to be Happy* and including her ninth novel *Lesser Bread*. The immediate problem that confronts is the territorial demonstration between the departments of history and politics and probably even sociological problem.

Sahgal's novel, *Storm in Chandigarh* starts in a tensed atmosphere of the partition of state giving birth to the number of disputes. Then first line of the novel proves it, "Violence lays every close to the surface in the Punjab" (pp-1 *Storm in Chandigarh*). In the novel the author presents the Home Minister as a last remnant of Gandhian era-his old age signifying twittering Gandhian values appoints Visual Dupey a successful bureaucrat to represent the centre in the state and to bring peace in both the states.

Punjab is divided into Punjab and Haryana having Chandigarh as a common capital. A country which preached non-violence to the world is having violence inside the country. But the present situation seems to be very poor.

Outbursts of brutal, calculated violence had become a feature of the cities. There were many in the congestion and chaos that had nothing to lose by violence, too many others who had sat inert and indifferent, their sap sucked dry watching it mount like great tidal wave waiting for it to engulf them. Passively waiting, as they waiting as they waited for the rains, harvest for the births of unwanted children, for death. Violence had become routine and expected. It was given different names, indiscipline, unrest, disorder. (pp-2 SIC)

The post -independence period faced lot of changes very important to mention is the map of India, once the uniform piece of territory to administer is now a welter of separation and reconstruction. The separation is leading to collision only. In the new state Punjab and Haryana there are quarrels for the boundaries. The author takes the issue to present in her novel to provoke the thought of people, if there is quarrel in the boundaries of

the country it will lead to lot of destruction. The problem for boundaries within the country will not give any honour and hope to the country. In the novel, Indian people are unable to divide the water and electricity power among them. This shows the brotherliness is disappearing among the people. They are not realizing that growth in a part of the country will take the country to developed position.

India's freedom movement is a glorious achievement in the history. But it is ironical that the post-independent politicians taking the same method in their hands to achieve their own petty ends. They make the country men to have hatred among each other. Nayantra Sahgal chooses to render artistically the conformation between the stormy Chief Minister of Punjab, Gyan Singh and the altruistic Chief Minister of Harayana, Harpal Singh. Gyan threatens to demonstrate the strength of his demands by launching a crippling strike at Bhakra that covers both the regions which is kind of blackmail. Dubey has an uneasy feeling for the strike because all the these years there has been no other conflict between one state government and another state government or between state government and Center government though there have been disagreements. No one have yet the will or the organization to risk an open threat.

Chandigarh is producing coal iron and timber. There are three thousand factories in the main industrial belt and thousands of workers are employed. When a big strike is launched everything has to face the total disaster. Dubey just learns over “the pages giving production and export figures to study of the two states, common irrigation and power system. It was highly centralized. Fed by three rivers, its central points were two huge reservations as Bhakra and Pong. These supplied power to areas as widespread as Delhi, Himachal Pradesh and Rajasthan and as far north as Kashmir besides Punjab and Haryana” (pp-9SIN). Due to its importance the whole power scheme is under the center's control. There are ambitious hydroelectric projects in other hands of the country but Bhakra was unique. Seven hundred and forty feet high, it was Asia's highest and the world's second highest dam.

Most of the people like Dubey have one question, “It was why in the first place, the center has allowed the Punjab to be re-divided twenty years after the grueling partition of 1947. Why had this new mess had been created? (Pp-9SIC). In the division of Punjab, Gyan becomes the most distinguished representative.

Gyan sensed the prickle of guilt in his audience, guilt at opportunity and comfort and a desire to redeem the guilt. He discovered at question time that the language fever ran high among them. Any man among them who denied him support for the Punjab speaking state would find himself popular in Tamil or Bengali or Marathi speaking one. He knows they were with him (pp-127SIC).

He knows very well everything will be done according to desire. The other man who speaks against the division is, Harpal. His arguments are precise and down to earth. It is all about dull Economy and strength and security of a border region, could not hold out against the colorful emotional appeal of mother tongue.

To everyone's surprise Harpal Singh who is a Sikh becomes the chief minister of the new Hindi- speaking state. After the conference gets over Gyan Singh comes out behind Harpal Singh and they have looked absurd standing side by side, the towering figure

smiling down on the meager one. The Home Minister asks the photographers with a twinkle that they would not get such an unlikely pair of film again. It shows that these two ministers surely will maintain some kind of enmity. The author pictures the real condition of the politicians,

One like's coffee, the other likes tea, or one gave a black eye at school. Or some private feud about something. They don't seem to any difference. It is a clash of personalities, but that's what politics has degenerated to (pp-13SIC).

The inauguration for Haryana is celebrated a grand manner. People welcome Harpal Singh with full of happiness but he is not full happy. He says carve up the land into six more pieces to suit six smaller loyalties and parcel them out, and those loyalties would rejoice. "Harpal bent and picked up a sod of damp dark earth. It felt strangely comforting in his hand, the one substantial reality in this passing show of ambition. He said, looking at it. 'Let us dedicate ourselves to this earth and its flowering by whatever name it may be called'" (pp-22SIC). Most of the people are not having this dedication. They are seeing their land from religious, language and culture. The author gives the attitude to the readers by the reporter "would you tell us how you, a Sikh, have accepted Chief Minister ship of this new Hindi speaking state? Your own language is Punjabi" (pp-22SIC). Harpal answers to the question with complete the politeness, "What's there is wrong an Indian becoming a Chief Minister to another state" (pp-22SIC). By the answer people are not satisfied. So Harpal Singh clothes his anger with deliberated irony and says, "I did not know when I accepted this post that the public would require me to cut my hair and shave my beard. Is that what I am to do?" (Pp-22 SIC). It shows there is no change in the Indian attitude, twenty years has blurred but has not wiped the anguish of the part. It is like a clock has turned back to a primitive century. Men have always wanted power over each other's minds and religion has been only one weapon in their hands.

Gyan Singh is megalomaniac. His childhood is not fruitful one due to it he becomes very much self-centered person. In younger days Gyan Singh and Harpal Singh worked together in politics. Gyan Singh's character is very well shown from his past life by the author. A small boy has betrayed him for that he behaves in a crucial manner. He goes in the search of the boy. He finds him in a poor man's house. He just goes into his house.

Gyan kicked away the brass plate. The leapt to his feet. In second before they locked in a fierce struggle. Harpal thought it un carry that the woman did not scream. She crouched, in her corner, a hand clamped across her mouth owes the cloth of her dupatta, and only her eyes showed panic. She began to moan only when she saw them down on the floor, Gyan astride the man, his hands in his hair, pounding his head again and again on the ground in a repetition of carnal savagery. He stopped suddenly, as if emptied of the last drop of lust and grunted, replacing the turban that had fallen off his head. He lifted himself off the body and said to the woman, 'where's the boy?' She pointed to the strip of cloth hung over a length of string that served as a curtain. Gyan went behind it and found the boy lying in a crumpled heap. He picked him up, hung him over his shoulder, and went out. The woman's screams broke loose and there was pandemonium as the

hutment dwellers came to life (pp-33,34SIC) .

During the partition Harpal has met Gyan Singh as a driver, who takes people from the revolution area to Delhi.

The man about his own age and massively built looked immeasurably older. There was nothing in his appearance and manner to suggest that the town behind him was a death trap and the people surrounding him fleeing for their lives. He might have been about to conduct a sightseeing excursion. He did not seem to hear the pleas or see the frantic fumbling fingers untying coins from corns of grimy saris and dupattas, the creased rupee notes held out in worn hands. He was briskly selecting the better customer, the merchants who had been able to rescue their money boxes from the wreckage of their homes, and relieving them of their savings as he admitted them to the bus (pp-24SIC).

The same attitude Prevail in Gyan Singh after many years. He has earned too much of money after involving in politics. He knows to use the situation to make money. Dubey tries his best to meet Gyan Singh in his office but he can't catch so he decides go to his house without making an appointment. But he is not there and he is in his factory, it is a cable-wire plant formed with a America collaboration. Dubey goes to meet him. Gyan Singh welcomes Dubey with lot of questions. Dubey opens the conversation by asking about the factory, "This is your own factory". Gyan Singh admits it and says that he started the factory when he is the Industrial Minister of the country. Dubey can see the pride and perfection in the factory.

Gyan Singh also proudly says that the Industrial revival of this region is largely done by his efforts. The author gives a clear detail from Harpal side to know how Gyan used his used his power to release the plots in the area to start his projects. Members of the assembly have gone to Hnd millionsarpal with complaints that the way plots were being distributed. Men who have paid their deposit availed for years but they had not received theirs plots by lawful manners. Harpal has counselled the caution but Gyan says he has acted all the red tape for the development of the state. Gyan needs only fame for his name for that he is ready to suck the blood of any man.

Due to the disputed capital, Chandigarh lots of things get changed and it is grotesque that a metaphoric line has been drawn through the Punjab and millions of people who are Punjabis have suddenly become Haryannis, sanctifying another language and spouting another state. It has become battle ground between Haryana and Punjab. As a Chief Minister of Punjab Gyan has brought some resolution in the assembly that Chandigarh and the Bhakra Dam belongs to the Punjab and there would be religious instructions in the schools. A school and education institution must preach knowledge and its must be for the up liftment of the people. The author uses the situation intelligently to bring out the importance of education and makes an alarm to the society and the education system should not get corrupted at any cost because it is society the place where the future generations are made.

Harpal is people's man. He is ready to sacrifice his life for his country. He works with fire for the development of the people. He implements numerous plans for Haryana. He likes to bring good education system which will make the people to know about the real

knowledge. He has an idea to reward with suitable cash prices for poets and writers of various fields. He knows the importance of agriculture for that he has schemes and prizes for wheat growers who gives maximum amount of yield in the year and also to the best cattle breeders of Haryana. He wants to give all the basic needs to the people at low rates. He doesn't think about his retirement from severing people.

The development of the country must be from the all parts. If one part alone progressed well in the country then it will not face development in right path. Harpal knows this by his experience. Moreover,

India is facing global market because of the people's hard work- Harpal says-It's rather important, this meeting. This factory has been manufacturing steel tubes and cast iron pipes and fittings that are finding a market all over the Middle East, and in Africa, Canada and the United States. It will be bad things that the man put down their tools? (Pp-28SIC)

The chief minister Punjab is not ready to accept the strike he has called for is wrong. It will lead to lot of destruction. Gyan Singh has changed the people's mind by adding fuel to their religious and languages belief.

Dubey firmly believes in peace and smooth living so decides to break the victory of the strike of Gyan. He joins the hard with Harpal to stop it. Dubey goes by a simple logic. He asks to face the strike instead of frightening. Harpal is stunned by the idea. Dubey says "... you need not yield to it. Face it. Keep the works going? Appeal to your loyal workers and officers. Enlist their support." Dubey added urgently, 'Make a stand? Harpal does not have hope he says dryly. Have you any idea what keeping the works going will mean in the terms of strategy and planning?' (pp-186 SIC)

Dubey gives the energy and power to the Harpal. To face the workers and get their support is risk. "but there are greater risks: the prospect of the machinery or two states running down at the behest of the one man, without any kind of stand made against him-and that a man who believes, and correctly, that he has only to call the tune. There is no room for such man among us. Let us take the risk" (pp-187SIC) Harpal face glows with the world "US" from Dubey. He is very much happy because "The center is on the side of the country" (pp-187 SIC).

The strike is an ugly situation in the country. Public is not supporting the strike. The author brings the public opinion about through Saroj because she will not get milk, medicine and food for her children. Moreover she is pregnant. She fears the strike may cause some danger to her. To win the public to the favor of the government they must stop the strike.

Dubey knew he was saying too much, but it had become necessary to bring this man to grips with a problem that Dubey believed reflected a graven disease, in the man and the nation. There was a time even in the most weighed and calculated of judgments when the next step was risk. He wondered why he felt was for the simple reason that the tempo of ordinary life must not be interrupted. The business of government was to see that it was possible for people to line their lives and get on with their daily work in peace (pp-187SIC).

Dubey wants to put off the strike, when common people get their current, which

becomes the most important to the routine of their domestic life. If they get it the common people will not support for the strike. So the strike will not be a successful one. To stop the strike he has a plan, "Personnel, technical and non- technical officers all to be approached. Officers must be prepared to do menial jobs, even clean latrines during strike. Above all government must give sign of decision and action.....All personnel and loyal workers should be housed within power houses

twenty-four hours before strike, in fact as soon as strike threat received. All to be fed within this precaution in the case workmen strike in large numbers and prevent entry to loyal workers. Buses to operate to collect loyal workers and take them to spot as soon as strike threat received, Important to start well ahead as striking staff will otherwise block roads, Police arrangements?(pp-189 SIC)

If people indulge in strike they will take law and order in their own hands. They will simply break all the law. But to everyone's surprise all things perfectly according to Dubey's plan because, "This is not a local strike. The center is committed to keeping the works going."(Pp-216SIC)

Harpal is so much happy because peace is prevailing in Chandigarh. But fate plays a vital role, they are not able to enjoy the complete victory. The Home Minister is death. He is the man of Gandhian days and he is also a of man Gandhian principles. The whole nation thinks it is the end of Gandhian Era. Gyan Singh has called off the strike as a token of respect for the death of a patriot. The revolutionist has shot Herbal but he will come out with the full of energy to save the people. Dubey worries and feels little cheated by the Home Minister because he has no one in the centre to report his assignment.

People like Dubey and Harpal give hope to the people to face the society which is full of corruption. These people only take the country to a right path so the country will have glorious future.

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8

**TREATMENT OF LOVE IN THE
ANCIENT CHINESE LITERATURE**

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Love, the most intricate of literary subject from the perspective of imaginative dealing, has been the ancient subject matter and preferred by various writers in the Eastern and the Western part of the world. But there is an indispensable similarity and dissimilarity between the two categories of writers in their dealing with this theme. The concept of love in the western literature presents varieties as there is an unbridgeable bay between physical and metaphysical love whereas in the Eastern concept there is no such dispute. When one reads Chinese love poems, he is reminded of the words of Johnson who opined that poetry is the art of writing pleasure with truth by calling imagination to the help of reason.

Nature has been portrayed as the backdrop in the Chinese poems which delineate the distress of the separated lovers. The poet Li Bai in the poem entitled "Sent Far Off" describes the sad condition of a lover who feels loneliness as the ladylove has departed. The lover could still realize the smell of her fragrance even though she left the place three years ago. He does not understand why her fragrance could not dissipate even after three years. He is aching for the return of his ladylove. Even though yellow leaves drop down and white moisture soaks the green moss due to the change of season, he is still expecting the arrival of the ladylove.

Three years gone, yet I still smell her fragrance.
Why doesn't the fragrance dissipate?
Why doesn't my beauty come back?
I miss her until yellow leaves drop
and white dawn moisture soaks the green moss.

The poet Wen Tingyun in the poem entitled "To the Tune of "Dreaming of the South Side of the River" describes the condition of woman expecting the return of her lover. After decorating herself, she is standing alone looking at the riverside. Even though a number of boats sail by, she could not see her lover's boat. The setting sunlight makes her feel sad. Really, she is broken-hearted.

After combing and washing,
she leans alone on the River Gazing Tower.
A thousand boats sail by, but none are his.
Slant sunlight lingers like passion on the unhurried water
passing an islet of white duckweed. She is broken inside.

In the poem entitled “To the Tune of “Daoist Priestess” the poet Wei Zhuang expresses the sorrow of the lady who got separated from her husband. After a period of one year, she remembers his departure. She also recollects how she bowed her head to hide her tears rolling down. Moreover, she knitted her brow so as to hide her shyness. At that time, she did not know that she would lose her soul and she would be chasing her husband in the dreams. Nobody else predicted the sad plight of the lady except the moon on the sky.

It was the seventeenth of April,
 this day last year
 when you were leaving,
 I lowered my head to veil my tears
 and knit my brow to hide my shyness.
 I didn't know I'd lose my soul
 and chase after you in dream.
 Except the moon on the sky's brink,
 no one else knows this.

In the poem entitled “To Zian: Missing you at Jianling” the poet Yu Xuanji describes the sad plight of the ladylove who is separated from her lover Zian. The poetess says that the branches of maple trees are covered with plenty of leaves. A boat returns late during the evening time emerging from the river bridge. As the water of the west river flows towards east without an end, the heart of the ladylove also aches for the lover day and night. This poem expresses the sorrow and anguish of the separated lady.

Maple leaves cover a thousand, ten thousand branches.
 An evening sail returns late, emerging from the river bridge.
 Like water in the West River my heart aches for you,
 day and night flowing east without end.

The poet Xue Tao describes the distress of the lady separated from her lover in the poem entitled *Spring Gazing*. The lady feels sad after seeing the scene of the flowers blooming and dropping down. She also listens to the spring birds murmur sad songs. She wants to make a heart-shaped knot out of a blade of grass in order to send it to her lover. Anyhow, she feels it to be a useless act as her lover could not return. The wind, flowers and birds make her feel sad. The tears rolling down from her eyes appear to be the jade chopsticks.

Unbearable when flowers fill the branches,
 when two people miss each other.
 Tears streak my morning mirror like jade chopsticks.
 Does the spring wind know that?

In the poem entitled “Sent in an Orchid Fragrance Letter” the poetess Yu Xuanji describes that during the spring season the ladylove is separated from her lover. She sends a message to her lover through a messenger. She stands by the side of the window and looks at the mountain even though her heart is broken. When she raises the curtain, the fragrance of the grass renews her sorrow. It has been a long time since the lover has left as the dust has leaked down from the roof beams for a number of times. The poetess states that the fragrance of the grass and the dust has renewed her melancholy.

By the window I stand, broken inside.

Mountain. I roll up the pearl curtain and gaze.
 My sorrow renews with the fragrance of grass.
 Since I left him at the light banquet
 how many times have the roof beams leaked dust?

The poet Yu Xuanji describes the sad condition of the ladylove who has been separated from her lover in the poem entitled *Autumn complain*. The ladylove sighs a lot and her deep love for her lover has brought grief. In addition to this, the blowing wind and the rays of the moon which fall in the courtyard make her feel sad. The action of the watchman beating his drum during night time also makes her sleepless.

I sigh to myself. Too much passion brings grief.
 So much wind and moon in this courtyard full of autumn.
 The watchman beats his drum right by my bridal chamber.
 Night after night with my lamp. My hair is almost white.

In the poem entitled “To the Tune of “Silk- Washing Brook” the poet Li Jing describes the sad plight of a lady who is separated from her lover. In this poem, the poet states that the ladylove has hatred feeling for the spring season as her lover is not with her. No blue bird is bringing any message from the lover through the clouds. The poet also compares the grief to that of a budding lilac in the rain.

Hands roll the pearl curtain up to a jade hook.
 She locks her hatred for spring in tall towers,
 but who can own flowers falling in the wind?
 Thoughts swing long.
 No bluebird carries a message for her through clouds.
 She can't keep grief from budding like a lilac in the rain
 and turns toward Sanchu at dusk, as green waves darken,
 flowing up into the sky.

In the poem entitled “To the Tune of “Clear and Even Music” the poet Li Yu describes that as the lover has left, the ladylove feels that half of the spring season is over and every object she sees breaks her heart. The fall of the plum petals by the steps appear to be snowflakes. Even she sweeps them away, they begin to fall them in a large number. She could not get any message from the migrating wild geese about her lover. The distance between her and her lover is so great that even her dream cannot reach him. The sorrow of his departure is compared to the growth of the spring grass as it grows deeper, when he moves farther away.

Since you left, spring is half gone
 and everything I see breaks my heart:
 a chaos of plum petals falling by the steps like snowflakes.
 I brush them off and they cover me again.
 Migrating wild geese bring me no word of you.
 The road is so long that my dream cannot reach you.
 The grief of departure is like spring grass
 -the farther you go, the deeper it grows.

In the poem entitled “To the Tune of “Crows Cry at Night”, the poet Li Yu describes the

sad feelings of the lovers being separated. The spring season is beginning to fade. During day and night the ladylove is shedding tears. The lovers do not know when they will join. Their sorrow resembles a river flowing endlessly to the east.

you weep red tears
and keep me drinking here
not knowing when we'll return.
Sorrow like a river flows endlessly to the east.

The poet Li Bai describes the sad mood of the ladylove as her husband is away in the battlefield fighting with the Tartar troops in the 'Song of an Autumn Midnight'. She is expecting the arrival of her husband. Even though she sees the rays of the moon and feels the blowing autumn wind, her heart is ever towards the jade pass where her husband has gone.

A slip of the moon hangs over the capital;
Ten thousand washing-mallets are pounding;
And the autumn wind is blowing my heart
For ever and ever toward the Jade Pass....
Oh, when will the Tartar troops be conquered,
And my husband come back from the long campaign!

In the poem entitled "Song of a Pure- Hearted Girl" the poet Meng Jiao is comparing the true love of a lady to that of mandarin ducks which lie side by side. He also compares her love to the ripened lakka trees.

Lakka-trees ripen two by two
And mandarin-ducks die side by side.
If a true-hearted girl will love only her husband,
In a life as faithfully lived as theirs,
What troubling wave can arrive to vex
A spirit like water in a timeless well?

The poet Jin Changzu describes the dream of a ladylove which has been disturbed by the sound of the birds in the poem entitled "A Spring Sigh". The ladylove who is separated from her lover dreams as if she went to the Liaoxi camp to join her lover there. But she is awakened by the music of orioles. Hence, the poet expects the people to drive away the orioles from the trees.

Drive the orioles away,
All their music from the trees....
When she dreamed that she went to Liaoxi Camp
To join him there, they wakened her

In the poem entitled "She Sighs on her Jade Lute" the poet Wen Tingyun describes the sad plight of a ladylove who is separated from her lover. She lies on the silvery bed but she could not sleep and dream. She looks at the evening sky which is darkened by the tender clouds through her window. She could also hear the calling of a wild goose from the far off southern rivers. Yet she remains alone in the twelve- storey building over which the moon shines brightly.

A cool-matted silvery bed; but no dreams....
An evening sky as green as water, shadowed with tender clouds;

But far off over the southern rivers the calling of a wild goose,
And here a twelve-storey building, lonely under the moon.

The poet Wang Wei describes the sad plight of the lady who is separated from her lover in the poem entitled “A Song of an Autumn Night” . She sits under the sky when autumn dew falls and drenches her robe. Under the light of the crescent moon, she goes on playing her silver lute throughout the night as she is afraid of going back to her empty room.

Under the crescent moon a light autumn dew
Has chilled the robe she will not change --
And she touches a silver lute all night,
Afraid to go back to her empty room.

In the poem entitled “Thoughts afar in Moonlight” the poet Zhuang Jiu Ling describes the bright moon rising over the sea. The moon is watched by both the lover and the ladylove. But these two people are separated by great distance. Hence, the ladylove opines that she could not sleep throughout the night without thinking her lover. She also realizes that there is no use of a candle light when full moonlight is available there. The ladylove wants to go out to offer herself to her lover. But she realizes the mistake that it is impossible to travel a long distance. Hence, she returns to her bed and tries to find solace in her dreams.

A bright moon rising over the sea,
Shores apart, watching the same
Is someone dear to me.
I loath this endless night;
And could not sleep but think of thee.

The poet Feng Yan-yi describes the condition of a ladylove who is waiting for the return of her lover in the poem entitled “Visiting Golden Gate”. The gentle wind blows in sudden puffs and makes rippling waves in the pond. She is walking along the coloured path to while away the hour. She also plays with a pair of mandarin ducks. Later she pinches the pistil of a red almond flower. She moves around the ducks. Her lover never turns up at the gate while she is looking at magpie. It makes some sounds asking her to wait.

All the time she waited for her date,
But he never shows up at the gate.
Then she looks up to see a magpie
Calling out for her to wait.

In the poem “Beneath the Moon, Before the Steps” the poet Li Yu, describes the sorrow of a separated lady. Cherry flowers have fallen down by the side of the steps in the moonlit night. The ladylove is lying in her bed with great sorrow. She has been suffering from the pangs of separation for the past one year. Her braids look like clouds. Her face appears to be dull. Her crimson dress has become wet due to her tears. She lies in a dreamy state by the side of the window thinking about her departed lover.

Beneath the moon, before the steps, all cherry blossom has
fallen,
Enwreathed in smoke, she looks sorrowful lying in bed.
She feels the same regret today as one long year ago.

The poet Li Yu describes the loneliness of a ladylove in the poem entitled *East wind blows over the water stream*. During the sunset, east wind blows over the Water stream. One

could find the fallen blossoms scattered everywhere. The lady listens to the music. She does not want to dress her hair as her lover has not yet returned. She thinks that her beauty will also fade as time passes by. At dusk, she stands alone with great sorrow upon the railing.

The east wind blows over the water, the sun sits by the hill,
 Though spring has come, the idleness persists.
 Fallen blossom is scattered amid wine and tinkling pendants by
 the rail,
 She listens to playing and singing in a drunken daze.
 The pendants are now silent, her evening wear undone,
 For what man's sake is she to dress her hair?
 Her fair appearance too will pass as time slips by,
 At dusk, she leans alone upon the railing.

In the poem entitled “For Her Husband” the poet Li Po describes the dejection of the ladylove due to the absence of her husband. On the eve of the sunset, the crows fly towards their nest eagerly. Before getting into their nest as pairs they make loud noise. A rich lady is plying her busy loom by the side of the window. The voices of the crows fall on her ears through the window screen. She stops plying the loom and thinks about her husband who has left her. She thinks that she may not be able to see her again and she sheds tear drops roll down from her eyes like rain as she is sitting alone in the late night.

Homeward, at dusk, the clanging rookery wings its eager flight;
 Then, chattering on the branches, all are pairing for the night.
 Plying her busy loom, a high-born dame is sitting near,
 And through the silken window-screen their voices strike her ear.
 She stops, and thinks of the absent spouse she may never see again;
 And late in the lonely hours of night her tears flow down like rain.

In the Chinese poem entitled “Changgan Memories”, the poet Li Bai describes the sorrow of a separated woman from her husband. She was just picking up flowers before the gate of her house while he came on a bamboo horse and met her. They got married while she was fourteen years old. When she was sixteen years old, he left her to a distant place. The woman now describes the natural scenery that views around her. The leaves of the trees have fallen due to the autumn winds. A pair of butterflies is flying over the grass field in the garden. After seeing this, her heart was wounded very much and her rosy face has grown old. She asks him to report the time of his return so that she would go and meet him in order to greet him even if it were a distant place.

And leaves fall in the autumn's early winds.
 This August, all the butterflies are yellow,
 A pair flies over the western garden's grass.
 I feel that they are damaging my heart,
 Through worrying, my rosy face grows old.
 When you come down the river from Sanba,
 Beforehand send a letter to your home.
 We'll go to meet each other, however far,
 I'll come up to Chengfensha.

Thus, nature is used as the backdrop in the Chinese poetry. There is the suffering solitary heroine who looks at natural scenery. When the lover is away from the lady love, she suffers a lot in the backdrop of the pathetic cries of solitary birds. Her sense of despair and anxiety comes to us through the images of nature. In all these situations, the landscape in nature finds a perfect harmony with the psychological conditions of the human beings..

Carpe Diem poems are found in the Chinese poetry. The phrase carpe diem refers to 'seize the day principle although more literally translated as 'pluck the day' referring to the gathering of moment's like flowers, suggesting the ephemeral quality of life. It exhorts readers to live life to its full potential, singing of the fleeting nature of life itself". Since Horace, poets have regularly adapted the sentiment of Carpe diem as a means to several ends, most notably for procuring the affections of a beloved by pointing out the fleeting nature of life, as in Andrew Marvel's "To His Coy Mistress".

Similarly, the Chinese poet Wei Zhuang has written a carpe diem poem entitled "To the Tune of Missing the Emperor's Hometown". In this poem he describes the emotion of a lady who after seeing a handsome young man wants to marry him even without knowing anything about him. She also states that she will not feel ashamed if he leaves her after the marriage.

who is that young man in the street?
So handsome,
I want to marry him
for all my life
and even if he leaves me
I won't feel ashamed.

In another poem written by Li Yu entitled "To the Tune of Bodhisatva Barbarian" carpe diem element is found. In the words of the ladylove her desire for physical union could be found.

I throw myself on his chest, trembling,
tell him, "It was so hard to sneak out.
So love me now with all abandon!"

In the poem entitled "Confessional" the poet Li Bai gives importance for fulfilling the carnal desires of a young lover. The carpe diem element is found in the following lines:

Behind her curtains
embroidered with lotuses,
how could I refuse
the temptation of her advances?

In the poem entitled "Written using the rhyme-words of my new neighbour to the west, and humbly asking him to share some wine" the poetess Yu Xuanji uses the concept of carpe diem. According to a legend, the virtuous woman who gazed into the distance after her husband for a very long time finally turned to be a stone. But, Yu expresses the view that she is not such a woman and she is no longer expecting her husband to arrive. It is almost as if she was asking her new neighbour to give her some comfort.

In order to exemplify the fact that love is firm and strong there are many poems written in the Chinese poetry. The poet Du Fu in his poem entitled "Newly Wed's Departure" writes how the newly wedded lady expresses her firm love when the husband goes to the

battlefield. She states that the birds which fly in the sky stay in pairs. Even though, the human life is full of mistakes, she would remain forever waiting for his return.

Look at those birds flying up in the sky,
big or small they stay in pairs,
but human life is full of mistakes and setbacks.
I will forever wait for your return.

In the poem entitled “A Song of Zhanggan Village” the poet Li Bai narrates the firm and strong love of a lady living in Zhanggan village when her husband departed from her. She expressed her desire to go along with him like ashes in the dust. Yet she had remained alone. Even then she wanted to wait for him till her death.

At fifteen my tortured brow calmed
and I wanted to be with you like ashes in dust.
I'd die waiting for you, embracing a pillar,
so why must I climb the widows' tower?
-At sixteen you left.

Moreover, she pleaded to him to write to her about his return journey so that she could come and meet him without minding the distance even it is as far as long wind sands.

If you are coming down through the Three Gorges
please write me
and I will come out to meet you
even as far as Long Wind sands.

In the poem ' Longevity Girl” the poet Feng Yan Yi describes the three wishes of the ladylove. She wishes her husband to live long, to get strength in his body and to stay with him for year in and year out.

Festivity in spring.
After a toast of green wine,
Once I sing.
Once more I bow,
With three wishes to bring.
First I wish my lord live long.
Second, I wish my body goes strong.
Third, I wish we're like the swallows on the beam,
Staying together year-out, year-in.

In another poem, the strong love of the lover has been expressed in the poem entitled “Untitled”. The lover states that their bodies are not linked together like the Phoenix bird. But their hearts are linked like the heavenly line on the rhinoceros horn.

Though our bodies lacking the wings of a colourful phoenix
could not fly to each other,
Our hearts were linked like the heavenly line on a rhinocero's
horn.

The infidelity and inconstancy in love have been delineated in the Chinese poetry. In the poem “A Song of the Southern River” the poet Li Yu describes the inconstancy of a lady after getting dejected by the regular absence of her merchant husband. On seeing the

beating of the sea waves regularly on the seashore, she even thinks of marrying a river-boy.

Since I married the merchant of Qutang
He has failed each day to keep his word....
Had I thought how regular the tide is,
I might rather have chosen a river-boy.

In the Chinese poetry, there are a number of poems written in the form of dramatic monologue. In the poem entitled "To the Tune of Missing the Emperor's Hometown" the poet Wei Zhuang uses the technique of dramatic monologue.

who is that young man in the street?
so handsome,
I want to marry him
for all my life
and even if he leaves me
I won't feel ashamed.

Yet another poet Liu Caichun writes a dramatic monologue in the poem entitled "Song of Luogen"

Don't be the wife of a merchant.
He'll use your gold hairpins as divination coins.
Every morning I look at the river mouth,
and over and over run to greet the wrong boat.

Zhang Ji in his poem entitled "Song of a virtuous woman" also uses the technique of dramatic monologue to express the anguish of a young woman.

You know I'm married
yet you gave a gift of two bright pearls.
Grateful for your affection
I tied them on my red silk skirt.
My home's tall buildings and gardens extend afar
and my husband holds his halberd in the Bright Light Palace.
I understand your intentions are honest as sun and moon,
but I've sworn to share life and death with my man.
I return two pearls to you, and two tears drop.
Why didn't we meet before I married?

In the Chinese Poetry, the first meeting of the lovers has been delineated sensuously. In the poem entitled "To the Tune of "The River City" the poet Sikong Tu describes the meeting of a young man and lady. The lady unfastens the mandarin-duck-embroidered robe. He tastes her sweet lip paint before the red lips move. She throws away the phoenix pillow and uses the handsome man as her pillow.

He coddles her, she acts naïve, their feelings fragile.
The hour is late.
She unfastens the mandarin-duck-embroidered robe
And before her red lips move
He tastes her sweet lip paint.

Slowly she pulls up the embroidered quilt and with one white wrist

Pushes off the phoenix pillow And pillows her handsome man.

In the poem cited above one could find the sensuous description of making love. The irrational anger of the lovers when they are separated is vividly described in the Chinese poetry. In the poem entitled "Song of Luogen" the poet Liu Caichun expresses the distress of the ladylove who has been separated from her lover. She does not like the Qin and Huai rivers through which her husband travelled. She also hates

The boats which carried her husband away.

I don't like the Qin and Huai Rivers.

I hate the boats running on the water.

They carried away my husband,

It's already a year, and then another year.

The description of the deserted women and widows has been found in the Chinese poetry. The poet Zhang Ji in his poem entitled "A Soldier's Wife Complains" describes the sad plight of the young widow. Her husband was dead in the battlefield. At present she carries her son in the belly. Even though she remains young, her life is doomed as the candle kept in daylight.

but my husband is dead in a field and my son's in my belly

and though my body remains, my life is a candle in daylight.

The tear drops shed by the lovers play an important role in the love poems.

Li Po in his poem entitled "For Her Husband" compares the tears shed by the ladylove to that of the rain.

She stops and thinks of the absent spouse

She may never see again;

And late in the lonely hours of night

Her tears flow down like rain.

In the poem "Complaints" the poet Meng Jiao states that the tears shed by the lovers would submerge the lotus flowers bloomed in the pond.

Let's compete with our tears,

let them pour into a lotus pond;

then we'll wait this year and see

whose flowers drown in salt water.

In the poem "Spring Feelings" the poetess Yu Xuanji sends a strange gift to her lover. She is sending her tear drenched poem as her gift to her parted lover.

Though it's sad to walk alone on the last day of winter,

We'll finally meet again when the moon is full.

Parted now, what may I send as a gift?

Fallen tears glittering on a poem.

In the poem entitled "Chaste Wife's Reply" the poet Chang Chi narrates a strange incident. A gentleman had sent two pearls as gift to a married woman. But the lady had returned the pearls along with her two tear drops.

With thy two pearls I send back the two tears;

Tears- that we did not meet in earlier years!

In the Chinese literature, poems have been written using apostrophe as a stylistic device. In the poem entitled "The Day of No Fire" Wumingshi describes that the music of cuckoo is reminding his wife and his family members.

As the holiday approaches, and grasses are bright after rain,
And the causeway gleams with willows, and wheat fields wave in
the wind,

We are thinking of our kinsfolk, far away from us.

O cuckoo, Why do you follow us, Why do you call us home?

It is really strange to read when the poet Meng Chiao advises the young man not to make love. He compares the lovely woman to the sharp swords. The beauty of the women would wound the lives of young men. Hence he asks them to keep away from young women.

Keep away from sharp swords.

Don't go near a lovely woman.

A sharp sword too close will wound your hand;

Woman's beauty too close will wound your life!

The danger of the road is not in the distance;

Ten yards is far enough to break a wheel.

The peril of love is not in loving too often;

A single evening can leave its wound in the Soul.

To sum up, in the Chinese poetry, Nature has been used as the backdrop in the love poems. One could find *Carpe Diem* poems in it. The pangs of separation of the lovers have been vividly described in the Chinese poetry. One could find many poems in the Chinese poetry, depicting the strong and firm love of the lovers. At the same time, the infidelity and inconstancy of some lovers has also been portrayed in the Chinese poetry. The Chinese poets have used Dramatic Monologue as a technique to convey the feelings and emotions of the lovers. Moreover, the poets have used apostrophe as a stylistic device to delineate the feelings of the lovers. They also described the nature of love vividly.

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**MANU JOSEPH'S *SERIOUS MEN* AND ARAVIND ADIGA'S
THE WHITE TIGER: A COMPARATIVE STUDY**

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Manu Joseph and Arvind Adiga are the contemporary Indian English writers who focused their attention on the life of people belonging to underground and poor sections of society. Balram Halwai, the protagonist of Arvind Adiga's *The White Tiger* clearly explores the mentality and every kind of trick taken by underclass people to succeed in life. The same thinking and activities are shown in the novel *Serious Men*. The antagonist Ayyan Mani wants to stay off from the fellow neighbours to become rich and popular. Politics is the shelter place for most of the scoundrels. Government Doctors, Business people, Entrepreneurs, Tax payers, Contractors, Small and Large scale Industrialists and Real estate dealers I were befriended with a minister and both fulfilled their vested interests with their sidekick activities.

In *The White Tiger*, Mukesh and Ashok bribed the Ministers to settle Income tax accounts. In one instance, Balram noticed that most people were working day and night in IT companies because their masters lived in America. So he asked himself how the girls would reach home during night hours. Since there was not sufficient trains running during night hours he hit upon the idea of taxi service. First he had not got a chance to start the business because every company had its own taxi service. So he imagined and thought what his master Mr.Ashok did. Finally he went to the police station and bribed the inspector with more money. Later he succeeded in his action and then started a taxi service. Slowly little by little his business grew up into a big business. Balram later owned twenty six vehicles and sixteen drivers. Then Balaram was the master instead of servant. He called himself Ashok Sharma.

In *Serious Men*, Ayyan Mani fulfilled his vested interest with the help of Minister. In one instance when the Minister was about to visit, the road was plated with a banner two storeys high. Ayyan greeted the minister with rose garland, invited him to his Chawl and fulfilled his vested interests in condition that he would later support politically.

Waman too was once underclass before he became a Minister. When he was as old as Adi he tried to enter a temple and was caught by the Brahmin priests. They tied him to a tree on the whole night. Later he ran away from the village, sold vegetables on a wooden cart, pelted stones and broke shop windows to protest against the matter which he did not understand, mourn the death of leaders whom he did not know, looted the shops in any caste conflict.

When Nambodri disclosed all the truth of the plot made by Ayyan Mani about his son Adi, Ayyan used the name of the Minister to threaten the scientists by giving a few more minutes to change their plan. Even though Nambodri took out a phone and dialled a number to reveal all the matters, he heard the sound of window cracking. A mob rushed into the room with iron rods and began to beat up the astronomers.

Ayyan Mani's cynical character and filthy mind is vividly described by Manu Joseph in *Serious Men*.

Solitary young women in good shoes walked hastily, as if they were fleeing from the fate of looking their mothers...He imagined they were all in the ecstasy of being seduced by himThere were girls who had never exercised before.They had arrived after a sudden engagement to a suitable boy, and they walked with very long strides as though they were measuring the coastline.They had to shed fat quickly before the bridal night when they might yield on the pollen of a floral bed to a stranger (SM 3)

In another instance, when Dr.Oparna Goshmaulik wanted to meet Aravind Acharya, Ayyan did not allow her to go in and instead Ayyan was watching her activities surreptitiously. Moreover he had the attitude of cheating young girls.

When he was a young salesman in Eureka Forbes he would woo typists, secretaries and shop attendants and mesmerize them with his general knowledge. When they whispered and pleaded him to marry, he left them in the advise that they could cash in their virginity somewhere else.(SM30)

In contrast, Balram has been portrayed in *The White Tiger* as a gentleman towards the whore. When he was with the whore in a lodge, he behaved like a gentleman to her. Initially the girl laughed at him by hearing his name as 'Munna" (means a boy)then they became close to each other. At one stage Balram affectionately called her sister.

Why are you here, Sister? If you want to leave this hotel.Why don't you? Don't worry about the Manager. I am here to protect you ! I am your own brother, Balram Halwai! (WT 235)

The caste system was predominant in both the novels. Usually everyman is known and recognized by his caste. (Here man includes female gender also) . The old driver of Stork asked Balram "What Caste are you?" (WT 56) Similarly the stork asked Halwai "What's your last name again? And then turned to the dark man, and asked "What caste is that, top or bottom" (WT 62)

Ram Prasad, the servant of Stork was poor. To feed his starving family, he disguised his identity. Ram Prasad was a Muslim named Mohammad . But prejudiced landlord did not like a Muslim servant. So Mohammad claimed himself to be a Hindu and took the name of Ram Prasad. There was some quarrel between Pinky Madam and Mr. Ashok in the novel. Pinky was the native of America. Mr. Ashok was Indian. There were some cultural differences between them. Even though they were elite by society there was some difference of opinion between them. At the end Pinky left Mr. Ashok.

Similarly in *Serious Men*, the caste system is emphasized in the conversation between Ayyan Mani and Sister Chastity. She wondered Ayyan Mani's forgiveness on one side and anger towards the Brahmins on the other hand.

Ayyan said, "The Brahmins were three thousand years in the making sister. Three thousand years. At the end of those cursed centuries, the new Brahmins arrived in their

new vegetarian worlds, te books, spoke in English, built bridges, preached socialism and erected a big unattainable world. I arrived as another Dalit in a one-room home as the son of the sweeper. And they expect me to crawl out of my e gape at what they have achieved, and look at them in awe. What geniuses'.

'What geniuses' – she whispered angrily.

'They are murderers'. Ayyan said (SM 22)

Ayyan showed his contempt over upper society in his writings on the blackboard of Institute of Theory and Research.

Reservation for the low caste in colleges is a very unfair system. To compensate, let us offer the Brahmins the right to be treated as animals for 3,000 years and at the end of it lets give them a 15% reservation – Vallampuri John (SM 98) Nambodri and Jal were discussing about the influence of reservation in education and the dangerous political resurgence of the Dalits. Then Nambordri made a comment about Ambedkar, the liberator of Dalits. This speech was recorded and played by Ayyan to the fellow peon who was washing the cutlery in the sink. Other Dalits slowly emerged there. Ayyan translated some of the difficult portions in Marathi and brought the contempt over higher class people.

'Genes are things that parents pass on to their children'.

'You are black because your parents were black'

'You are dumb because your parents were dumb'

and they are saying about me that I am fit to be a toilet cleaner because I am a Dalit (SM 295)

The mean thinking of Ayyan is described by the narrator. Once Ayyan had gone to fertility centre for the idea of donating his Dalit semen to the childless Brahmin couples thereby he could hope that the stout brooding Dalits would spring up everywhere and that would impregnate hundreds of unsuspecting high caste women. Before that he ensures that the fertility centre did not reveal the identity of the donor.

The practice of dowry is another social stigma in Laxamengarh. The marriage of Balram's cousin sister Reena pushed the whole family into the world of misery. Hence Balram is dropped from the school. Krishna's marriage also brings huge dowry. Balram reports:

It was one of the good marriages. We had the boy, and we screwed the girl's family hard. I remember exactly what we got in dowry...five thousand rupees in cash, all crisp newunsoiled notes fresh from bank, plus a Hero bicycle, plus a thick gold necklace for Krishnan” (51)

Manu Joseph also makes similar description in *Serious Men*. He also narrates dowry problem in his novel. This type of social stigma is even now prevailing in India. Non-implementation of government policies, poor sanitation and health services collectively enhanced the miseries of poor. Vivid descriptions were shown in both the novels. In Laxamangarh, different politicians made the foundation stone for a hospital on the occasion of three different elections. But it was not functioning well. Balram's father died due to lack of hospital doctors and medical facilities. “Lohia Universal Free Hospital” inaugurated by the great socialist had no doctors and sanitation facilities. Bribery was prevailing in the hospital. The doors to the hospital room were wide open. The beds had metal springs striking out of them. The rooms were not safe for the patients because cat

used to taste the blood of the patients.

It is not safe in the rooms that cat has tasted blood'. A couple of Muslim men had spread a newspaper on the ground and were sitting on it. One of them had an open wound on his leg. He invited us to sit with him and his friends. Kishanand I lowered. Father on to the newspaper sheets. We waited there. Two little girls came and sat down behind us; both of them had yellow eyes. Jaundice... The Muslim men kept adding newspapers to the ground, and the line of diseased eyes, raw wounds, and delirious mouths kept growing.

(WT 49)

Life condition of the poor people was described in *Serious Men* by Manu Joseph. There were eighty thousand people who lived in the hive of one-room homes in a Chawl. The paintings on the walls were worn out. Millions and millions of clothes were hung in the grills of small dark windows. There was no ventilation in the house. The Chawls were built by the British eight decades ago and were used as prison for freedom fighters.

The health condition of the poor was too pathetic. Oja Mani's brothers had died of bleeding livers, and her father died of tuberculosis. Oja's son Aditya was deaf in his left ear and was supported by the hearing aid.

There is frustration and the struggle between the upper class and lower class has been discussed in the two novels. Ashok was murdered by Balram due to the effect of deep rooted frustration. This is because Balram was forced to take the responsibility for an accident of a child caused by Pinky Madam. It brings the mistrust and the doubt about the loyalty of his master. Initially he was very much interested and loyal to his master. Later he could not overcome the thoughts to murder his good natured master and at the end he planned the deed of murder meticulously.

Ayyan Mani was frustrated for the kind of things done by Brahmins. His contempt over Brahmins was explicit in his daily activities. Once, Brahmins ruined his life even before he was born. His grandfather was not allowed to enter the village school. They had beaten him once when he tried to enter the temple.

Ayyan joined the institute before Acharya. While arranging the things on the table he put the phone receiver slightly askew. From that Ayyan could overhear the conversation in Acharya's room and watch the developments in the Institute. He was anxious to know the possibilities of 'War of the Brahmins'.

He showed his aggression through the subversive abuse of the Brahmins in his writings on the Institute black board (A Thought for the Day).

Ayyan Mani opened all the envelopes and courier mails of Acharya to see what was happening around the Institute. Ayyan repaired all the opened envelopes with the help of stationery items available in the Institute.

To sum up, both the novels reveal the socio-psychological condition of the downtrodden and underclass. Even though there were ample opportunities for the depressed people regarding job, education and social status, their mentality and psychological condition remain unchanged. Balram and Ayyan Mani are the better examples of the underclass. Their anger, frustration, humiliation, protests and revenge taking attitude are clearly depicted. Murder of Ashok is the reaction of deep-rooted frustration. Similarly Ayyan Mani's silent activities to degrade the image of Acharya and Nambodri are the reaction of buried humiliation of him.

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**STRUGGLERS AND SURVIVORS- THE CHARACTERS OF
NAYLOR IN *BAILEY'S CAFE***

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Bailey's Café is the fourth novel by Naylor and it completes the quartet of her establishment as a strenuous writer. It is a novel which could fit anywhere in the world with no particular geographical or physical restriction. The story of the novel explores female and male sexual identity and the female sexuality.

In each of her novel, a community of women emerges, sustaining, enabling and enriching the lives of one another. All her novels are connected with each other. The characters and places mentioned in her first novel become the central focus of her next novel. There is a gap of ten years in the publication of Naylor's first and her fourth novel and in this span of time she has demonstrated an increased sophistication in the recasting of a place and character. In her novels, dreams are deferred, children see death and the places whether they are literal or mythical, always become a way station in the journey of life.

Her great sense of linking her first story with the second novel is joyfully unique. She generally uses two devices to create a sensible link from the story of one novel to the other. Firstly, she develops a character or a situation referred to in a previous novel and secondly, she refers to Shakespeare. The best instance can be taken from *Mama Day*, her third novel which delivers the birth of George at *Bailey's Café* which is her fourth novel, though the name of George (including his reference and importance in the story) is mentioned only before the last two-three pages of the novel.

Bailey's Café is a miraculous place, not a real place but here people find a protected paradise. As Naylor says: "It exists in the space where the human heart makes the ultimate decision to either die - or dream." (Johnson). The novel is women centered and a collection of colourful tales. It consists of several mini plots. The story is about some people who find a café - *Bailey's Café*. The narration is done by the café's cook and manager. The structure of the story is lyrical. This lyrical language gives the effect of no less than jazz and blues. The songs mentioned are sung by the characters themselves and in turn empower them to generate the hope for a living.

The novel is a beautiful creation and at many places tastes like the *Canterbury Tales*. Harry Bailey was the host of Chaucer at Tabard Inn and the resemblance can be clearly seen with the narrators of Naylor's *Bailey Café*. The characters narrate themselves their stories of shattered hopes and deteriorated dreams.

As presented in Naylor's previous works too, *Bailey's Café* also narrates stories of down and out women. It depicts relation with *The Women of Brewster Place* which is the best example of her works on women. In Naylor's novels the women characters always hold the pivot importance. Their struggles and sufferings are presented with deep experiences. The legacy continues in all her novels. Men are presented as great failures and brutal personalities who always have exploited the existence of women identity and have been hampering the growth of women self-reliance. Instances and characters from her novels are simply enough to prove the fact – from the heart wrenching examples of brutal rapists and of the topped Ben in *Women of Brewster Place* along with the unsuccessful effort making Lester and Willie in the *Linden Hills* to George in *Mama Day*. All of these together present the uncertain male characters in the stories of Gloria Naylor. But very surprisingly in *Bailey's Café*, where the story nears its end, Naylor provides a positive mode of masculinity is but it is again included with a major tinge of humour because the man capable of this masculinity is called Miss Maple. He also puts on women attire. However, Naylor insists that this character of Miss Maple is not created to represent any sexual ambiguity or gender indeterminacy but the readers need to be convinced personally.

Naylor deals with diverse issues in this novel but the theme of marginality attracts most of her attention. She creates characters and situations that embrace marginality as an appropriate state for real people miserable lives.

As the original dust jacket for the novel states, Bailey's Cafe “is a magnet that draws a wide variety of society's detritus.” That Naylor would write an entire novel that addresses the plight of the downtrodden shows an appreciation for those who are, and for that which is, decidedly different. Peopling this drama is a transvestite, a heroin addict, a bordello owner, a wino (and prostitute), and a nymphomaniac, among others. Each, however, has an important story to tell, one that taps into the pain of human suffering and touches the heart of all who hear it. Though they may be called misfits when perceived from an assumed position of normalcy, within the confines of the work each is as normal as his or her circumstances allow. In short, Naylor forces the reader to (re-) consider these characters only in the context of their individual lives.

(<http://articles.courant.com/2003/oct/24>. accessed on 6/oct./2013)

Bailey's Café is an interesting novel. The story revolves around the Café- *Bailey's Café* with regular support from the characters in the story – the visitors and of course the owner of the café. The owner is a man full of insight and happiness. His excellent humour supports him in times of distress and he merrily sings through all the pinching portions of his life. He happened to buy a café by the name of Bailey – *Bailey's Café* and decides never to change the sign of it. The visitors often address him by this name which is actually not his. Throughout the story people call him *Bailey* - he never corrects them, perhaps! he has now got used to be called by this name.

Naylor presents individual stories to depict the misery of the subjugated. Though

there are different characters in every story but each is related to the other and still each story is complete in itself. The role of the narrator i.e. Bailey is significant in linking these stories. He narrates his own story first, from his childhood days, sharing his experiences and memories and information about his family. His voice is also the voice of the other characters.

Naylor has interwoven life portraits through the stories. It is a restaurant which can better be called a “halfway house” as it represents the belief that the universe does care for individuals but at the same time provides the evidence that it does not really care. Whenever someone is disappointed or happens to be hopeless, he somehow reaches Bailey's Café. Here, the customers are provided with indifferent food and as far as the weekends are concerned- anything desired is available to them with time passing at a person's own whims.

The Novel is set in 1948, the post-World War II period that marked a significant crossroad not only in American and African-American history, but also in global history. As Wilson says- “Naylor's fourth novel, *Bailey's Cafe*, returns to the looser narrative structure noted in both *The Women of Brewster Place* and *Linden Hills*. Sketching the lives of a host of bizarre characters, this novel focuses on issues of marginality. Each of the characters, while visiting the title setting, is in transition, having barely escaped lives of not-so-quiet desperation in hopes of regaining direction and purpose. The unifying thread is the narrative voice of Bailey himself, the present manager of the cafe who, after relating his own trying tale, introduces the reader to various patrons whose individual life histories constitute the different chapter divisions. It is appropriately set in 1948, a period of significant transition in American history between the aftermath of World War II and the Civil Rights Movement to be ushered in with the 1954 Supreme Court ruling of *Brown v. the Board of Education of Topeka, KS*, which mandated school integration. Like these characters, the country is, to some degree, in limbo, having also shed its innocence in the throes of global war while yet uncertain about its ability, or even willingness, to move forward, particularly in regard to racial issues. In this compelling novel, Naylor offers a chance for both the country and her characters to mature and realize their utmost potential.” < <http://testaae.greenwood.com/doc.aspx?fileID=GR1330&chapterID=GR1330-317&path=books/greenwood> > accessed on 08/09/2013)

Naylor is an accomplished author at giving world literature an African-American spin. Her works clearly pose the fact- *Mama Day* of Naylor took much from *The Tempest* by William Shakespeare, while her *Linden Hills* had clear and bright inspiration from *Inferno* of Dante. Many characteristic highs and lows are offered in *Bailey's Café* just as in *The Women of Brewster Place* which is a prize winning novel of 1983. Naylor had emphasized always on listening and she gives instructions on how to listen. Such instruction is given also in *Bailey's Café* in the beginning. The words act as symbols for music- for instance- “there's a whole set to be played here if you want to stick around and listen to music”. (4). She has beautifully expressed through her works that this world is a jam and its players are mere instruments upon the stage. Most stories of Naylor are around a jazz set and presented as plays.

The outstanding feature of the black culture and tradition has been inventively marked out by Gloria Naylor through her women characters. The profound acquaintance

between them acknowledges identity, purpose and strength for survival. Naylor feels that this union is very imperative not only to battle against racism and sexism in the world of the whites but also to resist and wrestle against the discrimination within the black society. Along with this, Naylor very clearly writes and expresses that the black women who decline their sentiment of belonging to their community can never be cheerful and contented. She says it is nothing more than foolishness to be distant from one's own culture and community and therefore, it is not sympathetic at all when such women get trapped in the tempest of self-demolition. Through her stories Naylor also presents that the Afro-Americans would not have been able to survive as a race without the female values of communality, sharing and nurturing. The Afro-American women had to bond with each other in order to survive and prove their selves. This happens to be the most important reason for Naylor's concentration on women-centered communities in nearly all the stories in all her novels. Another support that Naylor focuses upon is the ancestral influences and the attachment to the original culture which has actually made Africa capable of surviving in America. Her female protagonists also help in breaking the chains of societal bigotry. Simultaneously, in the complete process these protagonists renovate their internal psyche by fighting the negative aspects bracketed together with the fundamental concerns of race, identity and gender. The characters of Gloria Naylor, thus, perfectly fit in the image of a strugglers and survivor

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ROCKING OF HUMANITY- A STUDY OF ISMAT CHUGHTAI
THE ROCK (Chatan)

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Ismat Chughtai was an eminent Urdu writer. In fact we can say the boldness can be replaced for Chughtai. Valiant protagonists stood out from the ordinary, her outspoken approach pushed regressive minds and her rebellious themes raised many eyebrows. Her strong feminist ideology, blunt and deliberate, made her one of the most controversial and successful writers of her time.

In her collected works of short stories *The Quilt and Other Stories*, Ismat Chughtai depicts the restricted choices offered to women, whether married or unmarried, under a tyrannical image of man. In these short stories the choices given to women are that either the characters are disappointed by the lack of emotional fulfillment available to them in marriage or they undergo mutual disapproval because of their reluctance or failure to kowtow to fixed principles. In every case, Chughtai takes apart the conception that marriage, the body the social order arranges women to anticipate, is the zenith of a woman's existence. Chughtai is worried not only with the way in which men take care of women, but also with the mode in which women combine to weaken other women's situations. By showing the lack of cohesion among women, Chughtai passes on the scope to which women are instructed to put into practices of a customary classification. Women abusing other women is a thematic spotlight in *The Rock*. All of these short stories let somebody see a man abusing the power society awards him over certain women (not only wife), along with women's approval of an endorsement of such mannish cruelty.

The story *The Rock (Chatan)* discloses how men can also use women only as domestic helps and sexual objects. The male protagonist, who has not given name in the story, is a dynamic exploiter of women as he sees women truly as eye-catching bodies, as sexual objects so that after marrying her changing a young beautiful lady exactly into a 'housewife,' with the license of husband as married her. Subsequently he is losing his interest because of the body of woman once again attracted towards another young girl, Shabnam. He is attracted towards Shabnam as she

“swayed like an intoxicated female serpent” (80).

Bearing in mind her activities, his eyes shimmered and he

“revealed his teeth in a grin” (80).

The male hero leaves his first wife and children for Shabnam. He marries Shabnam and after becoming his wife, she too rallies the same time as the first wife. Shabnam is also

changed and transformed into an accurate 'housewife.' Meanwhile once, when they go out for dinner, this man is fascinated by the physical beauty of an Egyptian dancer. This is how the speaker, who is his sister, witnesses it:

“*Bhaiya's* (Brother's) hungry eyes crawled over her body like scorpions” (89).

Shabnam, who used to be a slim girl and whose “complexion glowed like molten gold” (77) before marriage, had now become fat after marriage. She hastily takes roasted chicken in order to distract herself from the way her husband was looking at the Egyptian dancer. Therefore, we see how man objectifies woman and treats her no more than a sexual object. He considers her only as a product to satisfy his hunger.

In the short story *The Rock* Chughtai portrays serial husband who strays from woman to woman. This man makes sure he makes use of his will on each wife in order to generate the womanly body he needs. Rather than making her more graceful, as one would feel, this husband himself wants to be the graceful one. He relentlessly promotes each wife to let her body and outward show get poorer. The target of this man is to bring under control his wives in order to assert this authority. Indeed the man is not alone in his endeavors:

“In four or five years, with everyone's help, she turned into a complete housewife. As the mother of three children she became overweight and ungainly.” (47)

The newly married bride, who comes to her husband's house at the age of fifteen, turns her body over to her husband and her family in order to be recreated for their gratification. The satisfaction here is not sexual. As a replacement for, this man entertains delight from the disparity between his own body and his wife's:

Her husband found her pleasing just the way she was, untidy and dishevelled...[She] had let herself go and her body slackened like dough left out overnight. Her husband was nine years her senior, but compared to her *Bhaiya* looked really young. Still quite slim, with a well-kept figure.... He was still boyish in appearance. (47-8)

The physical difference between this couple remarkably exposes the command over that this man compels upon his wife's body. Her body becomes a protrusion of his requirements, not purely in the sexual authority but also in figure and body. Through his nonstop influence over his wife's intake way of life, he is able to construct a woman by whom he is not endangered and whom the rest of society will not hit upon more nice-looking than himself. Thus the central concern of *The Rock* is a man who is fixed, but who takes women in the prime of their youth and then castoffs them when his fulfillment in transfiguring them has finished:

Beautiful like the sun god, romantic, honey-eyed *Bhaiya*, unmoving like a rock—he sat smiling in the role of an immortalized martyr. An old wave, tired and broken, lay dying at his feet. A new wave, bright and undulating, was waiting breathlessly to be clasped in his arms. (57)

Subsequent to her youth has washed out away, eaten up by childbirth and by an injurious fast, both given by the man, the wife who begins the story is tossed aside for another,

younger, slimmer beauty. Chughtai lets reader's two detailed encounters with the cycle of the "Rock," the same husband bringing under control two unlike wives. The story ends with another beginning—a third woman, running to the "Rock" to devote herself to him. The paradox is that the new woman in each of the circumstances never understands that she herself will end up like the former one. Instead, the young beauty always blindly staggers forward into the catch. The last woman is a young dancer; her body is trim and she maintains her figure in order to display her sensuality. The horror with which she views the current wife's body shows her misunderstanding of the man's power:

It seemed that it wasn't Bhaiya's wife she was looking at, but his own body drenched in blood. She stared at Shabnam with horror. Then she filled her eyes with every ounce of maternal affection she could muster and gave Bhaiya a special look in which a thousand stories were concealed. (*ibid.*)

The staring at the wife's body by another woman, not a man, symbolizes the frequency of releasing women's bodies as appearance-based possessions. Here Chughtai proves the gap created between women when women themselves judge one another's body or life without bearing in mind the exploitation of the man behind both. In *The Rock* female credit of marital reunions enables the united abuse of women. Chughtai writes her art in a slight manner in which she confirms that both men and women endorse the perception of woman-as-body. She gets done this through the unfriendly voice of her reporters who witness the damage of women's existences via impassive writing style. The custody of story version tolerates Chughtai to show the situations and conditions of each short story in a pragmatic way while saying goodbye to the booklover to pencil in his or her personal ultimate terminations as the scenery closes around a heartbreaking woman character.

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**MYSTERY OF BEING IN SAMUEL TAYLOR COLERIDGE'S
POEM *CONSTANCY TO AN IDEAL OBJECT***

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In one of his important later poems, *Constancy to an Ideal Object*, Coleridge used his experience of a phenomenon world called the “Broken-Spectre” as an introduction to his meditation on the difficulty of reconciling things and thoughts, a subject with its desired object. (Perkin 22) Numerous accounts have been given serve well: “this refers to a curious phenomenon which occurs occasionally when the air is filled with fine particles of frozen snow constituting an almost invisible subtle snow-mist and a person walking with the Sun behind his back. His shadow is projected and he sees a figure moving before him with a glory round its head. I myself have seen it twice. (Coleridge, H.N 220) Coleridge wanted to prove that the spectre was either real or fictive, but because the phenomenon evoked his most intimate doubts about Being, any resolution of the conflict that he could make seemed arbitrary, a “toy” of the understanding. Even his poetic treatment of the Spectre in *Constancy to an Ideal Object* reached no satisfying conclusion: many things could be perceived, but the mystery of Being remained behind in the mind that conceives.

Coleridge carried the vision of the Broken-Spectre into other situations, for it was a demonstration of the mind's power to transfigure actuality and such power was one of his paramount ideas. In a Methodist chapel, with the sun shining on a wall, he noticed how “each spectator opposite would see his own shadow with a heavenly glory, & all the rest dark and rayless.” (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 3466) This glory must have suggested to him the light of Being. Although he had only momentary glimpses of that light, he knew that the poet's role was to resurrect it from dead forms of every kind. As we have seen with his poems “Phantom” and “Apologia Pro Vita Sua,” Coleridge aspired to liberate Being from the “accidents” of temporal existence, to emancipate his eyes from “the black shapeless accidents of size.” (Kessler 128) He believed that the physical world apprehended through sense lacks true substance and that images are undependable representative of Being, but the poet does not consequently escape into abstraction. The Broken-Spectre caused one of those meetings of opposites that unsettles the understanding and prepares the way for Being. In “Constancy to an Ideal Object,” Coleridge says:

And art thou nothing? Such thou art, as when
The woodman winding westward up the glen
At wintry dawn, where o'er the sheep-track's maze

The viewless snow-mist weaves a glis'ning haze,
 Sees full before him, gliding without tread,
 An image with a glory round its head;
 The enamoured rustic worships its fair hues,
 Nor knows he makes the shadow, he pursues! (25-32)

The poet's final question, followed by an "answer" that is truly an extended simile, leads the reader to believe that a categorical choice has been made: man is either a phantom or a fact, a deluded dreamer or an impoverished realist. But the questions and doubts of the haunted mind behind the poem remain and Coleridge's dictum that we should distinguish but not divide is useful here in considering mind and world. Reflection, with its dual meaning of meditation and self-mirroring, may lead to death, but when reflection focuses on an ideal object a reconciliation of opposites is possible and a new identity can be conceived. By distinguishing the subject from its desired object, the poet makes of his desire an object for meditation: he begins to know himself. Coleridge's ending does not provide a statement that resolves the conflict between mere abstraction, a "yearning Thought! That liv'st but in the brain," (4) and the élan vital outside that yearns to transcend the limitations of matter. Both would unite in the "one life," just as the poet and the thinker seek to unite Being that transcends restricting labels. Owen Barfield alerts us to a difficulty that continually faces some readers of Coleridge: "it is the inexorable presupposition in the minds of his readers, that whatever is not a thing must be an abstraction, which, more than perhaps anything else, has prevented his system from being understood." (Barfield 24) A thought that "liv'st in brain" is only half alive and a natural object without a governing consciousness is an "idol of sense," a Phantom.

Coleridge's love for Sara Hutchinson that could not find its "outness" in physical expression is clearly the underlying impulse that brings about the philosophical debate over how and what one can know in "Constancy to an Ideal Object." As a poet, Coleridge is committed to the ideal, abstract world; his ideal object is the thought of Sara rather than her physical presence, it is love and not love's embodiment. The personal speech directed to the woman, in which the poet expresses his need for a particular "English home, and thee," (18) fits into a larger, general context in which the speaker must find his consolation, if not his ultimate fulfilment. For Coleridge, that context is more poetic than philosophical, for as he said in the *Biographia Literaria*: "it is not less an essential mark of true genius, that its sensibility is excited by any other cause more powerfully than by its own personal interests; for this plain reason, that the man of genius lives most in the ideal world, in which the present is still constituted by the future or the past." (Shawcross 30) Despite the record of his own failed ideal objects, Coleridge refused to accept his Being as a series of disparate, unrelated moments. "Without memory," he wrote, "there can be no hope, the Present is a phantom known only by its pining, if it do not breathe the vital air of the Future: and what is the Future, but the Image of the Past projected on the mist of the Unknown and seen with a glory round its head." (Griggs 266) Coleridge's memory would not permit him to live in Blake's "eternal sunrise": he needed to recover what he had lost. Past, Present and Future blend or modify each other but the poet must continually project himself into eternity. Memory produces knowledge and, in fact, is the "Great guide of Things to come, Sole Presence of Things Past." (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 3089)

However, Coleridge's frequent inability to progress in time, to see through nature to the Being within objects, was the cause of his recurring despair.

Like his other late poems of dejection, "Constancy to an Ideal Object" presents the poet in a stagnant condition. When he invokes the "Hours" at the beginning of the poem, he denies the possibility of a future; several lines later, thought cannot generate "life-enkindling breath"; and finally, unable to imagine a world without Sara, the poet, like his Mariner, is in a "becalmed bark" upon "an ocean waste and wide." He must, through poetry, create an abstraction or an "object" that can inspire movement, a "fond Thought" that can replace the unattainable fond Sara. Coleridge cannot find satisfaction within nature. The woman who exists in a world of change must be redefined, given a life beyond "Nature's range," a life made visible in art, which Coleridge defined as "a middle quality between a thought and a thing . . . the union and reconciliation of that which is nature with that which is exclusively human." (Shawcross 254) By remaking Sara, Coleridge was recreating himself. By means of the poet's enlivening imagination, love becomes "living Love" and good becomes "embodied Good." But here the poet's doubts will not allow him the pure apprehension of Being he enjoyed in "Phantom." Haunted by the thought of Sara, he is clearly aware that "She is not thou, and only thou art she." (25) Only through symbol and paradox ("She is not thou, and only thou art she") can the poet begin the process of transformation that leads to Being. Abstractions as well as objects live for Coleridge, and he acknowledges this life even when he denies its attainability, just as he accepts the existence of God although he often cannot reach Him through the language of prayer. Coleridge tries to objectify himself by means of another person, as he did with the old man in "Limbo." He would convert Sara into a living idea, neither a generalisation drawn from phenomenon nor a cold Cartesian abstraction. (Kessler 133) The Thought is clearly not Sara, but the only Sara that Coleridge can enjoy is in Thought. His frustration furthers self-realisation; his feeling takes form through his "act and power of abstracting the thoughts and images from their original cause and of reflecting on them with less and less reference to the individual suffering that had been their first subject." (Shedd 435)

In *Constancy to an Ideal Object* the poet is perhaps ambivalent, praising innocence while ridiculing the superstitious Woodman who, unaware that art and nature can collaborate, seems to worship a Phantom that is neither God nor external nature. He resembles other men who tend "to break and scatter the one divine and invisible life of nature into countless idols of the sense." (Rooke 518) Coleridge at once believes that no picture can stand for a living idea, but nevertheless the phenomenon must be seen before it can be understood. Knowledge grows out of a continuum, for "without seeing, we should never know (i.e. know ourselves to have known) that we had Eyes." (Griggs 97) Striving for a higher consciousness, Coleridge may be using the Woodman to embody that aspect of himself which was tempted to dream beneath the mystic's "Cloud of Unknowing."

Coleridge's question, "And art thou nothing?" is certainly not rhetorical, despite the subsequent lines that seem to offer the clarifying answer and meaning. The poet questions not only the self he has created but, moreover, the work of art in which that self momentarily appears. The whole poem, rather than the concluding assertion alone, provides the poet's answer. He has attempted to take a person, a noun, a thing existing in space and time, a Sara, and by means of thought to transform her into an ideal object

worthy of adoration: “the only constant in a world of change.” Coleridge was continually suspended between thoughts and things. His own opposing selves can meet in a poem, but one cannot fully dominate the other. Coleridge links with a conjunction the two abstractions Hope and Despair, but they are not unified, for they embody Coleridge's two realities of feeling, his positive and negative Being. Only in death will their conflict be ended. They will meet in the “porch” of death, just as Coleridge always found himself just outside the house of Being, “on the threshold of some Joy, that cannot be entered into while I am embodied.” (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 3370) Coleridge's ideal object, finally, must not be regarded as an entity but as an act, an act of consciousness that joins opposites without cancelling them out. In contrast to the stagnant, passive Being represented by the “mute” and “pale” Helmsman who cannot progress toward any meaning goal, the Woodman at the end of the poem is filled with Hope and the final lines of the poem register an activity, an energy that makes thought vital, the woodman is winding his way through nature as its invisible power “weaves” the haze that separates us from ultimate meaning. The image the Woodman sees is also “gliding” and while celebrating his objects he “pursues” it.

Like “Frost at Midnight,” whose ending unites created and creating nature, “Constancy to an Ideal Object” unites the meditative mind and its object of meditation. Through the “life-enkindling” power of the poet's imagination, his abstractions are reclaimed from pure thought and returned to the life that fostered them. Coleridge speculated that the mind is a verb and the body a substantive, but in his poem he created a remarkable combination, the “Verb substantive.” (Coburn, *The Notebooks of Samuel Taylor Coleridge*. 4412) The act of seeing in itself cannot be a means of discovering Being. In nature we may find only shapeless accidents and in mind only counterfeits. Art, however, can bring thoughts and things experience itself into a temporary form, a shape for Being. In a work of art, the imaginative viewer can discover both himself and his transfigured self:

In the plays of Shakespeare every man sees himself,
without knowing that he does so; as in some of the
phenomenon of nature, in the mist of the mountain
the traveller beholds his own figure, but the glory
round the head distinguishes it from a mere vulgar
copy. In traversing the Brocken, in the north of Germ-
any at sunrise, the brilliant beams are shot askance, and
you see before you a being of gigantic proportions, and
of such elevated dignity, that you only know it to be
yourself by similarity of action. In the same way, near
Messina, natural forms, at determined distances, are
represented on an invisible mist, not as they really exist,
but dressed in all the prismatic colours of the imagination.
So in Shakespeare: every form is true, everything has
reality for its foundation; we can all recognise the truth
but we see it decorated with such hues of beauty and
magnified to such proportions of grandeur that while

we know also how much it has been refined and exalted
by the poet. (Raysor 163)

Perhaps the rustic Woodman in approaching either nature or Shakespeare “sees himself, without knowing that he does so,” but Coleridge's quotation ends with a kind of waking knowledge that extends beyond self-deception: “while we know the figure, we know also how much it has been refined and exalted by the poet.” Abstraction may be what Coleridge calls an “instrument” of Being, but abstract knowledge is a falsehood when “we think ourselves as separated beings, and place the nature in antithesis to the mind, as object to subject, thing to thought, death to life. This is abstract knowledge, or the science of the mere understanding.” (Rooke 520) Being, like nature itself, is forever about to be born. Opposites serve to demonstrate their interdependence. The ideal object is finally not an object, but a subject that has been realised: “the I is not an object, but a self-affirmed act and if it will not believe itself, what or whom can it believe?” (Coburn, *The Notebooks of Samuel Taylor Coleridge*.4356)

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KAMALA DAS: A VOICE OF HER OWN

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The present article highlights the theme adopted by Kamala Das as a lady and how her works are beyond belief and enticing. This piece of writing aims to show the principle of how she has introduced romanticism and wistfulness, which made way to pronouncement of self and the expression of self revolt against deep rooted malaise ubiquitous in a patriarchic society.

1.1 INTRODUCTION:

A voice which echoed beyond silence, with burning desire which gave both poetry and women an identity which eluded (escaped) them before her. It's significant that she was KAMALA DAS. With patriarchy enraging; and dogmas (beliefs) marching on in style, she had an impression to offer all the women long before the other feminists took the stage. A poet who gets a deep hold of the lost world of play-houses or poked at the patriarchal bastions (support) deserves accolades! It is an appeal to each woman in the country to read about this intense poet, since to read her is to arouse the Kamala Das residing in each woman.

Das has been considered an important voice of her and of future generations, exemplified (demonstrating) by a break from the past by writing in a distinctly Indian guise (appearance) rather than adopting the technique of English modernists. Das's conessional poems are known for their unflinchingly (courageously) straightforward explorations of the self and female sexuality, urban life, and the women's roles in traditional Indian society.

After a deep understanding and as Kamala Das continues to be the milieu of this paper, it's important to mention that her husband put up with her decision to augment (add to) the family's income. As per the books read, it must be mentioned that she would often wait until the end of the day after her family had gone to sleep and would write until morning. "There was only the kitchen table where I would cut vegetables, and after all the plates and things were cleared, I would sit there and start typing."¹ This rigorous (painstaking) schedule took its toll upon her health.

She was noted for her many Malayalam short stories as well as many poems written in English. Das was also a syndicated columnist (journalist). But sadly, she once claimed that "poetry does not sell in this country [India]",² but her forth sight columns, which sounded off on everything from women's issues and child care to politics, and they were

popular. At the age of 42, she published her autobiography, *My Story*, which was later translated into many foreign languages.

The theme of love and sex hanker after it occupies Kamala Das' mind and that flow out in the form of poems. This is clearly evident in the poem 'A Misalliance'³

1.2 USE OF MYTHICAL FRAMEWORK:

After extensive reading of the poets works the individual researching can draw some common and repeated responses on Kamala Das that clearly indicate that much of it is traditional and feminine, and she speaks aloud the needs and finds fears of a common woman and pleads for dependable love and sense of protection for her, out of her own knowledge. When Kamala Das speaks of love outside marriage, she does not necessarily propagate the institution of adultery or infidelity, but seems to be merely searching for a relationship which gives both genuine love and impregnable security. That's why she sometimes gives a mythical framework to search for her true love and identifies it with the Radha - Krishna syndrome or with that of Mira Bai relinquishing (submitting to) the ties of marriage in pursuit of Lord Krishna, the true divine lover. This mythical framework is highlighted here in the poem where Kamala Das say:

And virgin crying
Everything in me
Is melting, even the hardness at the core
O Krishna, I am melting, melting, melting
Nothing remains.....
You...⁴

This fabulous framework save her, in some degree, from the charges of obscenity, otherwise her poetry is replete (stuffed up) with shocking unorthodox details about love, marriage and sex. Though one can absorb her totally from the sexual sludge (mud) clinging to her image. The Radha-Krishna Syndrome is continually associated with the progress of the poet and is witnessed in all her poetical collection. Her first poetry collection 'Summer in Calcutta' contains 'Radha-Krishna', second one 'The Descendants' contains 'Radha' and the third one 'The Old Playhouse and other poems' mentions 'Prayers to unfamiliar Gods'.⁵

In 'The Descendants' we witness such poetic pieces on the subject of love and lust. 'A Request', 'A Substitute', 'The Descendants', 'Ferns', 'The Invitation', 'Captive', 'The Proud One', 'The Looking Glass', and 'The Convicts' are very good examples for that.

In this poetical collection the fury of the poetess at not receiving adequate love from the proper person deepens into the debunking (set straight) irony and tragic vision of a pitiable nature. There is no laughter, no humour in it, and the Kamala's pessimism (distrust) touches a hellish depth. Poem after poem she hammers hard at her husband and articulate (expresses) her intense desire of escaping from his clutches and attaining 'freedom'.

1.3 MALEVOLENCE OF A MAN:

Somehow the poet has a very poor opinion about men which she expresses almost everywhere in some way or the other. She can be marked as a poet of love, sex, lust, pain, nervousness, melancholy and frustration. Her crisp comments on men initially earned her a lot of controversies and for which her immediate society literally hauled her over the coals.

Yet, she always seemed to be willing to face the raging society but not a turned off lover. Love, the hunger of the flesh, hurts and humiliates, and gives her only dissatisfaction. She is a confessional and autobiographical poet who wrote candidly about her own experiences of frustration in love and drudgery (hard work) in married life. Since her creations have been reviewed very carefully it has been found out that she has missed 'love', the most beautiful feeling in this world. It seems only her father and grandmother had given her the love that she had always hungered for. This clearly proves that she failed to receive the much longed for love in her life.

One such poem 'The Looking Glass'⁶ where there is a mention of the same. 'Summer in Calcutta' is also one such meaningful poem where one witness no craving for the lips meant for others, there aren't any pricks and tensions, no instinct of challenge, no streak of complaint, as one usually finds in a love poem. But the life of such a mood is short lived for Kamala Das. She soon takes a reverse gear and falls prey to her usual grudge and grouse against men. She probably can accept even the inevitable married life for a girl and it's never ending responsibilities, but not without lodging her complaint against 'male kind' as a whole and hollow in nuptial relationship. This is how the one reading about her clearly discovers her saying all the time; 'A Relationship'.⁷

1.4 METAPHORS AND REPRESENTATION:

The noted English poet houseman once remarked of imagery as follows: "here is political gold: take it here is radiant beauty; be moved."⁸ Imagery tends to serve twin purposes together---that of ornamentation and that of arousing aesthetic pleasure in the reader. Imagery enables a poet to convey his abstract thoughts or numinous (mystical) longings in a concrete form. The individual part taking in research deeply feels that it evokes a picture, a concrete idea or shape about the writer's feelings.

1.5 CRITICS AND THEIR ANALYSIS:

F.R. Leavis, reputed English critic, has observed that "tone and attitude towards are likely to be essential heads and analyzing the effect of interesting metaphor or imagery, "and that whatever in the poetry it comes on places of especially striking 'concreteness'- places where the verse has such life and body that we hardly seem to be reading arrangements of words- we may expect analysis to yield notable instances of the co-presence in complex effects of the disparate, the conflicting or the contrasting. The process of "image making "involves the skillful use of metaphors, simile, contrast, and the equated to picture-making or concretization of emotions."⁹

As a poet Kamala Das used to make ample use of images and symbols. Some of these images are so recurrent that they become symbols in her poetry, but it must be added here that they are not too many. A study of her imagery and symbolism is bound to reveal her arctic skill and craftsmanship, and hence it is both relevant and rewarding. Hence forth an examination can be taken of some of her dominant and recurrent images and symbols.

Kamala Das makes a hectic search for true love in her poetry, and her personal predicament (dilemma) gets reflected in it. She is a poetess of love and sex and of the body. One of the dominant images in Kamala Das' poetry is that of human body. She celebrates it like the American poet, Walt Whitman, and regards it as a gift of God to the human race. It is often viewed in two aspects....male and female. While the male body is the source of corruption and exploitation, the female body is the storehouse of beauty and chastity

misused to the maximum. Here is a subtle analysis of the male physiology made with an aversion:

He talks, turning a sun stained
Cheek to me, his mouth, a dark
Cavern where stalactites of
Uneven teeth gleam, his right
Hand on my knee.....
Can't this man with nimble
Finger-tips unleash, nothing
More alike than the skins lazy hungers¹⁰

Evidently, the poetess has drawn the ugly picture of the eager man, who has a sun stained cheek, a dark cavern, in mouth and uneven teeth protruding forward. She is not happy in his company and complains thus like the poetess says,

*"You dribbled spit into my mouth, you poured yourself in to every
nook and cranny, and you embalmed my poor lust with your
bitter-sweet juices."*¹¹

These lines evoke the image of saturation in sex-act, but all the same they highlight her sense of bitterness in his contact. The poem "*The Stone Age*" is also an expression of her dislike of the man in utter despair she cries out:

She continues to quote,

*"Ask me everybody, ask me whatever he sees in me, ask me why is
he called a lion, a libertine, ask me the flavor of his mouth, ask me
why his hand sways like a hooded snake before it clasps my pubis.
Ask me why like a great tree, felled, he slumps against my breast,
and sleeps."*¹²

She doesn't relish the flavor of his mouth and the way he clasps her private part. All this is conveyed by the image of a hooded snake. Which is a dangerous thing? Whatever she likes him or not he thrusts himself upon her in a mood of a frenzied passion. This has been contained in the image of a great tree, felled. Naturally he is very heavy for her and yet he slumps against her chest and sleeps in warmth. Through the arresting images of Kamala Das's cruelty, she has no regard for her own feelings. Again and again she raises her voice against his physical love. In the poem "*Convicts*" she cries thus

That was the only kind of love
This hacking at each other's parts
Like convicts hacking, breaking clods at noon
We were earth under hot sun.¹³

This may be affirmed what this richly suggestive poetic passage tells us about the man and his lustful nature and the violent sexual involvement of both in the summer seasons. On the part of the poetess there is a sense of guilt over such an insolvent (ruined) conveyed by the metaphor convicts. The proper sexual act involving energy and speed is marvelously carried through by the image in breaking clods—at noon. The phrase breaking clods suggest that there was a kind of grating (annoying) sound while they were copulating. The word 'Earth' indicates their earthiness as well as their reception of the heat, of the burning sun. There could be no better image to express the energy and the violence in the intimate

intercourse then that of hot sun it is creditable to Kamala Das that she makes the natural elements to serve her ends, and here at least she succeeds admirably.

The above illustrations should not lead one to believe that the poet always hates the body. On the contrary, she sometimes conveys her pleasures experienced in the company of her lover. She is not only longing to seek restlessly the source of true love but also a wife legally wedded to and socially bedded by a man and a mother of three loving children. In the poem "Winter" she frankly admits:

And I loved his body without shame,
On winter evenings as cold winds
Chuckled against the white window panes.¹⁴

Winter being the cold season she turns her man without masks or pretends to derive warmth and vitality in his living contact. According to the person wanting to know in depth about her can confirm that in 'My story', her autobiography also reveals the fact that she surrendered herself to her husband after a long illness in a spirit of total desertion. A poem like "The Music Party" gives escape to her desire of looking at her flagrantly (deliberately) before things go wrong for her.¹⁵

The poetess conveys here the power that a woman holds, and her idiom is fundamentally modernistic instead of being romantic or idealistic as in the previous ages. For her, a partner is essential in intimate drama, just as she is essential for him in a life of real enjoyment. Keeping the above facts in mind, it may be said that¹⁶ Anisur Rehman is only partly correct when he observes that Kamala Das views the male body as an agent of corruption and that she also regards it as a symbol of corrosion, the destroyer of feminine chastity. He is rather nearer the truth when he later remarks that

*"She is aware of both the beauties and crudities of the male body"*¹⁷

Since here he is not adopting a partisan (supporter) attitude. The truth is that which emerges triumphant in the ultimate analysis, and Rehman first statement crumbles in the light of this test. The image of the human body is employed so frequently that confusion creeps up in a few minds, but there is no confusion what so ever with regard to its being a symbol for the poetess. And as a symbol it is both a destroyer and a preserver, both a source of death and a source of life for her. Another recurrent image may be observed in the poetry of Kamala Das is that of the SUN. This image is been used frequently and it has not been imparted a systemic symbolism. It has been employed as an agent of scorching heat, corruption and lust. It is often generated heat of sex and the drabness of life. It affects the skin and makes it tanned and stained to me. The poem indicates the burning sun with the burning mouth of the man in love:

Of what does the burning mouth?
Of sun, burning in today's
Sky reminds me..... Oh yes mouth...¹⁸

In sepia the sun is presented as a source of scorching heat that dries up the very marrow of the bones. It is conceived as a destroyer of the real charms of life:

It is time to hold anger
Like a living sun and scorch
Scorch to the very marrow.¹⁹

The image of the sun as evoked here is not benevolent it does not illumine the world of

poetess but rather consumes it.²⁰ The oppressive way of the sun is to be felt in “*The Dance of the Eunuchs*” and “*Summer in Calcutta*.” its wildness is to be witnessed in “A Hot Noon in Malabar”. It contributes richly to the atmosphere of the poemsThe pitiable condition of the dry ribbed eunuchs, the misery and the depression of the poetess herself, and her eventually relief through love and close personal relationship. The image of the poem “*Summer in Calcutta*” is highly charged with sensuality. This is what we find in it:

*What is the drink but the April sun squeezed
Like an orange in my glass I sip the fire
I drink and drink again I am drunk
But on the gold of suns and further.....
Dear forgive this moments lull in
Wanting you the blur in memory²¹.*

Explicitly, the drinking and the state of being drunk, of the poetess an added significance in the light of what he says in the second quoted. In the poem the 'Sun shine cat', the sun becomes the companion of the forlorn (dejected) and the helpless but it offers her no health or comfort in her depressing situation. She is rather left a clog half dead woman. Some other poems where these varying images are employed include.....The pigeons, drama, and the punishment in the kindergarten, the conflagrations, and the convicts. The poem conflagration makes use of these images as a symbol of either passion or unwilling indulgences. The poems the testing of the siren and in love are also rich in sexual over tones but in the conflagration the image denotes the poets own willingness participation in sex. We came together like two sons meeting and each ragging to burn the other out. He said you are a forest conflagration and I poor forest, must burn.²²

Her participation in sex removes her loneliness and languor temporarily. She possibly knows that sex is the source of all life, the vital principle of all existence, but also that her partner is nothing more than an expert in arousing the lazy hungers, of the body. Both the 'burning sun’ and the male body signify for Kamala Das the same thing. Partly related to the sun is the image of darkness in the poetry of Kamala Das this image is not as pervasive as the sun, and hence it does not attain the status of a symbol. Usually it is linked with sleep which also implies longer sleep....DEATH.

*Each night when darkness turns
Me blind, I think of death, understanding it to
Be like a night-fall just a temporary phase
Which bring no loss.....²³*

Darkness is an attribute of the night, and the night is the right time of physical contact between the opposite sexes. This has been conveyed in the poem “*The Testing of the Sirens*”

The night dark cloaked like a procuress, brought
Him to me, willing, light as a shadow,
Speaking words of love
In some tender language I do not know....²⁴

The metaphor procures (acquires) a bad taste in the passage and the poetess does not like his arrival in the night for the satisfaction we have:

Son of my womb,

Ugly in loneliness,
 You walk the world's bleary eye
 Like a grit....²⁵

Kamala das is no philosopher to be concerned with the prenatal existence of her son and so likely an ordinary mother she imagines that he must have sprung from the dark. Her motherly experience is again expressed in “*Jaisurya*” in softer terms:

Only that matters which forms as toadstool(mildew) under
 lightning and rain, the soft stir in womb, the fetus
 growing....²⁶

Here lightning and rain stand for the ferocity and saturation in sexual intercourse, which is not as meaningful for her as the conception of a child through it. Mrs. Das' wifely stance may be questionable, but her motherly stance is not.

Conclusion:

It covers the conclusions that may be strained that Kamala Das is primarily a poet of love; evidently, she is not so much pre-occupied with a metaphysical quest of poetry theory as with an intense search for true love. In a letter to another famous author; she admits that she began to write poetry with the ignoble aim of wooing a man.

As a poet of intimate love Kamala Das looks native and frank. She may fall short of intellectual vigor and witty tidbits. However, one may conclude that she does not lag behind in lyrical outburst of unpremeditated thoughts and feeling and not forgetting emotional intensity.

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19. *Summer in Calcutta*, p.24
20. Ibid., p.48)

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22. *Summer in Calcutta*, p.61
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**THE INTENSITY OF *POWER* DISCOURSE IN
THE POSTCOLONIAL NOVELS: A STUDY**

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The concept of *Power* can be defined as a measure of an entity's ability to control the environment around itself, including the behaviour of other entities. Simultaneously, the similar term authority has also been frequently used as the substitute for *power*. The term or concept of *Power* can be described as wickedness, unfair, sinfulness or evilness but the exercise of *power* is established as prevalent to humans as social beings. In society, it has been seen as the term *power* always goes hand in hand with politics.

In fact, the term *power* is quite debatable and it is widely explained by the French philosopher Michel Foucault (1926-1984). The concept of *power* (Knowledge and Authority) came from Foucault. On the other hand the concept of discourse can be explained as conversation or information and for Michel Foucault, it is through discourse (Knowledge) we are created or we got our existence. If it is true that we are the some of our experiences (Knowledge that we encounter) then those in control of our early life experiences have enormous *power*. As in isolated family, a child's knowledge depends upon a few people, so' only those people create child's identity. So, discourse brings together the *power* and knowledge. In ordered groups, such as school classrooms and military groups, the leader's *power* over an individual is amplified by the virtual *power* gained from having the other group members already obeying the leader's order.

Michel Foucault's discussion of *power* is based on his concept *technologies of power*. For him *power* is exercised with intention. Instead of analyzing the difficult problem of who has which intentions, he focused on what is inter-subjectively accepted knowledge about how to exercise *power*. For Foucault, *power* is actions upon others' actions in order to interfere with them. Foucault does not recur to violence, but says that *power* presupposes freedom in the sense that *power* is not enforcement, but ways of making people *by themselves* behave in other ways than they else would have done. One way of doing this is by threatening with violence. However, suggesting how happy people will become if they buy an off-roader is an exercise of *power* as well; marketing provides a large body of knowledge on techniques for how to (try to) produce such behavior. Foucault's works analyze the link between *power* and knowledge. He outlines a form of covert *power* that works through people rather than only on them. Foucault claims belief systems gain momentum (and hence *power*) as more people come to accept the particular

views associated with that belief system as *common knowledge*.

This jargon is adopted by the postcolonial critics. Edward Said in his *Orientalism*(1978) describes the postcolonial and marginal people of the world. For orientalist they themselves were superior, both culturally and intellectually and the natives were inferior. Orientalists' knowledge became their *power* and they created their own *power* politics and from it they determined the identity of the natives as inferior. According to Said, the West has created a dichotomy, between the reality of the East and the romantic notion of the "Orient. The Middle East and Asia are viewed with prejudice and racism. They are backward and unaware of their own history and culture. To fill this void, the West has created a culture, history, and future promise for them. On this framework rests not only the study of the Orient, but also the political imperialism of Europe in the East. Said says that the Discourse of Orientalism is the product of ideas, knowledge, and opinions about the orient. This included certain modes of representation of the orient through other. Analyzing this discourse Said reads a range of text- literary, philological, philosophical, administrative, and ethnographic and others. He demonstrates that these texts were the lens through which the orient was viewed preliminary to being ruled.

The term, *Post colonialism* is quite debated one. In formal sense it refers to writing, culture of nations, people, etc who were once colonised by European *power*. Postcolonial criticism is an attempt to uncover the colonial ideologies implicit in European texts about the other. The term post colonialism is an appropriate to replace the earlier terms like '*third world*' or '*commonwealth literature*' and so on. The post colonialism has its own concern with the national culture after the departure of imperial *power* and I think it has to be understood in reference to colonialism. In fact, colonialism includes two types of imperialism i.e. Political and Cultural. Therefore myth, history, language and landscape, self and other are very important ingredients of post colonialism. The common thing in the literature of post colonial countries is they emerged in their present form out of the experience of colonization. Edward Said, Gayatri C. Spivak, Homi Bhaba, Frantz Fanon, Aijaz Ahmad, Naugi Wa Thiong'o, O.Mannoni, Albert Memmi, etc are the chief exponents of this theory.

Now, it is very necessary to see the existence and intensity of the *power* discourse in the novels which have been labeled as the post colonial novels. Here we can mention some of the novels such as *A Passage to India* by E.M.Forster, *Kim* by Rudyard Kipling and *Things Fall Apart* by Chinua Achebe.

In the novel, *A Passage to India*, we find that at Fielding's tea party, everyone has a good time conversing about India, and Fielding and Dr.Aziz even become great friends. Dr.Aziz buoyantly promises to take Mrs.Moore and Adela to see the Marabar Caves, a distant cave complex that everyone talks about but no one seems to actually visit.Dr.Aziz's Marabar invitation was one of those casual promises that people often make and never intend to keep. Aziz mistakenly believes that the women are really offended that he has not followed through with his promise and arranges the outing at great expense to himself. Fielding and Godbole were supposed to accompany the little expedition, but they miss the train. Aziz and the women begin to explore the caves. As Aziz helps Adela up the hill, she innocently asks him whether he has more than one wife. Disconcerted by the bluntness of the remark, he ducks into a cave to compose himself. When he comes out, he finds the

guide sitting alone outside the caves. The guide says Adela has gone into one of the caves by herself. Aziz looks for her in vain. Deciding she is lost, he angrily punches the guide, who runs away. Aziz looks around again and discovers Adela's field-glasses (binoculars) lying broken on the ground. He puts them in his pocket. Then Aziz looks down the hill and sees Adela speaking to another young Englishwoman, Miss Derek, who has arrived with Fielding in a car. Aziz runs down the hill and greets Fielding effusively, but Miss Derek and Adela have already driven off without a word of explanation. Fielding, Mrs. Moore, and Aziz return to Chandrapore on the train.

Then the blow falls. At the train station, Dr. Aziz is arrested and charged with sexually assaulting Adela in a cave. She reports the alleged incident to the British authorities. The run-up to Aziz's trial for attempted sexual assault releases the racial tensions between the British and the Indians. Adela has accused Aziz of only trying to touch her. The only actual evidence the British have is the field glasses in the possession of Dr. Aziz. This is no matter to the British colonists at Chandrapore, who are outraged by the alleged assault, but no one is really shocked. For at the back of all their minds is the conviction that all darker peoples lust after white women. Holding this attitude, they are understandably stunned when Fielding proclaims his belief in Aziz's innocence. On the other hand Mrs. Moore's experience in the caves seems to have ruined her interest and faith in humanity. Although she curtly professes her belief in Aziz's innocence, she does nothing to help him. She insists on taking a ship back to England before the trial takes place. She dies during the voyage. After an initial period of fever and weeping, Adela becomes confused as to Aziz's guilt. At the trial, she is asked point-blank whether Aziz sexually assaulted her. She asks for a moment to think before replying. She has a vision of the cave in that moment, and it turns out that Adela had, while in the cave, received a shock similar to Mrs. Moore's. The echo had disconcerted her so much that she temporarily became unhinged. She ran frantically around the cave, fled down the hill, and finally sped off with Miss Derek. At the time, Adela mistakenly interpreted her shock as an assault by Aziz, who personifies the India that has stripped her of her psychological innocence, but he was never there. With laudable honesty and bravery, she proclaims her mistake. The case is dismissed. In this novel we can see that how Adela manipulated Dr. Aziz for her own selfishness. It could happen only because of her authority, *power* and *power* politics.

There is an excellent masterpiece of the same context that is the *Kim* by Rudyard Kipling. Basically it is a [picaresque novel](#). Kim (Kimball O'Hara) is the orphaned son of an Irish soldier. He earns his living by begging and running small errands on the streets of Lahore. He occasionally works for Mahbub Ali, a horse trader who is one of the native operatives of the British secret service. One day, he befriends an aged Tibetan Lama who is on a quest to free himself from the Wheel of Things by finding the legendary 'River of the Arrow'. Kim becomes his *chela*, or disciple, and accompanies him on his journey. On the way, Kim incidentally learns about parts of the Great Game and is recruited by the British to carry a message to the British commander in Umballa. Kim's trip with the Lama along the Grand Trunk Road is the first great adventure in the novel. After three years of schooling of Kim, he is given a government appointment so that he can begin his role in the Great Game. Before this appointment begins, however, he is granted time to take a much-

deserved break. Kim rejoins the Lama and, at the behest of Kim's superior Hurree Chunder Mookherjee, they make a trip to the Himalayas. Here the espionage and spiritual threads of the story collide, with the Lama unwittingly falling into conflict with Russian intelligence agents. Kim obtains maps, papers, and other important items from the Russians -- who were working to undermine British control of the region. Mookherjee befriends the Russians under cover, acting as a guide and ensures that they do not recover the lost items. Kim takes help of some porters and villagers to rescue the Lama. Here the act and behavior of Kim shows an open touch of the British Government from which they have created *power* to manipulate the Indians and the natives also could not do anything in front of their *power* politics.

Things Fall Apart by Chinua Achebe, is a story about a culture on the verge of change, it deals with how the prospect and reality of change affect various characters. The tension about whether change should be privileged over tradition often involves questions of personal status. Okonkwo, for example, resists the new political and religious orders because he feels that they are not manly and that he himself will not be manly if he consents to join or even tolerate them. To some extent, Okonkwo's resistance of cultural change is also due to his fear of losing societal status. His sense of self-worth is dependent upon the traditional standards by which society judges him. This system of evaluating the self inspires many of the clan's outcasts to embrace Christianity. Long scorned, these outcasts find in the Christian value system a refuge from the Igbo cultural values that place them below everyone else. In their new community, these converts enjoy a more elevated status. The villagers in general are caught between resisting and embracing change and they face the dilemma of trying to determine how best to adapt to the reality of change. Many of the villagers are excited about the new opportunities and techniques that the missionaries bring. This European influence, however, threatens to extinguish the need for the mastery of traditional methods of farming, harvesting, building, and cooking. These traditional methods, once crucial for survival, are now, to varying degrees, dispensable. Throughout the novel, Achebe shows how dependent such traditions are upon storytelling and language and thus how quickly the abandonment of the Igbo language for English could lead to the eradication of these traditions.

In fact, the theme of the struggle between change and tradition itself could be analyzed by the notion of *power* and *power* politics. As we find that the missionaries offer so many good things for the natives but they demanded their religion to be changed from the existed one to Christianity. Some of the villagers become ready to accept it in order to utilize their fantastic schemes but they seem to be reluctant to expose it in front of others. On the other hand we find that there is a character, Okonkwo who openly revolt against it. We have to just compare these two pictures and need to recognize the impact of the *power* and the *power* politics of the colonizers. They make enable to the natives to think to change their religion itself it shows that there is an impact of the same on their psyche.

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**SUFFERING OF KIRAN IN MAHESH DATTANI'S
*ON A MUGGY NIGHT IN MUMBAI***

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Like *Bravely Fought the Queen* feminism and homosexuality are intertwined in *On a Muggy Night in Mumbai*. The protagonist of the play Kiran leads pathetic and miserable life. Her husband beats her cruelly. In one of the occasions, he bangs her head against the door. Her eye gets black. She falls down and her rid gets broken. She is harassed by him in different ways. He puts lighted cigarette on her arm. Her husband's barbarous treatment creates panophobia in her mind. She is afraid of even his touch. Such a cut-throat situation makes her panic stricken.

Despite her insufferable torment, her parents wanted her to adjust herself with her husband. In patriarchy, people do not believe in breaking of the nuptial bond but in making of all adjustments by women. It is also true regarding Kiran. Her parents' decision is an outcome of collective thinking of society. Similar situation readers come across in Mahesh Dattani's other play titled *Uma and the Fairy Queen*. In spite of her futile first marriage, Kiran's parents do not agree for her second marriage. Both of their parents' disagreement echoes voice of deep rooted obsessed society which becomes a barrier in the way of woman's happiness.

The divorce bestowed her emancipation from a caustic marital life. Her suffering and panophobia get lessened. But with it new agony, pains, suffering starts. Society becomes a great hurdle in her way. Divorce Kiran is at the spotlight. A divorced woman hardly gets any respect in the society. According to society people, she is bad woman. Her status as a divorcee brings imbalance in her life. She could not lead a normal life. Anyone hardly believes her to be a nice human being. A divorced man can mix among the people of society but divorced woman cannot escape herself from the eyebeam of the people. Everyone wants to know the darker side of her life. She does not have the facility to keep herself concealed from society. Kiran's own words intimate the priority of men and disadvantage of woman due to sexual segregation of our society, when says to her homosexual brother Kamlesh, "*People Talk, it is difficult for me, you are a man, I know you have it hard too, but it is easy for you to be ... invisible.*" It is much easier for Kamlesh to be concealed than that of Kiran. Her desire to be unknown is revealed when she says to her brother Kamlesh, "*If I had the choice, I would stay invisible too.*" Here word 'invisible' means 'anonymous'. Kiran wants to be anonymous and to lead a common life which could be overlooked by society.

Under these circumstances Kiran is preparing to lead a self-dependent life. She

knows very well that education could bring economic stability. Words of Uma of *Seven Steps around the Fire* are important in this connection. She says: “*If my Family throws me out, I hope that doctorate will come in handy*” correlates this fact. Like Uma, Kiran realizes this truth. She joins computer classes to become independent. But in patriarchy it is either a family or society that becomes hurdle in woman's path. Kiran is not exception to this. Unable to abide by the suppression of the society, Kiran at last wants a 'label' of marriage. Kiran meets ED. Kamlesh introduces her with ED. Kiran sees long awaited love and affection in him. As a divorcee her relationship with a man is not overlooked by society. She has to confront the silent innuendoes of the society when she danced with ED. Her becoming dizzy and resting her head on ED's shoulder during dance creates interest among people. By poking nose in her personal life, they make her life unbearable. Nobody is aware of abysmal depth of her suffering, her feelings, and the voidness of her heart which leads her to an alternative partner. ED cares for Kiran like a traditional Indian husband. His endeavor to get a window seat for Kiran, his disappointment when he comes to know that Kiran has acrophobia and that she prefers aisle seat to window seat, his fuss for a aisle seat for Kiran, his anger against the airport authority, his carefulness for her health, raises ED's position much above than the Dattani's view of typical Indian man that is keen to keep a tight rein over his wife.

But poor Kiran is unknown to the camouflage of ED. Below the deceptive heterosexual surface of his character, there is a homosexual man. He tries to conceal his true identity with the help of his marriage with Kiran. ED is former homosexual partner of Kamlesh. Though Kamlesh loves Ed, he wants to see Kiran happy. ED wants to use Kiran and his true intention to marry her is revealed in his plot in act iii when he goes to Kamlesh's bedroom with him to get some imol on the pretext of having a headache.

There is similarity between Kamlesh and Praful of *Bravely Fought the Queen*. Both of them are responsible for their sister's dejection as they both select their homosexual partners as spouses of their sisters. As Praful gives his sister Alka his homosexual partner Nitin in marriage, Kamlesh chooses ED, his former homosexual partner for his sister Kiran. Their decisions bring sorrow and suffering for their sisters. But Kiran is fortunate than Alka as she comes to know ED's real identity before marriage. Kiran's reverie of a happier life devastated when she abruptly confronts the true face of ED. The photograph of ED and Kamlesh, both naked, kissing each other which she sees makes her understand the harsh reality. She becomes almost petrified. She utters, “*I have lost the two people whom I loved.*” Her perennial thirst to be loved by a man remains unfulfilled. Though ED cringes her and promises her to love her, she does want to reconcile with him. Her past disastrous marriage prevents her to commit any further mistake. Her bitter experience leads her to predestine that after marriage ED will turn out to be her previous husband. Her words: “*You continue being the same ... man.*” stereotypes ED and her previous husband as the two sides of the same coin.”

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**THE SEEKER AND THE SOUGHT: A MENTAL METAMORPHOSIS
IN TAGORE'S SANYASI**

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Rabindranath Tagore, the Nobel laureate, is one among the very few playwrights known for their popularity in Indian English Drama. He is noted for his deep psychological insight, turning his characters into archetypal and symbolic figures. His works abound in traces of Indian history and psychology. Tagore's *Sanyasi* or *the Ascetic*, is considered to be his most important drama, a well structured English Transcreation of *Prakritir Pratishodh* which heralded a promising track of his most influencing and seminal works that followed one by one eventually. In Tagore's words, the play can also be called *Nature's Revenge*. Between the beginning and the end of the play, the hermit undergoes a psychical metamorphosis that becomes a testimony of the dramatist's own observation, 'the joy of attaining the Infinite within the finite.' A well known critic, who has elaborately dwelt upon the works of Gurudev, has passed an exact comment on this chosen play in the following words:

'In *Sanyasi*, the central thesis is the celebration of life. The ascetic in *Sanyasi* runs away from the orphaned girl who clings to him, in the fear that she will ensnare him into attachment to this world. In the end, he realizes that his affection for her cannot be rooted out.' (Naik, 106)

In the light of the title of the present paper, it can be seen that the much sought after [the hermit to whom several class of people approach for advice, counsel, blessings or even for a mere elated dharsan, considering him a representative of god] becomes a mere seeker [seeker of love, real love in the poor orphan girl who had come in search him—a kind of father identity—of course, becoming seeker of reality] and an ordinary seeker [the poor homeless girl who comes to the hermit for real love, to have his blessing, to have his presence by her] turns out to be the sought. [Who gets rejected by the hermit on the grounds of his renunciation and detachment from worldly ties in being searched for at the end of the play when the ascetic has understood the truth.]

Tagore himself has chosen an appropriate quote from the ancient Indian scripture, the Upanishad, *Lead us from the unreal to the real* and placed it just below the title of this play, *Sanyasi*. This, in actuality, is the quintessence of the one main action that takes place in this play. In the beginning of the play, the hermit's existence has been shown as the typical state of renunciation. He strikes a communion with the Infinite. He does not have any sense of time. His renunciation and sense of Infinite has thrown him into a philosophy of nihilism.

He says,

The division of days and nights is not for me...For me, the stream of time has stopped...I sit chanting the incantation of nothingness... I am free. I am the great solitary One...I took shelter in the darkness, -- the castle of the Infinite,--and fought the deceitful light...till it lay powerless at my feet. I am free of fear and desires...(Sacrifice, 1-3)

His state of renunciation finds the earth so unimportant and the routine life of the people a wrong pursuit or rather a false pursuit. Their mundane activities always heading forward, rushing ahead and appear to be chasing something which if they do not practise, their gestures reveal, they would miss the bus. Philosophically speaking, if one chases something continuously, one may not even reach it, that would turn to be a futile attempt—a mirage for the thirsty deer. Standing by the roadside and watching the passing crowd of people he cries out:

How small is this earth and confined, watched and followed by the persistent horizons...the light, like a cage, has shut out the dark eternity...But why are these noisy men rushing on, and for what purpose?

They seem always afraid of missing something, --the something that never comes to their hands. (Sacrifice, 1-3)

As the reader goes further, it is observed that the hermit is philosophizing on the co-existence of both *the subtle and the gross* when two students approach him asking him to enlighten them on the true origin of each of these two entities. It turns out to be a '*debate on debate*'. But the ascetic does maintain state of mysticism declaring that it is one's ignorance to draw a line of distinction between these two. As he rightly says, 'The origin is the end and the end is the origin...the distinction between the subtle and gross is in your ignorance'.

The arrival of Vasanthi, the poor, homeless orphan seeking a father in the ascetic though initially appear to be any other arrival into his life of a sanyasihood, within a span of time, especially when he asks her to leave him, becomes an ordeal for his state of renunciation and detachment. The orphan appeals to him, 'I have none else but you. Father, if you leave me I shall die'. But the ascetic is not inclined to change his decision and replies, 'I must go, I thought I had known—but I do not know. I leave you, know what you are. Let go my hand. Do not touch me I must be free'

Until this point, his sense of freedom, unperturbed state and detachment could have been true to him as well as the readers. The first phase of metamorphosis takes place only after this. Up to this point, he thought that he knew. But he enters the route of real knowledge or right enlightenment only after this. Next, another girl approaches him for his blessing. This time, the situation is different. He asks her to stay near him. But, the girl just stays there for a moment and leaves him stating that her father would be waiting in the woods.

There is little prospect of the return of the orphan who got neglected by the ascetic. That neglect and negation had become meaningless for him as he keeps on thinking about her. Now, it is *nature's revenge* for him. She doesn't show her face any longer. He keeps asking people about her *whereabouts*. But, it is all in vain. He has almost come out from his false state of renunciation, when he craves:

The night grows dark and desolate. It sits like a woman forsaken, those stars are her tears, turned into fire. O my child, the sorrow of your little heart has filled, for even, all the nights of my life with its sadness. Your dear caressing hand has left its touch into his night air, I feel it on my forehead—it is damp with your tears. My darling, your sobs that pursued me when I fled away have clung to my heart. I shall carry them to my death. (Sacrifice, 30)

It becomes obvious that the so called ascetic is actually struggling hard with his guilt-ridden conscience and the attempt eventually results itself in a sweet realization. Here, the hermit gradually sheds away his attire of detachment from nature and worldly affairs and his sense of nihilism disappears. He enjoys nature, birds, trees and everything. Here too, he attains a state of freedom—not in his erstwhile communion with the infinite, but in the finite. He understands that only through the finite, one can get united to the Infinite. Consider his demonstrative transformation:

Let my vows of Sanyasi go. I break my staff and my alms-bowl.
This stately ship, this world, which is crossing the sea of time,—let it
take me up again...but to come back again to this great earth. I am
free. I am free from the bodiless chain of the Nay. I am free among
things, and forms and purpose. The finite is the true Infinite
and love knows its truth. My girl, you are the spirit of all that is,
-- I can never leave you. (Sacrifice, 31)

As a matter of fact, the dramatist himself does not seem to advocate Sanyasism, especially a fatherly figure like the protagonist of the play. They should delight in the life of a householder and have to, first, attain perfection in their role of householder. Tagore is right when he says:

'It is written in the book that man, when fifty, must leave the noisy world
to go to the forest seclusion. But, the poet proclaims that the forest
hermitage is only for the young...the old should take charge of the
household, and the young take to the seclusion.' (Lover's Gift, 19)

And at last, he has literally renounced his renunciation—the Sanyasi in him becomes no more. He just remains a seeker. In fact, he is happy to be a seeker of his lost world. In the last scene, without being aware of his recent change, a lady brings her son to him asking him to give him his blessings. The Sanyasi is rather plain and down to earth in his reply to the lady, 'I am no longer a Sanyasi. Don not mock me with your salutation. The lady persisted, 'Then who are you? What are you doing?' Now his reply is all the more firm that flashing at the end of the play, 'I am seeking, seeking my lost world back.' The veteran Indian critic comes out with his analogous remark,

'The Sanyasi is indeed redeemed. It is not life that is the enemy of man, but the wrong kind of egotistic possessiveness that debases and enslaves body, mind and soul. True love, far from binding, can emancipate and enlarge. Love is the Everlasting Yea that liberates, purifies and intensifies human understanding, and reveals infinity in a grain of sand, and heaven in a flower.' (Iyengar, 124)

Here, the supposed or the expected attachment between 'the seeker' and 'the sought' can be interpreted in terms of platonic love or putting it in the psychological plane, it may be termed as 'companionate love'. That too, in the play *Sanyasi*, as the orphaned girl

seeks a kind of father identity in the ascetic, the above interpretation holds good. An eminent psychologist opines,

'Companionate love [in contrast to romantic or passionate love] is the strong affection we have for those with whom our lives are deeply involved. The love we feel for our parents, other family friends, and even close friends falls into the category of companionate love'. (Feldman, 627)

Thus, at the end, it is found that the sought has become 'the seeker'—a mere seeker of his lost world, the real world he had lost during his Sanyasihood. So also, the poor orphan, once the seeker of fatherly love and shelter at the abode of the ascetic, has ultimately turned out to be 'the sought' though Tagore doesn't let her reappear in the last scene. The sought really remains unknown in the end. The play, *Sanyasi*, is indeed the first record of Tagore's spiritual philosophy that the joy of attaining the Infinite is in the finite. The dramatist himself is appreciative of this most important play, when he declares, 'When love bridged the gulf between the two, and hermit and the seholder met, the seeming triviality of the finite and seeming emptiness of the infinite alike disappeared... This Nature's Revenge may be looked upon as an introduction to the whole of my future literary work; or, rather this has been the subject on which all my writing have dwelt—the joy of attaining the Infinite within the finite.' (Reminiscences, 236)

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**DEVELOPING COMMUNICATION SKILLS OF THE STUDENTS:
A REVIEW OF RESEARCH WORKS**

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Communication is a tool for the human beings to convey messages. Most of the teachers use variety of techniques in their classroom to develop the communication skills of the students. A student has to possess communicative competence in order to convey his message successfully. The phrase communicative competence refers to the combined effect of grammatical competence and socio linguistic competence. The review of related literature is one of the significant parts of the research study. The investigator has to acquire information about what has already been done in a field of study, to arrive at some meaningful conclusion. The review helps the investigator to gather up-to date information about what has been done in the particular area in which one intends to do research. So a review of related research studies regarding communication skills has been attempted in this paper.

Karakas, Ali and Saricoban, Arif (2012) examine “The impact of watching subtitled animated cartoons on incidental vocabulary learning of ELT students”. This study tries to find out whether watching subtitled cartoons influences incidental vocabulary learning. The study was conducted with 42 first grade English Language Teaching (ELT) department students at the University of Mehmet Akif Ersoy, Burdur. To collect data from the subjects, a 5-point vocabulary knowledge scale was used and 18 target words were integrated into the scale. The pre-test and post-test group design was selected for the administration. After subjects had been randomly assigned into two groups (one subtitle group and the other no-subtitle group), they were given the same pre- and post-tests. The findings of the study did not support the assumption that the subtitle group would outperform the no-subtitle group, since there were no significant differences between two groups according to t-test results. However, there was significant improvement in both of the groups from pre-test to post-test scores. This progress was attributed to the presentation of target words in cartoons. In this way, the target words were contextualized and it became easy for participants to elicit the meanings of the words.

The study undertaken by Huang, Shih-Jen Fooyin Institute of Technology (Taiwan) examines 'Communicative Language Teaching in a Multimedia Language Lab'. Due to the impact and influence of information technology on society and education, computer-assisted language learning is becoming the trend in foreign language teaching. Interactive computer network allows students to test the result of learning without the risk of being

punished for any mistake. Learning does not have to be a pressure. Computer-assisted language learning can reduce the anxiety of students and turns out to be a positive side of learning (Gates, 1997). The aim of this study tends to explore how students adjust themselves in learning English with the aid of multimedia computers and the interaction between students and multimedia computers.

Many researchers have helped in developing the theory and practice of the Communicative Language Teaching Approach (Brown, 1987; Brumfit & Johnson, 1979; Hymes, 1972; Nattinger, 1984; Nunan, 1987 & 1989; Richards & Rodgers, 1986; Rossner, 1988; Savignon, 1983; White, 1989; Yalden, 1983). The underlying theory of the CLT approach is the communicative competence (Hymes, 1972). Students do not simply learn the linguistic structures and grammar rules. They have to learn how to use the language properly. Littlewood (1981) stressed that the communicative language teaching should pay systematic attention to functional as well as structural aspects of language. In reaction to the grammar-translation and audio-lingual methods, the CLT approach emphasizes the communicative activities that involve the real use of language in daily life situation.

To combine the CLT approach with a framework of computer-assisted language learning, computer simulation seems to be the best strategy to fit both. Huang (1997) categorized computer simulations into two types: instruction-oriented and fun-oriented. Their categorization depends on their primary purpose, the nature of computer-human interaction, and the amount of control.

'Using Art Postcards in ESL/EFL Communication Classes' was hypothesized by Mary T. Hayes. In keeping with the theory that authentic materials have an important role in the language classroom, the researcher brought postcards of paintings by well-known artists to class to provide raw material for the students to carry out a variety of tasks. The aim is to allow the students opportunities to develop speaking skills while listening and drawing or taking notes, with the overall aim of having them produce their own original compositions on the themes they encounter. The works of art provide cultural content, but need not be culture-specific, an advantage when students are reluctant to accept what they perceive to be "foreign". These art-based activities not only foster motivation but support a creative approach to teaching. Furthermore, it is easy for teachers to adjust them to the students' level in the target language, and ensure that their classes are successful, enjoyable and satisfying to the needs of the learners by giving them a real sense of purpose and achievement.

Chen, I-Jung, in his study on 'Using Games to Promote Communicative Skills in Language Learning', considers the reasons why games serve as excellent communicative activities. The use of games can be a powerful language learning tool. On the surface, the aim of all language games is for students to "use the language"; however, during game play learners also use the target language to persuade and negotiate their way to desired results. This process involves the productive and receptive skills simultaneously. In this article the author also shares her experience of some interesting games and their application in the language classroom.

Paul-Emile Chiasson, University of New Brunswick states that 'Using Humour in the Second Language Classroom' one could develop communication skills. This article

examines how humour can be used as an effective tool in teaching and in creating the affective second language classroom. It will also examine the reasons why humour is sometimes avoided, and will dispel the myth that one must be a comedian to use humour in a language classroom. The focus is on the use of cartoons with practical examples of how to use and adapt this particular resource. One does not have to be a gifted humorist to reap the benefits of using humour in the classroom.

Joep van der Werff, had undertaken the research to develop communication by using Pictures found in the Magazines. The purpose of this article is to show that pictures from magazines are a source of varied classroom activities in the areas of speaking, listening, writing, vocabulary and grammar. I'll give tips on how to collect and sort suitable pictures and I'll include several sample activities. Teachers can use the activities as they are presented, or adapt them to fit their needs.

Chi-Yen Chiu has undertaken the research how to use Situation Comedy (Sitcom) to Enrich Learners Vocabulary. In a college course of reading and vocabulary he used the TV sitcom show, *Everybody Loves Raymond*, to build up his students' vocabulary. The comedy creates an intriguing and relaxing learning environment in which the students learn not just English words but also culture, humor and body language. Because the vocabulary activity was an innovation in this kind of course, the researcher surveyed the students after using it on the first day of the class. Almost all the students in the class agreed that the activity was an effective way to develop their vocabulary and should be applied for the rest of the semester.

DeCoursey, C. A. (2012) has written an article entitled 'Trialing Cartoons: Teachers' Attitudes towards Animation as an ELT Instructional Tool'. A brief narrative description of this article explores the attitudes of teachers, as adult learners, towards learning to do animation. A part of popular culture which second-language students enjoy, until recently, animation has been technically too demanding for non-specialists to learn. Adult learners can experience e-learning as transformative, but also as a barrier. Thus, teacher reception is crucial in exploring the feasibility of animation as an instructional tool in language teaching. In all, 44 Hong Kong and mainland Chinese teachers were taught animation over ten weeks. Subsequently, three surveys elicited both quantitative and qualitative data. Appraisal analysis indicated teachers positively realized animation as valuable, worthwhile and satisfactory, but also difficult and time-consuming, and entailed high levels of communication. Quantitative data indicated their view that animation would be well-received by both colleagues and secondary language learners, as an instructional tool.

Liu, Mei-hui (2012) expressed his ideas in the article '[Discussing Teaching Videocases Online: Perspectives of Preservice and Inservice EFL Teachers in Taiwan](#)'. This study investigated the application of an online videocase discussion of the community into fostering preservice and inservice EFL (English as a foreign language) teachers' professional development in Taiwan. This investigation further revealed the nature and development of discussion discourse and the participating teachers' perceptions of this online learning experience. Also included were potential concerns or difficulties encountered by these community members. There were 21 preservice teachers, 7 secondary school teachers, and 4 university teachers involved in this study. Multiple data

collection methods included teaching videos, online discussion messages, interviews, reflection journals, and an open-ended questionnaire. The findings showed that the preservice and inservice teachers appeared to respectively play different roles in discussing teaching videocases online. These teachers further perceived professional learning opportunities in this community, albeit several issues might hinder some of them from joining the discussion frequently. Pedagogical implications and research suggestions are offered for teacher educators and researchers to further codify and document teacher professional development in various online videocase discussion contexts.

For older students, incorporating TV into reading instruction may motivate reluctant readers and result in improved reading fluency. Koskinen, Wilson, and Jensema (1985) used closed-captioned television programs with 35 second through sixth grade remedial readers in an exploratory study. The anecdotal evidence indicated that closed-captioned programs were effective in promoting the learners' reading fluency. In Goldman and Goldman's study (1988), the audio portion of TV programs were turned off and the high school remedial students were motivated to read the captions in order to understand the story. Two recent studies show that multimedia can also be used as an effective instructional tool in the language arts classroom. Wright and Sherman (1999) argued that teachers should use comic strips in language arts classrooms for three reasons. Firstly, their study revealed a high level of interest in the genre. Secondly, the wide circulation of comic strips makes them an economically viable source of material. Thirdly, most comic strips have low readability levels, with words and sentences which are linguistically suitable for elementary and middle school readers. Television viewing, thus, is a part of external stimuli in a child's life. A means of mostly entertainment and sometimes education, television viewing in children mostly comprises cartoons and children's shows. Children have become much more interested in cartoons over many years and it has become a primary action to some lives.

To sum up, it could be stated that the teachers can make use of cartoons, comics, T.V. programmes, video strips, films, computer and internet as accessories for teaching communication skills of the students so as to make the learning of the students an interesting endeavour.

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Indian Short Story in English: An Overview

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The story is as old as humanity and man has been in live touch with the stories, as he has been deriving pleasure and lesson of life from it since time immemorial. Though the form has been very popular since its beginning, it has remained critically neglected. Dr. Murli Das Melwani describes short story as the 'step child of literature'. It seems that the step motherly treatment given to short stories is largely because key writers merely experiment with short stories so that it remains a side activity.

The christening of the form took place late in 1933, when the term came to be used for the first time in Oxford English Dictionary Supplement. The short story was then acknowledged as a particular kind of literary product. The well-known American short story writer Edger Allan Poe is sometimes called the originator of the short story as a specific genre. He was its first critical theorist who tried to discuss the form of the short story.

The beginning of the Indian short story in English was made under the influence of Britishers. Hence, the Indian short story writer in English is an inheritor of such eminent practitioners such as Galsworthy, O'Henry, Somerset Maugham, Rudyard Kipling, H.G. Wells and so many others. The short story is not a very new form, crude and elementary but highly effective stories are found in The Old Testament, The Arabian Nights, Aesop's Fables, Chaucer's Canterbury Tales, Boccaccio's 'The Decameron'. The modern concept of the short story developed towards the beginning of the 19th century. It is not possible to single out a particular country of writer as being the originator of the modern short story. We have E.T.W. Hoffman in Germany, the American author Irving, N.V. Gogol in Russia and Merimee Balzac and Gautier in France who started writing short stories. We should also note the contribution of Guy de Maupassant (France) and Anton Chekov the Russian master. The influence of a particular writer was felt not only in his country but also in others. Thus, this is the tradition the Indian short story writer in English has consciously accepted.

From early days man has taken delight in telling stories and listening stories. It has its roots in oral-telling traditions. The oldest and most direct ancestor of the short story is the anecdote. The folktale with its lucidity, simplicity is certainly the ancestor of the modern short story. Some of the types which preceded the short story are the fable, exemplum, fabliau, parable, yarn, marchen, etc. S.K. Das states that there are at least

three stages in the growth of the short story as a modern literary form. These three stages are anecdotes, tales and fables and short fiction. All these stages are autonomous and self-sufficient but inter-related. The third stage, according to S. K. Das, emerged during the 19th century with the arrival of journals and periodicals.

The seedlings of Indian English short story may be traced back to the Vedas and Upanishadas, the Puranas, the Panchantra, Hitopadesh, and the Jatak Tales of Buddha. Our great epics Ramayana and Mahabharata have inspired Indian writers as they are full of tales. The early short story writers had mostly found their source of inspiration in the ancient tales which are usually didactic in tone, gripping in narration and epigrammatical in structure. Swinder Singh Uppal disagrees with the view that modern short story is a purely modern product having no connection with the preceding ages. He observes that the short story has its roots in the hoary past and it has evolved its modern form after passing through several stages.

The short story seems to be very elusive form of literature. If one stresses “the economy of words” other stresses “the unity of impression” and yet another emphasizes “the purpose” or “narrator” and so forth. Therefore, we don't have a precise definition of the form. All these are essential factors for a successful short story. Yet, we can say that the short story is a monument erected for a moment. It is an attempt to catch the eternal in the casual. The short story is poetic in structure and narrative in intention and has the rare combination of 'precision' and 'passion' which provide beauty and appeal to it. In The Atlantic Monthly (February- March 1949) Eudora Welty states that style, mood, atmosphere, originality and ingenuity are important features of the short story. However she draws our attention to the most important feature of the form as follows:

.....the first thing we see about a story is its mystery. And in the best stories, we return at the last to see mystery again. Every good short story has mystery- not the puzzled kind, but the mystery of allurement. As we understand the story better, it is likely that the mystery does not necessarily decrease; rather it simply grows more beautiful.

Indian prose writing is about 170 years old. Initially English was used for purposes like translation, political agitation, social reform, propaganda, law and education. Gradually it emerged as a new literature called Indian Writing in English. Today, it has become one of the most significant literatures in English. Indian writers in English have been using almost all the major forms of literature. These writers have, especially, excelled themselves in fiction writing and some of them have got the world recognition. The short stories written by Indian writers amounts a good bulk. They are equally rich in depth of perception, subtle expression of the complex experiences, style, variety and innovations.

The Indian English short story began towards the close of the 19th century with the publication of Kamala Sathianandan's 'Stories from Indian Christian Life'. Early writers were mainly inspired by a zeal for reform and some of them tried to focus their attention on social evils. Prestigious Nobel Prize Winner Rabindranath Tagore shows first signs of maturity in Indian short story. The real beginning of the short story as a genre was made in the 1930s at the hands of M.K. Anand, Raja Rao and R. K. Narayan. Anand in his stories attacks on the hypocrisy of the people. He has truly shared the feelings of the untouchables, poor, downtrodden and marginal. Raja Rao has strong claim among the

great short story writers. Like R. K. Narayan, he has deep roots in India, his appeal is universal. Philosophically Raja Rao depicts the Indian reality with focus on social and political aspects of it. He is highly symbolic and has profound vision of life. Another big name in the field of short stories is R. K. Narayan. His distinctive contribution to the growth and development of English short stories is well recognized both at the national and international level. He is a story teller par excellence. He presents the reality in a lighter vein. He comically reveals the life and yet does not allow the cynicism or mockery to enter the world of creation. He reveals the ironies of life impressively.

Indian writers have excelled themselves in fiction writing because of their vision, depth, perception and variety and their universality of appeal. Their contribution is noteworthy. The notable among them are Raja Rao, Mulk Raj Anand, R. K. Narayan, Manohar Malgaonkar, Manjeri Iswarn, Nayantara Sahgal, Chaman Nahal, Khushwant Singh, Bhattacharaya, Salman Rushdie, Arun Joshi, Shiv K. Kumar, Ahmed Abbas, Dina Mehta, Farukh Dhondi, Ruskin Bond, Manoj Das and a few others.

The contribution of Indian women short story writers in the development of this genre is equally noteworthy. They have lent a new dimension and perception to this genre of literature. It seems that feminism, diaspora, life and its values, love etc., are the various issues on which women writers have expressed their vision. Shashi Deshpande, Dina Mehta, Anita Desai, Sunita Jain, Prema Ramkrishnan, Jhumpa Lahiri, Gauri Deshpande, R. P. Jhabvala, Manja Kak, Tara Deshpande, Gita Harihavan and a few others have contributed immensely to this genre.

Indian English short story has now reached a stage where it can make a breakthrough by exploring certain new areas and techniques. Though English is a foreign language and not our mother tongue, the Indian short story has made some headway and has become truly Indian. Initially the short story writers were under the influence of foreign writers. Slowly and surely the short story writers have realized their own tradition and have been rich enough to feed and support them in moments of necessity, and that they have just to look around for their lively subjects. Their subject matter and sensibility are essentially autochthonous, but their treatment of stories is moulded by such modern models of expression as the stream-of-consciousness, the flashback and the flash forth, the first person narration, the third person narration, the point of view method and epistolary method. The traditional Indian tale used to be mostly didactic and descriptive in nature but the modern Indian short story tends to be analytical and narrative.

As already mentioned Indian short story writer had a hoary tradition of story-telling. Now that he had encountered the foreign short story and studied it keenly he synthesized the best of both. He evolved his own method. It was inevitable for him in the context he was provided with. The purpose of the then Indian short story writer, especially in English was to express himself in a foreign language in a comprehensible way. For him there was an acute need to evolve the language, for he wished to project India as it really is. Of course there was a problem before him, the problem of evolution of language. The great stalwarts like Mulk Raj Anand, Raja Rao and R. K. Narayan forged the language and style to make it a suitable vehicle to convey the Indian environment, experience and life. The Indian writers have tried to adapt the English language as a medium of expression to convey Indian thought and sensibility. As a result, Indian fiction has acquired a

characteristic flavor of its own. The adaptation is in two forms: First, the interpolation of well-known Indian words into English to convey an atmosphere of Indianness; second, the translation of idioms and phrases from the Indian languages into English. Sochee Chunder Dutt and Lal Behari Day have used Indian words and phrases in their works. However, Anand was the first Indian writer of English to see the inadequacy of Standard English to cope with the Indian psyche. In his preface to *Kanthapura* (1938) Raja Rao also states, 'The telling has not been easy.' Further, he says:

One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. We cannot write like the English, we should not.

Raja Rao's comment may not be accepted by all other writers. R.K. Narayan finds English language adequate to reveal Indian life in all its diversity. He states that English has served his purpose admirably, of conveying unambiguously the thoughts and acts of a set of personalities, who flourish in a small town located in a corner of South India. Above all Indian writers' vibrant impulse was to correct Westerners vision of India. C.V. Venugopal has rightly assessed the aim of Indian English short story writer:

"To present an overall satisfying and unifying picture of a vast area, through a general observation of the men and the land has perhaps been the dominant motive behind every Indian short story writer in English".

Today Indian short story writer is so much successful in this that he is even capable of bagging prestigious international awards.

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19
...ABSENCE

'MEGHA BHARATI
Almora, Uttarakhand

In the absence of flowers-
What would be my garden like!
In the absence of Cupid's attentions-
What would be my ardent love like?

A hare, a day, thought to run,
Run and run and win a race.
Run hard prepared with energizers,
Run hard prepared with a winner's gaze;
But in the absence of runners-
What would be his race like!
In the absence of a tortoise-
What would be his victory and defeat like?

A panther, an evening, thought to hunt,
Hunt and hunt and relish a dinner.
Hunt hard prepared with targets
Hunt hard prepared to be a bellied winner
But in the absence of solitude-
What would be his hunt like!
In the absence of a lamb-
What would be his victory and defeat like?

20
SATAN
(A poem)

TALLURI MATHEW BHASKAR

Lecturer in English
Andhra Pradesh

Behold! The ancient serpent
That beguiled the first parents of mankind
Arch rival of the Almighty
Sworn enemy of humanity
Fathered the seven deadly sins
Destruction and death he brings
Prowls like a lion
Guiles like a goon
Lurks like a leopard to tear his prey
A challenger of the Lord's dominion
Author of misfortune and misery
Epitome of evil
Hauls away its victims en masse
Stalks and taunts the lambs that go astray
He, on the very terrestrial plane
Doomed to be damned
For the truth that he thwarted
Arrows in his quiver
Love for the flesh and lust of the eyes are they
Infinite are his iniquities
Soared up till they reach the zenith
Divine retribution Satan did incur
For he coveted blasphemously
To have equalled the Most High
Who alone seated on the throne high and exalted
In his unapproachable glory
In the celestial world
Invisible to the mortal naked eye
The day is at hand for the Archfiend to meet his Waterloo
The long-awaited D' Day is near

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