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■ **Dr. Ramesh Chougule** ■ **Dr. S. Subbiah**

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WHOSE UNTOUCHABLE IS BAKHA ANYWAY? APPROPRIATING THE ALIEN SENSIBILITY IN MULK RAJANAND'S *UNTOUCHABLE*- **Munthar Mohd. Habib**; LAND AND LABOURER IN JOHN STEINBECK'S *THE GRAPES OF WRATH* - **Dr. S. D. Palwekar**; PHASE OF ASSIMILATION AND STRIFE OF NOSTALGIA IN SIDHWA'S SELECT NOVELS: A STUDY - **Ms. R. Nandhini & Dr. P. Madhan**; EMERSON AS A TRANSCENDENTALIST: AN OVERVIEW - **Mrs Jyoti Yamakanamaradi**; REPRESENTATION OF THE VOICED SUBALTERN WOMAN AS DIVULGED IN ALICE WALKER'S *THE COLOR PURPLE* - **Arockia Anto Anita S.**; THE AWAKENING-A STUDY ON UMA DEY AND DOLLY IN AMITAV GHOSH'S *THE GLASS PALACE* - **E. Beryl & Dr. M. Maheswari**; CONCEPT OF BEAUTY; A CULTURAL PRODUCT IN *THE BLUEST EYES* - **Bhoval Vikas Govindrao**; FEMININE UTOPIA AS REVEALED IN THE NOVELS OF MULK RAJ ANAND'S *UNTOUCHABLE* AND MANU JOSEPH'S *SERIOUS MEN* - **A. Anathavalli**; VOICES OF INDIAN WOMEN NOVELISTS IN ENGLISH - A THEMATIC ANALYSIS - **Ms. R. Lakshmi Kanthi & Prof. Eliah**; THE STUDY OF R. R. BORADE'S *PANCHOLA* APPLYING DR. SPENCER JOHNSON'S THEORY OF CHANGE - **Dr. Raut Sunil Raosaheb**; (RE)DRESSING THE REFORMS FOR WOMEN - **Vijayalaxmi Anandrao Niyogi**; HYPER VIGILANCE AND PARANOIA: PROBLEMATIZING SELF ON SOCIAL MEDIA - **Shivshankar Rajmohan A.K.**; VIJAY TENDULKAR'S *THE VULTURES*: A STUDY - **Talluri Mathew Bhaskar**; DIFFICULTIES IN THE COMPLEX SENTENCES TRANSLATION THAT FACED BY THE YEMENI STUDENTS - **Maher Ahmed Ali Saleh**; STRATEGIES OF LEARNING ENGLISH AS A SECOND LANGUAGE: A REVIEW - **Dr. S. Meena Priya Dharshini**; ENHANCING COMMUNICATIVE COMPETENCIES: A REVIEW OF RELATED LITERATURE - **R. Chitra, Dr. S. Malathi & Dr. S. Subbiah**; THE IDEA OF RATIONALISM IN ALBERT CAMUS' *THE MYTH OF SISYPHUS*-- **Dr. R. Thangam**; BEYOND THE WORLD: TRANSCENDENTALISM IN THE POETRY OF BHIMA BHOI - **Dr Khagendra Sethi**; LANGSTON HUGHES: A VISIONARY POET - **Dr. B. Kavitha**; REINVENTIONS OF 'MYTH' IN A. D. HOPE'S POEMS- **Dr. Rosaline Jamir**; A CLARION CALL TO MY BRETHREN (Apoem) - **Talluri Mathew Bhaskar**

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Editorial...

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



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01
**PHONOLOGICAL AND PHONETIC REPRESENTATION OF FOCUS
PROSODY IN YEMENI ARABIC**

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University of Hajjah, Yemen*

Abstract:

This study aims to investigate the phonological and phonetic realization of focus in Yemeni Arabic. It basically addresses two questions about focus in Yemeni Arabic: (1) how do Yemeni speakers mark focus prosodically, and (2) what are the significant differences between the acoustic features associated with different conditions of focus in Yemeni Arabic. An experiment was conducted with 4 Yemeni Arabic speakers wherein structures of subject-verb-object (SVO) sentences were manipulated to express various focus conditions. Three focus conditions namely, broad, in situ and contrastive focus were compared and contrasted. The comparisons were made between the focused word and its neutral counterpart for F0, duration, and intensity at the on-focus, pre-focus and post-focus regions. F0 extraction from the target sentences was done using PRAAT script marking the syllable and word boundaries by hand and computing mean F0, intensity and duration of each syllable for statistical analysis. In order to determine which acoustic features systematically vary as a function of focus, many Paired t test measures ANOVAs were conducted comparing mean F0, intensity and duration for the same stressed syllable in four different focus conditions. Acoustically, the data studied showed that F0 movements aligned with stressed syllables rather than with phrase edges. Yemeni speakers do not expand on-focus pitch range but duration and intensity are changed as a function of focus. Post-focus pitch is lowered in initial focus more than in medial focus. This is due to pitch compression which is more remarkable in the contrastive post-focus position rather than in the other focus conditions.

Keywords: *Broad focus In situ focus Contrastive focus acoustic correlates F0max/min Duration Rise Duration fall Intensity.*

Introduction

The information status of a sentence element can be conveyed in at least three ways: (1) using word order (i.e., given elements precede focused ones); (2) using particular lexical items and syntactic constructions like using cleft constructions; and (3) using prosody. Prosody is comprised of acoustic features like fundamental frequency (F0), duration, and loudness, the combinations of which give rise to the psychological percepts like phrasing (grouping), stress (prominence), and tonal movement (intonation) (Birner, 1994).

Focus refers to salient words or phrases in the discourse and the prosodic realization of focus is language-specific. Head-prominence languages such as English, German, and Greek, mark prominence through the use of pitch accent (i.e., salient pitch movement on the stressed syllable), and the focused word receives a nuclear pitch accent, “deaccenting” the following word(s). However, edge prominence languages such as Korean and Japanese mark prominence by manipulating the phrasing (i.e., grouping) of words. Lastly, languages such as Bengali and French, considered both head- and edge-prominence languages, prominence is marked by both pitch accent and phrasing (Jun 2005). Nucleus placement is also one means by which languages signal focus condition and information status (Cruttenden 1997:73). Other kinds of focus-marking strategies are also found cross-linguistically, involving syntactic marking of focus by means of changes in word order (to put the focused item in a special focus position), clefting or the use of special emphatic morphemes.

According to these nucleus placement cues, phonologists classified focus typology into two types: broad and narrow. Narrow focus also includes another type which is called contrastive focus. A *broad focus* utterance carries 'all new' information the whole constituent is in focus. In a *narrow focus* utterance just some part is new or informative (Ladd 1980), and this is set against the 'old' or given information in the sentence, often repeated from earlier in the discourse. *Contrastive focus* involves “explicit contrast between an extremely limited set of two discourse elements and this can arise either from context.” (Face 2001:4).

Previous Literature on the Prosody of Focus: Studies on the Prosody of Focus in Other Languages

In early work on lexical stress, Liberman (1960) argued that intensity and duration of the vowel of the stressed syllable contributed more strongly than other acoustic correlates to prominence. In experiments on phrase-level prominence, Cooper et al. (1985) and Eady and Cooper (1986) also noted that more prominent syllables are longer than their non-prominent counterparts. They also argued that F0 was a highly important acoustic feature underlying prominence. Others have argued that the strongest cue to prominence is intensity (e.g., Beckman, 1986).

More recently, Turk and Sawusch (1996) also found that intensity and duration were better predictors of prominence than pitch. Finally, in a study on spoken corpora, Kochanski et al. (2005) demonstrated that intensity was a strong predictor of prominence, while pitch had very little predictive power.

The question of whether contrastive and non-contrastive focus conditions are prosodically differentiated by speakers has also been extensively debated. Some have argued that there is no difference in the acoustic features associated with contrastive vs. non-contrastive focus (Cutler, 1977; t'Hart et al., 1990). However, others have argued that some acoustic features differ between contrastively vs. non-contrastively focused elements. For example, Couper-Kuhlen (1984) reported that speakers produce contrastive focus with a steep drop after a high F0 target, while high F0 is sustained after non-contrastive focus. Bartels and Kingston (1994) argued that the most salient acoustic cue to contrastiveness is the height of the peak on a contrastive word, such that a higher peak is associated with a greater probability of an element being interpreted as contrastive. In another related study, Ito, Speer, & Beckman (2004) demonstrated that speakers are more likely to use an L+H* accent (i.e. a steep rise from a low target to a high target), compared to an H* accent (i.e. a gradual rise to a high target), to indicate an element that has an explicit contrast set in the discourse.

Zerbian (2006, 2007) investigated the prosodic marking of post verbal in-situ focus in Northern Sotho - a two-tone Southern Bantu language in a production and perception study. A quantitative analysis of the data was carried out for a set of SVO/SVAdv structures. Two acoustic parameters were measured, namely F0 and duration. For the analysis of pitch the F0 maxima of the vowel were averaged across the four comparable sentences that were subject to analysis. However, Zerbian did not find a pitch range expansion on the focused constituent in Northern Sotho. Visual inspection of the data showed that there is nearly perfect overlap in the F0 contour for all three focus conditions.

Zerbian et al (2010) reported that utterances in Guaraní differed in their prosody depending on which focus condition they were realized in. In particular, utterances in the three focus conditions were distinguished by the overall shape of the intonation contour, the phonetic implementation of the contour and the duration of the stressed syllable of the subject proper name and the verb. These results suggest that prosody is used to mark focus in Guaraní. When the subject proper name is contrastively focused in Guaraní, the stressed syllable of the subject proper name is longer and the utterance is more likely to occur with the hat contour; when the verb is new or contrastively focused, the stressed syllable of the verb is longer and the utterance is more likely to occur with the two peak contour.

In addition to the lack of evidence for the use of pitch range expansion to indicate focus, it is interesting to note that tonal changes do not emerge as a consequence of different focus conditions either.

Against expectation, no speaker shows a fall of F0 on the second syllable of the verb, as predicted if focus inserted a phrase boundary that blocks the application of high tone spread. Also, the results of this study showed parallel durations across all focus conditions. Nevertheless, it was claimed that there was a necessity for a perception experiment to test if the observed slight differences have linguistic meaning and if there are other acoustic cues next to duration and pitch which would indicate the information structure of the utterances.

Studies on the Prosody of Focus in Arabic

As for languages like Arabic, we can claim that they are lesser-studied languages. However, data from lesser-studied languages help to delineate parameters of typological variation and provide either experimental or descriptive works on prosodic marking of information structure in languages.

Based on that importance, there are some studies attempted to investigate the prosody of focus in some Arabic varieties where they proved that colloquial varieties of Arabic vary in their intonation. For example, according to Hellmuth (2005), Cairene Arabic speakers produce a pitch accent on every content word and consistently use the same rising accent. Cairene speakers also show post-focal pitch compression and a single level of phrasing (i.e., the intonation phrase). This proves that the domain within which de-accenting of given items is resisted is the sentence level. Failure to de-accent (within sentences) in Cairene Arabic is also reported as common in Tunisian Arabic (Cruttenden, 1997). Also, Hellmuth's study showed an overall falling pattern in CA utterances. A rising pitch accent was associated with the stressed syllable of each prosodic word. The start of each rise was closely aligned with the onset of the stressed syllable whilst the alignment of the end of the rise seemed to be less fixed. The height of the peaks and valleys of pitch accents on subsequent words was observed to fall steadily throughout the utterance. Speakers employed a rising boundary tone. The high pitch of the H-H% boundary tone combination makes it virtually impossible to judge whether a preceding LH pitch accent is produced in a compressed pitch range or not. Whilst measurements of pitch maxima and minima within each word/phrase in the remaining L-L% tokens were taken, they provide too few data to allow comparison across speakers.

An alternative strategy for marking a non-final nucleus is reported in Norlin's (1989) pilot study of CA intonation, which found evidence of gradient rather than categorical marking of focus condition. In particular, he found pitch range compression on pre- and post-focal pitch accents.

As for Lebanese Arabic, Chahal (1999) reported that Lebanese Arabic speakers produce several different pitch accents. Chahal (2001:171-176) also reported that the pitch accents observed so far in Lebanese Arabic are: H*, L+H*, L*, L*+H, !H*, H+!H* and H*+L. Lebanese Arabic (LA) involves increasing acoustic cues in focus position (enlarging F0 values, for example) and decreasing cues in out-of-focus positions. This means that Chahal proves the feature of de-accenting for given information in Lebanese Arabic. The same also has been reported by Mitchell (1993:23540) in Jordanian Arabic.

Emirate Arabic (EA) according to Blodgett et al (2007) incorporates aspects of Cairene Arabic and some of Lebanese. As in Cairene, Emarati speakers accent every content word, use a single level of prosodic phrasing, and make use of pitch compression. In contrast to Cairene, however, Emarati Arabic resembles Lebanese in that speakers use a variety of pitch accents.

Al-Ghamdi provided a preliminary phonetic and phonological analysis of the intonation of the Riyadh Saudi Arabic dialect of Arabic. A number of sentences and questions were examined and a representative pair of each was given above illustrating the basic intonation in declaratives, imperatives, and interrogatives.

Declarative sentences in RSA (Riyadh Saudi Arabic) have an intonation structure of H%...H*L ... L%. Prosodic phrases essentially coincide with every lexical word. There is an H% boundary tone at the left edge of every sentence, an H* pitch accent on every phrase-stressed syllable, and a phrase accent L-tone at the right edge of every phrase. The H*L- tune appears on every word, indicating that Prosodic Phrases coincide with Prosodic Words.

Kalaldah & Mitchell (1993) investigated the peak alignment across two registers of Arabic as used in Jordan: Formal (JFA) and Colloquial Arabic (JCA). She reported that the typical tonal pattern in Jordanian Arabic is H*+L H*+L L-L%. It has been reported that the tonal pattern used in Formal Arabic reflects that of the Colloquial Jordanian Arabic of the speaker. For a whole look at the prosody of focus in a variety of Arabic dialects, consider figure (1) below.

Figure (1) Prosody of focus in Arabic dialects

Prosody of Focus in Arabic Dialects				
	Phrase structure	Focus marked by ...	Focus peak aligned with ...	Deaccenting
Benkirane (2002)	[L..H] [L..H..L]	F0 peak height	H focus accents	preceding focus
Yeou (2007) Yeou et al. (2007)		stressed syllable	last syllable of the word	following focus
Bourass (2012), Moroccan	[L..H] [(L)(H)..HL]			none
Kalaldah & Mitchell (1993) (Jordanian)	H*, LH*+LL-L%,			
Chahal (1999, 2001), Lebanese	H*, L*+H, L*, L*+H, !H* H+ !H* & H*L-...		stressed syllable	given information
Al-Ghamdi (), Ryadh Saudi Arabic	H%...H*L-...L%		stressed syllable	
Blodget (1993), Emarati	H*, L*+H, L*, L*+H, !H* H+ !H* & H*L-...		stressed syllable	pitch compression

This Study:

Stimuli and Participants:

Four native speakers of YA are given a list of SVO sentences exploiting all different focus conditions (neutral, final in situ focus, non-final in situ focus, and contrastive focus). Using Praat software, we listened to utterances while observing a waveform, spectrogram, fundamental frequency (F0) contour, duration of pitch rise to the F0 peak, durations of F0 fall to the valley or F0min, and intensity. The reason for the decision in favor of simple SVO structures is that if there is prosodic expression of focus, it will most clearly emerge within short sentences as the register size at disposal for pitch manipulations towards the end of the sentence is wider than in long sentences, due to downdrift.

Method of Collecting Data:

Taking into consideration that there are many methods to collect data, some of these methods are more natural like reading written story (Mitchell, 1990), map-task dialogue (Chahal, 1999) and interview with speakers (Kulk et al., 2003). Unlike these methods, there are some methods which are strictly controlled. In this paper, I adopt the method of *reading written sentences* following (Hellmuth, 2004; Kulk et al., 2003). I assume that this method is more controlled and it helps to keep many variables as consistent as possible.

Approach of Analysis:

The autosegmental-metrical (AM) approach is used here to describe a system of tonal system of focus conditions in TYA. The main reason for choosing to analyze the facts of YA intonation within the autosegmental-metrical (AM) theory of intonation is its ability to capture the notion of 'the unity of pitch phonology' (Ladd 1996:147). The conclusions usually represent the cross-linguistic variation found in the prosody of focus. The review also gives evidence on how cross-linguistically comparable and highly

interesting results are provided by adapting experimental methods and methodological standards.

Hypotheses of the Study:

The intonational system of focus in TYA is hypothesized to show richness in the types and distribution of pitch accent in TYA. The tonal events are expected to be of two kinds only: i) pitch accents: pitch movements, which are phonologically associated to stressed syllables; and, ii) edge tones: pitch movements, which align to the edges of phrase-level constituents. The current study is supposed to prove again some sort of cross-dialectal and cross-linguistic variation as found in the prosody of focus. The review also gives evidence on how cross-linguistically comparable and highly interesting results are provided by adapting experimental methods and methodological standards.

Limitations of the Study:

For the limit in scope and time, this study was restricted to the investigation of declaratives. Therefore, some other issues of YA Arabic prosody are left for further investigation. Those issues include: Wh-questions, Yes/No-questions and Continuatives. In fact, those issues have been introduced in some studies on some Arabic varieties but to the best of my knowledge they have not been investigated in Yemeni Arabic.

Discussion:

Focus pitch accent types in YA:

Focus is characterized by a sharp rise from low to a high pitch accent and then an immediate fall back to a low that extends to the stressed syllable of the next content word. There is more than one way, though, that this intonational pattern might be accounted for.

The rise can be accounted for with an L+H* pitch accent (like the rise in normal, non-focus pitch accents). We assume that the raised F0 which is the marker of focus in YA, as in many languages, is the extra high F0 on focal pitch accents is simply part of the phonetic realization of focus. The focus pitch accent in YA is L+H*, H*L (in pitch compression cases) or! H* (in slope contours). The high F0 can be explained as a result of phonetic implementation since the tri-tone would be the phonological marker of focus.

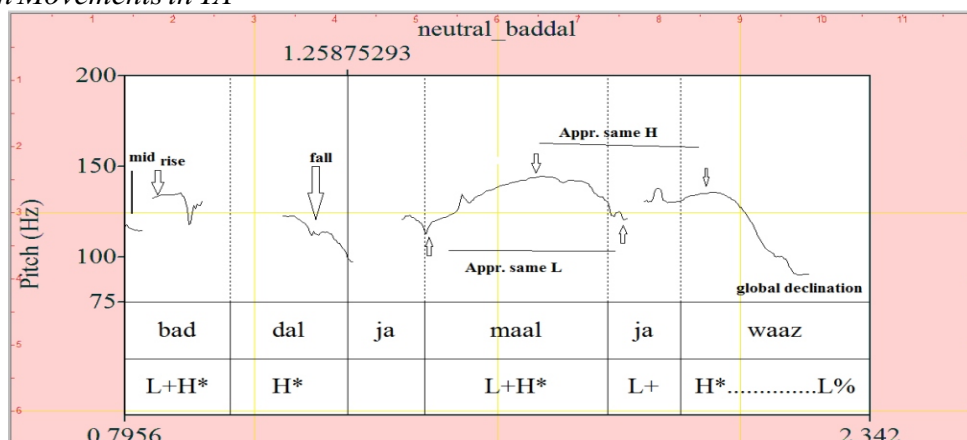
The fall, however, might be accounted for in either of at least two different ways. It might be due to an L% boundary tone that spreads leftward back to the H*, or it might be due to an L component of the pitch accent itself that comes after H* (L+H*L).

The main difference between the two analyses is the mechanism that accounts for deaccenting. In the L+H* case, the low plateau results from L% spreading; in the L+H*L, it results from F0 interpolation between the final L of the L+H*L and the low edge boundary, L%.

The L+H* ... L% analysis can account for most cases. As long as focus triggers deaccenting and dephrasing to the end of the IP, the L% can always account for the low plateau. This analysis is appealing analysis because it is simple and it doesn't require the positing of a new pitch accent type: that is a tri-tonal pitch accent, which would be quite unusual typologically. The L+H* analysis of focus could be salvaged if a new AP boundary tone were introduced. In this case, the low before the focused item would be due to the initial L of the pitch accent and the low after would be due to leftward spreading of the L part of the AP boundary.

For the description of the tonal movements in YA, consider graph (2) below.

(2) Tonal Pitch Movements in YA



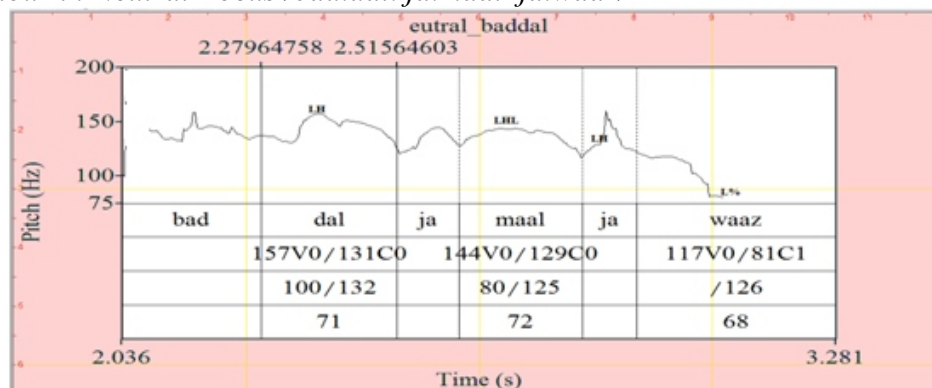
According to (2) above, we can describe the tonal movements in YA in brief. The *prehead* usually begins with mid pitches which either sustains as mid or rise to higher. The *head* in the sentence (we refer here to the focused element) shows a major pitch movement. The stressed syllables in the head word rise to higher or top then mountain-valley pattern (one time curved). The height of the curves sustains and the fall curve and sustains Low. The peak of the rise here mostly occurs in the V0 which means the onset of the vowel of the stressed syllable. However, the location of the valley or the F0min is flexible. In some cases, it is located on the C0 which is the consonant onset of the stressed syllable or it falls on the C1 which is the coda of the stressed syllable. Some cases also illustrated that the F0min is in the preceding syllable which was marked as W. This flexibility led us to assume that the * mark should be associated to the H tone rather than the L. The bi-tone shape in YA looks like L+H* according to this analysis. This goes against what was assumed by Hellmuth (2005) for CA which was similar to Spanish as she said.

Neutral Focus vs. Final Focus:

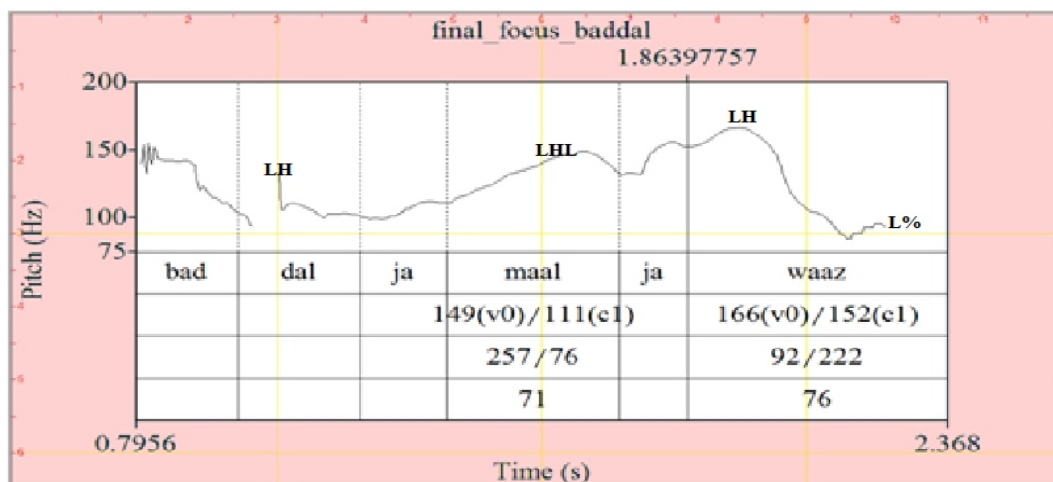
It is observed that Yemeni Arabic speakers produce a pitch accent on every content word. The graphs (3 A & 3 B) below show this. A rising pitch accent was associated with the stressed syllable of each prosodic word. The start of each rise was closely aligned with the onset of the stressed syllable whilst the alignment of the end of the rise seemed to be less fixed. It is observed also that the H tone on the rightmost element which is the object (the sentence stress location) is more raised in the final focus condition than the out of the blue condition. This is attributed to the effect of either some or all the attested acoustic correlates of focus. This is discussed later on in this section. Now, refer to graphs (3 A & 3 B) below to see the pitch tones under the neutral and final focus conditions.

(3)

(A) Pitch contour in Neutral Focus /bad.dal. ja.maal ja.waaz/



(B) Pitch contour in final In situ Focus / bad.dal ja.maal ja.waaz /



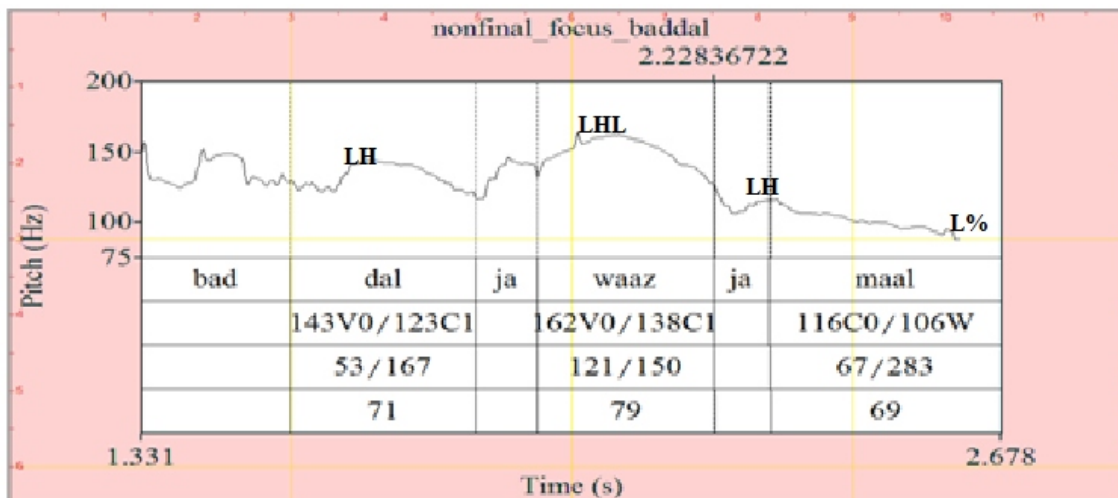
The graphs show successive [L+H*] tones on the stressed syllables of the content words although they are visibly different in slope. In (3 A) which resembles the neutral focus condition, the lexically stressed syllables of content words generally align with pitch peaks, suggesting high tonal targets. H is aligned within the stressed syllable, with some slight speaker variations. However, the position of L (the low tone before the H peak) was observed during qualitative analysis to fall routinely at the onset of the stressed syllable only for certain limited cases where the L is located in the preceding syllable. Secondly, the accent shape placed on each content word is approximately the same: an accent whose most salient property is an H peak realized towards the end of the stressed syllable.

Graph (3 B) also shows many perceptible bitonal (L+H*) pitch accents where the F0 peak aligns with the stressed syllable. The last F0 peak in this case (final focus condition) is higher than its counterpart in the out-of-the-blue case and than its preceding content word: that is the subject. These differences are attested experimentally and the results of the *Paired t tests* showed that the difference in the mean values of F0max (Fundamental Frequency Maximum value) on the object is .002 which is totally significant at the significance level of .05. Similarly the valleys or the F0min mean values showed a significant difference between these two cases of focus. The difference in means was .03, which means that it is significant at the .05 level of significance. On the contrary, other acoustic correlates like duration in the rise of the F0 contour (DurRise), duration of the fall of the F0 contour (DurFall) and intensity proved not to have any significant difference in the values between the neutral and final focus condition. These correlates scored .31, .51 and 12 respectively. This proves that F0 has a more crucial role to realize focus in YA than other acoustic correlates under question here.

Final Focus vs Non-final Focus:

Comparing the non-final focus case with the final focus condition, it was observed that YA speakers did not show any categorical difference between these two focus conditions. All the acoustic correlates which were attested here showed no significant difference in their mean values except the F0max on the subject. The significant difference in the F0max values on the subject constituent was resulted by the post-focal pitch compression. The same was proved in CA by Norlin (1989).

(4) *Pitch contour in Non-final In situ Focus /bad.dal ja.waaz ja.maal/*



As clear in the graph (4) above, the shape of the F0 contour of the word /ja.maal/ which is the subject is different from its counterpart in graph (3 B) which shows the final object focus case. There (in graph 3 B), the subject is not phrase final or the rightmost constituent in the IP. It follows the focused element in the IP and then the F0 gets compressed. Consequently, the shape of the F0 max contour is clearly lower here than that in graph (3 B).

The Paired t test showed some kind of contrast between the two cases. Statistically, there is a significant difference in the F0 max of subject in the two cases since it ranked .001 at the significance level of .05. Similarly, there is a significant difference in the F0 min which scored .03 at the significance level of .05. The difference is not significant with regard to the other acoustic correlates (DurRise, DurFall and Intensity).

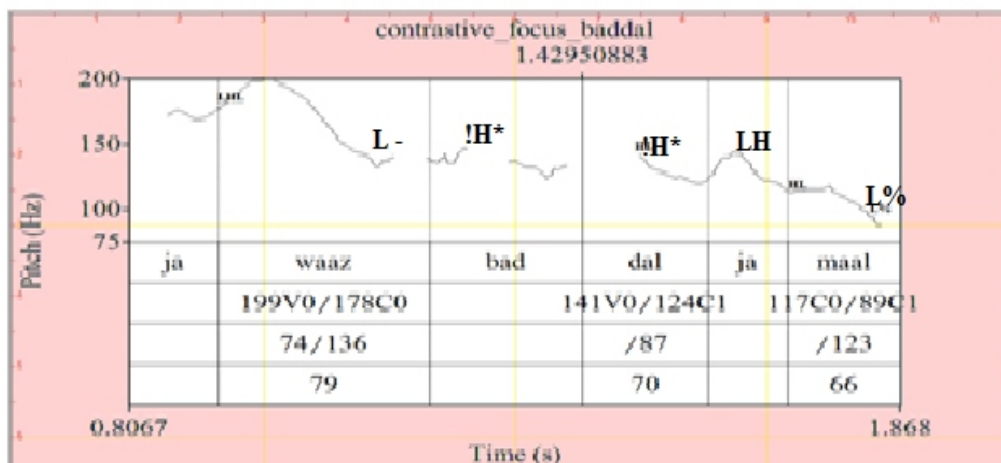
Again, F0 max and min are used actively to differentiate between neutral focus and non-final in situ focus as was the case between the final in situ focus and neutral focus. As clear in the graph (4) above, the shape of the F0 contour of the word /ja.waaz/ which is the non-final object is different from its counterpart in graph (3 A) which shows the phrase final object in neutral focus case. The shape of the F0 max contour is clearly higher in graph (4) than that in graph (3 A). Statistically, there is a significant difference in the F0 max of objects in the two cases since it ranked .01 at the significance level of .05. Similarly, there is a significant difference in the F0 min which scored .04 at the significance level of .05. This significance in difference also extends to subjects in these two cases. The difference between the F0 max on subjects was .000 and the difference in the values of F0 min on subjects was .02. However, again the difference is not significant with regard to the other acoustic correlates (DurRise, p=.59)DurFall, p=.94 and Intensity, p=.35).

In short, the results of these tests and comparisons led us to argue for two points. First, the manipulation in the use of pitch accents (F0) is crucial for Yemeni speakers to realize focus conditions. Other acoustic correlates proved not to be of as similar importance as such of F0. Second, pitch compression occurs only in the post-focus position in Yemeni Arabic rather than in the pre-focus position.

Contrastive Focus vs Neutral focus:

YA Speakers employed more than !H* sloping tone just after the contrastive focused object. They also showed post-focal pitch compression which commonly occurs in YA. Consider this in graph (5) below.

(5) *Contrastive focus in sloping contour /ja.waaz bad.dal ja.maal/*



Graph (5) above provides an example of this sloping contour in an utterances with contrastive focus condition. We note that the pitch contour here suggests an early L+ H* accent that triggers compression to the following VP phrase. We represent the sloping contour as a series of high tones down stepped (!H*) relative to preceding tones. However, we also note that compression occurs here at the beginning of utterances without a sharp fall. Moreover, there is another L+H* on the final argument which is the subject. This suggests that here we have two focused arguments, one is the contrastive focused object which is moved to the focus projection and the second is the rightmost argument; that is the in situ focused subject. Therefore, we argue that contrastive focused object is a separate IP and the rest of the utterance is a new IP with a final focus condition. Again, this utterance ends with an L% tone boundary.

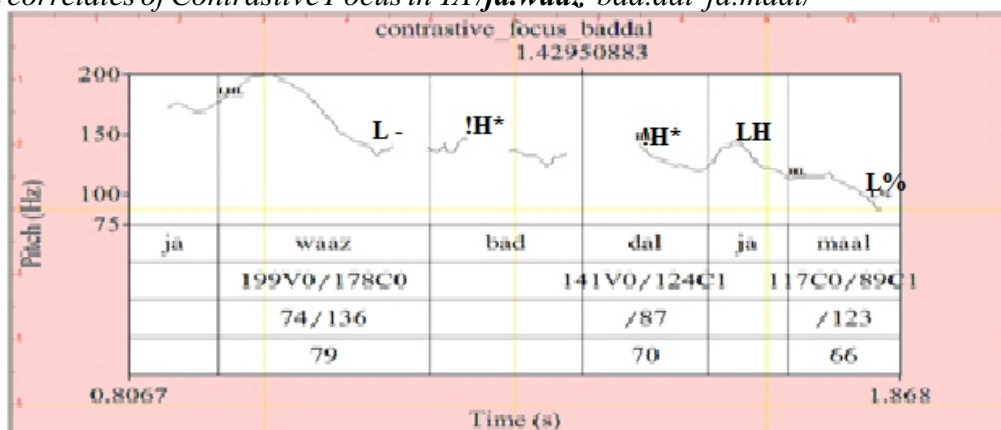
As clear in the graph (5) above, the shape of the F0 contour of the word /ja.waaz/ which is the object after being moved to the focus position (contrastive focus) is different from its counterpart in the neutral utterance: that is in graph (3 A). The shape of the F0 max contour is clearly higher here than that in graph (3A).

Statistically, there is a significant difference in the F0 max of object in the two cases since it scored .02 at the significance level of .05. Similarly, there is a significant difference in the F0 min which scored .04 at the significance level of .05. However, the difference is not significant with regard to the other acoustic correlates (DurRise, p= .33, DurFall, p=.72 and Intensity, p= .10).

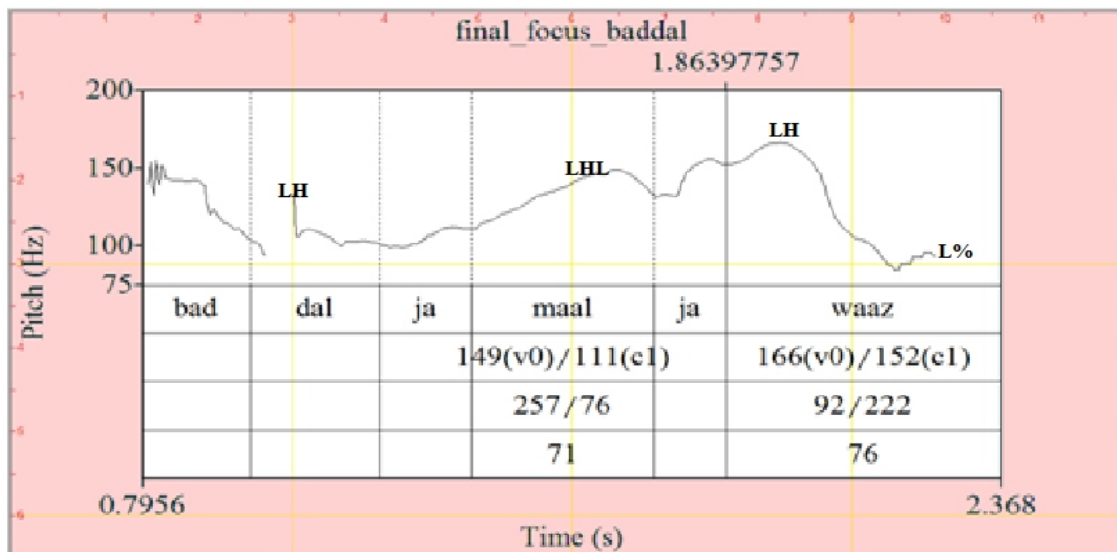
Contrastive vs. Final In situ Focus:

Now, we raise again the question of whether contrastive and non-contrastive focus conditions are prosodically differentiated by speakers. We question the same acoustic correlates associated with contrastive vs. in situ final focus. Consider the contrast between graphs 6 (A & B) below. (6)

(A) *Acoustic correlates of Contrastive Focus in YA /ja.waaz bad.dal ja.maal/*



(B) Acoustic Correlates of Final In situ Focus in YA /bad.dal ja.maal ja.waaz/



According to (6 A) above, YA speakers did not produce contrastive focus with a steep drop immediately after the F0 peak and the shapes of the F0 contours of the two focus conditions (contrastive and in situ final focus) are not totally different particularly on the stressed syllables of the focused elements.

However, the same graph showed that the other elements which follow the contrastively focused element received some kind of pitch compression in the sentence /ja.waaz bad.dal ja.maal/ “It is the passport which Jamaal changed”. This pitch compression is observed also after the in situ focused element in the case where the non-contrastively focused object is non-final in the utterance.

Although we can say that the most salient acoustic cue to contrastiveness is the height of the peak on a contrastive word. It has a higher peak when we compare graph (6 A) to (6 B) but this might be for this speaker. We mean that, based on the corpus of the experiment; it was proved statistically that there is no significance in the difference between the F0max values in the two focus conditions. This is presented in detail here below.

A set of ANOVAs using the Paired t test has been conducted to examine the way in which YA speakers exploit the acoustic correlates of focus to realize prominence. The results of those tests showed that there is no significant difference in the F0 max of the focused element in the two focus conditions (contrastive vs. final in situ focus). The difference in the mean values is .12 at the significance level of .05. Similarly, there is no significant difference in the F0 min which scored .24 at the significance level of .05. The difference is not significant also with regard to the other acoustic correlates (DurRise, p= .33, DurFall, p=.34 and Intensity, p=.18).

At last we have to mention one more point here. We may raise the same question which was raised by Hellmuth (2005) whether the elements that follow contrastive focus receive de-accentuation or pitch compression. Investigation of whether given items are more prone to de-accenting or pitch range me subject of future research.

Conclusion:

This study suggests that YA has six tones, four monotones and two bitones. They are H*, !H*, L-, L%, L+H* and H*+L. The *prehead* tonal movement in YA usually begins with mid pitch which either sustains as mid or rise to higher. The stressed syllables in the *head* (focused) word rise to higher or top then mountain-valley pattern (one time curved). The height of the curves sustains and the fall curve and sustains Low. The peak of the rise here mostly occurs in the V0 which means the onset of the vowel of the

stressed syllable. However, the location of the valley or the F0min is flexible. The F0 peak in the final focus condition is higher than its counterpart in the out-of-the-blue case which means that the F0 (max and min) are significantly different in the two focus conditions. However, duration and intensity did not show any significant difference.

Comparing the non-final focus case with the final focus condition, it was observed that YA speakers did not show any categorical difference between these two focus conditions. All the acoustic correlates which were attested here showed no significant difference in their mean values except the F0max on the subject. The significant difference in the F0max values on the subject constituent was resulted by the post-focal pitch compression. The same was proved in CA by Norlin (1989). The difference between the F0 max on subjects was .000 and the difference in the values of F0 min on subjects was .02. However, again the difference is not significant with regard to the other acoustic correlates (DurRise, $p=.59$) DurFall, $p=.94$ and Intensity, $p=.35$).

Pitch compression immediately follows the most salient pitch accent, likely contributing to that percept. It seems confined to a given intonation phrase in this study which goes against the case of Emirati Arabic that showed a pitch compression that extends across a silent duration to the following intonation phrase. Compression can occur at the beginning of utterances without a sharp fall. There are many examples similar to that in Figure 1 in which speakers produce utterance initial discourse particles or fillers in a pitch range that appears to be compressed relative to that which follows.

Again, YA proved that the F0 (max and min) is significantly different between the contrastive and neutral focus condition rather than other correlates which showed not to be significantly different. YA Speakers employed more than !H* sloping tone just after the contrastive focused object. They also showed post-focal pitch compression which commonly occurs in YA. However, we also note that compression occurs here at the beginning of utterances without a sharp fall. Moreover, there is another L+H* on the final argument which is the subject. This suggests that here we have two focused arguments, one is the contrastive focused object which is moved to the focus projection and the second is the rightmost argument; that is the in situ focused subject. Therefore, we argue that contrastive focused object is a separate IP and the rest of the utterance is a new IP with a final focus condition. Again, this utterance ends with an L% tone boundary.

YA speakers did not produce contrastive focus with a steep drop immediately after the F0 peak and the shapes of the F0 contours of the two focus conditions (contrastive and in situ final focus) are not totally different particularly on the stressed syllables of the focused elements.

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Appendix (1)

- A: What happened? /ja.maal bad.dal ja.waaz/ Neutral focus
 B: What did Jamaal change? /ja.maal bad.dal **ja.waaz**/ Final In situ Focus
 C: What did Jamaal change? /bad.dal **ja.waaz** ja.maal/ Non-final In situ Focus
 D: Who changed the passport? /**ja.maal** bad.dal ja.waaz/ Subject Focus
 E: What did that thing that Jamaal change? /**ja.waaz** bad.dal ja.maal/ Contrastive Focus
- A: What happened? /ja.laal shta.ra du.laab/ Neutral Focus
 B: What did Jamaal buy? /ja.laal shta.ra **du.laab**/ Final In situ Focus
 C: What did Jamaal buy? /shta.ra **du.laab** ja.laal/ Non-final In situ Focus
 D: Who bought a cupboard? /**ja.laal** shta.ra du.laab/ Subject Focus
 D: What did that thing that Jamaal buy? /**du.laab**, shta.ra ja.laal/ Contrastive Focus.

Ditransitives:

- A: What did your mom give to Omar to drink? /mmi shar.ra.bat. ?u. mar **Ha.liib**/ Final Focus.
 A: Whom did your mom give the milk to drink? /mmi shar.ra.bat. **?u. mar** Ha.liib/ Non-Final Focus.

Appendix (2) Results of the ANOVA Tests Conducted on the Acoustic Correlates of Focus in YA

	F0max (Neutral Focus) vs.	F0max (Final Focus)	F0max (Non -Final Focus)	F0max (Contrastive Focus)
1	Verb	.683	.320	.01
2	Subject	.213	.000	.005
3	Object	.002	.017	.029
	F0min (Neutral Focus) vs.	(Final Focus)	(Non-Final Focus)	(Contrastive Focus)
1	Verb	.831	.372	.161
2	Subject	.540	.025	.010
3	Object	.038	.040	.045
	DurRise (Neutral Focus) vs.	(Final Focus)	(Non-Final Focus)	(Contrastive Focus)
1	Verb	.970	.883	.414
2	Subject	.543	.210	.042
3	Object	.317	.598	.339
	(Neutral Focus) vs.	(Final Focus)	(Non-Final Focus)	(Contrastive Focus)
1	Verb	.418	.691	.059
2	Subject	.376	.249	.162
3	Object	.515	.945	.723
	Intens (Neutral Focus) vs.	(Final Focus)	(Non-Final Focus)	(Contrastive Focus)
1	Verb	.278	.638	.019
2	Subject	.861	.443	.019
3	Object	.127	.352	.100

RECENT CRITICAL DEBATES ON ACTION RESEARCH

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Abstract:

Action research is a practical approach to professional inquiry in any social situation. It is applied to the development of teaching as its potential was identified. Action research's strength lies in its focus on generating solutions to practical problems and its ability to empower practitioners, by getting them to engage with research and the subsequent development or implementation activities.

Action research is different than other forms of research as there is less concern for universality of findings, and more value is placed on the relevance of the findings to the researcher and the local collaborators. Critical reflection is at the heart of action research and when this reflection is based on careful examination of evidence from multiple perspectives; it can provide an effective strategy for improving the organization's ways of working and the whole organizational climate. It can be the process through which an organization learns. We conceptualize action research as having three outcomes on the personal, organizational and scholarly levels. At the personal level, it is a systematic set of methods for interpreting and evaluating one's actions with the goal of improving practice. At the organizational level, action research is about understanding the system of interactions that define a social context because action research was proposed as a method of understanding social systems or organizational learning. At the scholarly level, the action researcher produces validated findings and assumes a responsibility to share these findings with those in their setting and with the larger research community.

Introductory Remarks on the origins of Action research:

Action research has been established as an appropriate research paradigm for educational, professional, managerial and organizational development, and it has been the focus of many books in the last three decades.

Action researchers are intent on describing, interpreting and explaining events (enquiry) while they seek to change them (action) for the better (purpose).

Throughout its development, different people have come to understand action research in different ways. From its beginnings in the 1930s, it was seen as an applied social science. Kurt Lewin, one of its acknowledged founding fathers, was himself a social scientist, who saw action research as a procedure that would allow workers to have a greater say in their work contexts. He promoted action research on the basis that workers' greater involvement would probably improve their productivity.

The idea of action research was taken up vigorously in education in 1950s America, but later went into decline. In the 1970s it received a new impetus in the UK through the work of researchers such as John Elliott, Jack Whitehead, Wilf Carr and Stephen Kemmis.

John Elliott developed action research as a form of professional development for teachers. Elliott's views have been highly influential in establishing action research, but, from our perspective, the approach is still problematic in the assumption that, although practitioners do the research and gather data in order to generate new theory, the theory itself is generated by the spectator researcher.

At the same time as John Elliott was developing his work, Jack Whitehead at the University of Bath was also developing a new approach to action research. "Unlike interpretive researchers making claims

about the theories of other practitioners, he took the view that teachers were perfectly capable of generating their personal theories by systematically studying their practice. Their theories would contain the descriptions and explanations they offered for their practices as they asked, 'How do I improve what I am doing?' (See Whitehead, J. and McNiff, J. 2006: 21) He maintained that the work of teachers should be supported (but not directed) by higher education personnel, who would in turn provide intellectual and emotional support to the teachers, as well as advice about further resources and pathways to accreditation. The relationship here was a democratic partnership, in which all participated in a dialogue of equals. The work of higher education personnel also was to study their practice, in collaboration with the teachers who were studying theirs, so that all could learn and grow together. The work of Elliott and Whitehead has been profoundly influential over the years in presenting action research as a legitimate educational research methodology. (Whitehead, J. and Mc Niff, J. 2006:21).

What is Action Research?

Although there is no universally accepted definition for action research, many useful ones do exist. The authors here shall consider some of these definitions which are widely quoted by researchers.

Keith j. and Helen J. (1998) in their "*Encyclopedic Dictionary of Applied Linguistics: A Handbook for Language Teaching*." Have stated that:

"Action research derives from the work during the 1940s of Kurt Lewin, who used it as a method of research into social issues. In education, it has become closely associated with the broader area of Teacher Research and Development. Its underlying rationale is to encourage teachers in the reflective and critical investigation of their own practice. Action research is characteristically context-specific and collaborative and, most important, oriented to pedagogic change brought about by the participants in a setting. Most models of action research are conceived in terms of a cycle or 'spiral' which offers a sequential set of research steps." (P. 5)

Walliman Nicolas (2001) , in his book "*Your Research Project A step-by Step Guide for the First-Time Researcher*", tried to define action research as " this (Action Research) can be seen as related to experimental research though it is carried out in the real world rather than in the context of a closed experimental system. A basic definition of this type of research is "a small scale intervention in the function of the real world and a close examination of the effects of such an intervention" (Cohen and Manion 1994:186).

Its main characteristics is that it is essentially an "on the spot" procedure, principally designed to deal with specific problem evident in particular situation. No attempt is made to separate a particular feature of the problem from its context in order to study it in isolation. Constant monitoring and evaluation are carried out, and the conclusions from the findings are applied immediately, and further monitored. Action research depends mainly on observation and behavioral data. As a practical form of research, aimed at a specific problem and situation and with little or no control over independent variables, it cannot fulfill the scientific requirement for generalizability. In this sense, despite its exploratory nature, it is antithesis of experimental research". (P. 96.)

In the book of *Sagor, R. (2000) Entitled: "Guiding School Improvement with Action Research"* , Action research: "A disciplined process of inquiry conducted by and for those taking the action. The primary reason for engaging in action research is to assist the actor in improving or refining his or her actions." (P. 3)

Practitioners who engage in action research inevitably find it to be an empowering experience. Action research has this positive effect for many reasons. Obviously, the most important is that action research is always relevant to the participants. Relevance is guaranteed because the focus of each research project is determined by the researchers, who are also the primary consumers of the findings. Perhaps even more important is the fact that action research helps educators be more effective at what they care most

about their teaching and the development of their students. Seeing students grow is probably the greatest joy educators can experience. When teachers have convincing evidence that their work has made a real difference in their students' lives, the countless hours and endless efforts of teaching seem worthwhile. (Sagor 2000: 3)

To define Action research, Zuber-Skerritt O. (1996:2) wrote: "Briefly, my understanding of emancipatory action research is that it is collaborative, critical and self-critical inquiry by practitioners (e.g. teachers, Managers) into a major problem or issue or concern in their own practice. They own the problem and feel responsible and accountable for solving it through team work and through following a cyclical process of:

- 1) strategic planning;
- 2) action, i.e. implementing the plan;
- 3) observation, evaluation and self-evaluation;
- 4) critical and self-critical reflection on the results of points 1-3 and making decisions for the next cycle of action research, i.e. revising the plan, followed by action, observation and reflection, etc."

Carr and Kemmis (1986) describe action research as being about:

- the improvement of practice;
- the improvement of the understanding of practice;
- the improvement of the situation in which the practice takes place.

"There are two essential aims of all action research: to *improve* and to *involve*. Action research aims at improvement in three areas: firstly, the improvement of a *practice*; secondly, the improvement of the *understanding* of the practice by its practitioners; and thirdly, the improvement of the *situation* in which the practice takes place. The aim of *involvement* stands shoulder to shoulder with the aim of *improvement*. Those involved in the practice being considered are to be involved in the action research process in all its phases of planning, acting, observing and reflecting. As an action research project develops, it is expected that a widening circle of those affected by the practice will become involved in the research process." (p. 165.)

Carr and Kemmis (1986) state that: "Teaching....can only be understood by reference to the framework of thought in terms of which its practitioners make sense of what they are doing. Teachers could not even begin to 'practice' without some knowledge of the situation in which they are operating and some idea of what it is that needs to be done." (p.113)

It was mentioned above that action research cuts across the theory-practice divide, adopting a position which implies that both elements are part of each other. This statement in itself does not imply anything other than a cause-effect relationship between theory and practice, but Carr and Kemmis move quickly to highlight what they see as a crucial reciprocity between the two: "The twin assumptions that all 'theory' is non-practical and all 'practice' is non-theoretical are, therefore, entirely misguided..... 'Theories' are not bodies of knowledge that can be generated out of a practical vacuum and teaching is not some kind of robot-like mechanical performance that is devoid of any theoretical reflection. Both are practical undertakings whose guiding theory consists of the reflective consciousness of their respective practitioners." (p.113)

Within all these definitions there are four basic themes: empowerment of participants; collaboration through participation; acquisition of knowledge; and social change. The process that the researcher goes through to achieve these themes is a spiral of action research cycles consisting of four major phases: planning, acting, observing and reflecting (Zuber-Skerritt 1991:2).

A careful study of the definitions and viewpoints we have presented in this section should help to highlight some of the unique features of action research. The key concepts include a better understanding, participation, improvement, reform, problem finding, problem solving, a step-by-step process, modification, and theory building. These words also perhaps demonstrate the reasons for the popularity of

action research as a mode of study for education professionals. The definitions emphasize the role of action research which is possible within the professional and institutional enhancement of the researchers; the attributes and advantages of action research.

Features of the Action Research Approach

According to (Koshy, 2005: 11), the following features of the action research approach are worthy of consideration:

- a) Action research is a method used for improving practice. It involves action, evaluation, and critical reflection and based on the evidence gathered changes in practice are then implemented.
- b) Action research is participative and collaborative; it is undertaken by individuals with a common purpose.
- c) It is situation-based and context specific.
- d) It develops reflection based on interpretations made by the participants.
- e) Knowledge is created through action and at the point of application.
- f) Action research can involve problem solving, if the solution to the problem leads to the improvement of practice.
- g) In action research findings will emerge as action develops, but these are not conclusive or absolute.

How is action research similar or different to other research?

Traditionally, **scientific research** has been conducted by professional full-time researchers. They generally choose their topics based on their personal predilections or the preference of journal editors, and they publish reports of their work with the hope that someone will someday make use of it. But even if no one does, their work is usually complete upon publication of their report.

Action research, on the other hand, is conducted by people who want to do something to improve their own situation. When other people read about their work, notice it, or make use of it, that is simply icing on the cake. Action researchers undertake a study because they want to know whether they can do something in a better way.

I like to think of scientific researchers as being very much like investigative journalists. They look at what others are doing or should be doing. Action researchers, on the other hand, look at what they themselves are or should be doing. (Sagor R 1992:7)

According to McNiff J. Lomax P. and Whitehead J. (1996), Action research shares the **following characteristics with other research**:

- it leads to knowledge
- it provides evidence to support this knowledge
- it makes explicit the process of enquiry through which knowledge emerges
- it links new knowledge with existing knowledge

Action research is **different from other research** because:

- it requires action as an integral part of the research process itself
- it is focused by the researcher's professional values rather than methodological considerations
- it is necessarily insider research, in the sense of practitioners re searching their own professional actions. (McNiff J. Lomax P. and Whitehead J. 1996:14)

Further, McNiff J. Lomax P. and Whitehead J. (1996) distinguished three categories of research: theoretical research, evaluative research and action research.

- a) **Theoretical researchers** try to describe, interpret and explain events without making any judgments about them.
- b) **Evaluative researchers** describe, interpret and explain events so that they or others can make evaluative judgments about them.
- c) **Action researchers** are intent on describing, interpreting and explaining events while they seek to change them for the better.

Thus: action researchers are intent on describing, interpreting and explaining events (enquiry) while they seek to change them (action) for the better (purpose). A good example of how action research is different from other research is in the difference between the following two questions:

- 1) How can I improve the quality of my practice here?
- 2) What is happening here?

The first question is an action research question and the second one is not. 'How can I improve...?' questions indicate your commitment to an imagined solution that depends on your own action. (McNiff J. Lomax P. and Whitehead J. 1996:14)

Statistics and Action Research:

Interestingly, there is a common misconception: You cannot use statistics in action research. You can! Action researchers can employ both qualitative research techniques and quantitative research techniques. When you use qualitative research techniques you will be looking at a small number of cases in as much detail as possible. When you use quantitative research techniques you will be looking at a larger number of cases in less detail and will probably find statistics useful aids. Many action researchers use both quantitative and qualitative research techniques. Whichever techniques you use, you must follow the guidelines that have been developed for using the technique. Action research is not an excuse to use an established research technique badly. (J. Lomax P. and Whitehead J. 1996:14)

We reject a widespread tendency for people to believe that action research must be qualitative research rather than quantitative research. This unjustifiable assumption probably arises from the belief that action-oriented work cannot be scientific (precisely because it involves action) and the additional assumption that quantitative research must be more scientific than qualitative research. Because we see no merit in these assumptions and because we use both quantitative and qualitative methods ourselves, we reject the notion that action research is qualitative research only and argue that action researchers are obligated to be competent in all major forms of social research.

Action Research, Applied Research, and Qualitative Vs. Quantitative Research:

Action research refers to the conjunction of three elements: *action, research, and participation*. Unless all three elements are present, the process may be useful but it is not Action research. Put another way, Action research is a research strategy that generates knowledge claims for the express purpose of taking action to promote social analysis and democratic social change. The social change we refer to is not just any kind of change. Action research aims to increase the ability of the involved community or organization members to control their own destinies more effectively and to keep improving their capacity to do so within a more sustainable and just environment.

Action research is not applied research, and Action research explicitly rejects the separation between thought and action that underlies the pure/applied distinction that has characterized social research for a number of generations.

We believe that valid social knowledge can only be derived from practical reasoning engaged in through action. As action researchers, we believe that action is the only sensible way to generate and test new knowledge. The widespread belief that being a "true" social scientist means not being engaged in social action is, to us, so peculiar and counterintuitive that we devote a considerable amount of space to explaining this phenomenon in .

Action researchers can accept no a priori limits on the kinds of social research techniques they use. Surveys, statistical analyses, interviews, focus groups, ethnographies, and life histories are all acceptable, if the reason for deploying them has been agreed upon by the action research collaborators and if they are used in a way that does not oppress the participants. (Greenwood, D. and Levin M. 1998, 5- 6).

Action research vs case study

Action research differs from case study research in that the action researcher is directly involved in planned organizational change. Unlike the case study researcher, who seeks to study organizational

phenomena but not to change them.

Three Purposes of Action Research:

Action research in the words of Sagor, R. (2000), can be engaged in by an individual teacher, a collaborative group of colleagues sharing a common concern, or an entire school faculty. These three different approaches to organizing for research serve three compatible, yet distinct, purposes:

- Building the reflective practitioner
- Making progress on school-wide priorities
- Building professional cultures. (P. 7)

Three types of Action Research :

Type 1: the scientific-technical view of problem solving;

Type 2: Practical-deliberative action research; and

Type 3: Critical-emancipatory action research

Masters, J. (1995) has quoted (Grundy 1982:363) who produced the following table to summarize the characteristics of the three types of action research:

Philosophical Base	Technical Action Research	Mutual - Collaboration Action Research	Participatory Action Research
	Natural Sciences	Historical - hermeneutic	Critical Sciences
The nature of reality	Single, measurable, fragmental	Multiple, constructed, holistic	Social, economic. Exists with problems of equity and hegemony
Problem	Defined in advance	Defined in situation	Defined in the situation based on values clarification
Relationship between the Knower and Known	Separate	Interrelated, dialogic	Interrelated, embedded in society
Focus of collaboration theory	Technical validation, refinement, deduction	Mutual understanding, new theory, inductive	Mutual emancipation, validation, refinement, new theory, inductive, deductive
Type of knowledge produced	Predictive	Descriptive	Predictive, descriptive
Change duration	Short lived	Longer lasting, dependent on individuals	Social change, emancipation
The nature of understanding	Events explained in terms of real causes and simultaneous effects	Events are understood through active mental work, interactions with external context, transactions between one's mental work and external context	Events are understood in terms of social and economic hindrances to true equity
The role of value in research	Value free	Value bounded	Related to values of equity
Purpose of research	Discovery of laws underlying reality	Understand what occurs and the meaning people make of phenomena	Uncover and understand what constrains equity and supports hegemony to free oneself of false consciousness and change practice toward more equity

It is not in the methodologies that the three modes of action research differ, but rather in the underlying assumptions and world views of the participants that cause the variations in the application of the methodology "The differences in the relationship between the participants and the source and scope of the guiding 'idea' can be traced to a question of power. In technical action research it is the 'idea' which is the source of power for action and since the 'idea' often resides with the facilitator, it is the facilitator who controls power in the project. In practical action research power is shared between groups of equal participants, but the emphasis is upon individual power for action. Power in emancipatory action research resides wholly within the group, not with the facilitator and not with the individuals within the group. It is often the change in power relationships within a group that causes a shift from one mode to another

The Action Research Process

Educational action research can be engaged in by a single teacher, by a group of colleagues who share an interest in a common problem, or by the entire faculty of a school. Whatever the scenario, action research always involves the same seven-step process. These seven steps, which become an endless cycle for the inquiring teacher, are the following:

1. Selecting a focus
2. Clarifying theories
3. Identifying research questions
4. Collecting data
5. Analyzing data
6. Reporting results
7. Taking informed action. (Sagor 2000: 4)

Action Research Tools

Action Research is more of a holistic approach to problem-solving, rather than a single method for collecting and analyzing data. Thus, it allows for several different research tools to be used as the project is conducted. These various methods are generally common to the qualitative research paradigm.

Action Research as Purposeful Research

Carrying out an action research project brought it home for practicing teachers to experience the research process and benefit from that experience. In recent years, concern has been expressed that educational research was not always reaching the practitioners, as quite often work done by academics was published in journals generally not read by them. In this context it is worth pointing out that action research opens up opportunities for practitioners to actually be involved in research, which has immediate relevance and application.

- To encourage teachers to engage with research and evidence about pupils' achievements, for example to use other people's research to inform their practice and/or to participate actively in research.
- To increase the capacity for high-quality, teacher-focused classroom research by supporting teacher involvement in the development of research proposals for external funding.
- To support teachers in designing, applying and for carrying out more medium and large-scale classroom-based research about pedagogy where teachers have an active role.
- To enable experiments in disseminating research findings and making use of them in classrooms.
- To provide examples of good practice in making use of research. (Koshy, 2005:29-30)

The requirements for a research approach

The theory-ladenness of action and the reflexivity of consciousness present difficulties when it comes to the understanding of professional practice. The first suggests that it can only be fully understood from the inside; the second that an outside interpretation will inevitably impose meanings on a situation which may or may not be there. Yet the world of education and other professional disciplines is full of outside solutions or recommendations for individuals' practice. Altricher et al. (1993) suggest that two differing 'rationalities' are in conflict here, the technical and the reflective:

Technical rationality suggests that: there are general solutions to practical problems; these solutions can be developed outside the practical situations, in research or administrative centers; the solutions can be translated into teachers' actions by means of publications, training, administrative orders, etc. p. 199

Reflective rationality suggests that: complex practical problems demand specific solutions; these solutions can be developed only inside the context in which the problem arises and in which the practitioner is a crucial and determining element; the solutions cannot be directly applied to other contexts, but can be made accessible to other practitioners as hypotheses to be tested. (P. 200)

The application of action research to education arose out of dissatisfaction with the technical approach to curriculum development. Because education is a practical enterprise, the resolution of educational problems can only take place by adopting a course of *action* and this action cannot exist outside the practitioners' history, beliefs and values. To help practitioners understand what course of action to take, it was essential to have a research approach that would help illuminate the personal complexities of their own situation. The clear reflective rationality of action research enables it to do that. (Kaur Surinder 2013)

Although there are many characterizations of the process of action research, there can be seen to be certain common elements within them. These common elements can be thought of as constituting a 'bottom line' in any definition of action research: Action research is about teachers striving to understand and to improve their practice. At the 'bottom line', this operates at a personal level. It may lead on to collaboration and a critique of the situation in which the practice is carried out, but this does not have to be a fundamental aim.

- ✓ Action research proceeds through a process of planning, action and reflection upon action. This can be thought of as an action-reflection 'cycle'.
- ✓ Action research involves the gathering of evidence about practice.
- ✓ Action research involves teachers trying to see the effects of planned change in their practice.
- ✓ Action research strives to be systematic and rigorous.
- ✓ Analysis and knowledge formation in action research belong to the practitioner. (Kaur Surinder 2013: 256)

What is the relationship of action research to science?

By some definitions action research is science. By other definitions it complements science. Those who think it is science recognize that it shares with other approaches a pursuit of understanding. It values scepticism and empiricism. That is, in pursuing knowledge it strives vigorously to disconfirm present views, and it uses evidence to do that. If science is systematic and sceptical empiricism, then action research is scientific. Those who think it is not science point to a number of ways in which it differs from some other scientific paradigms. For example, action research:

- does not usually provide causal explanations of what is studied
- usually does not attempt to answer questions which are as precise as those addressed by e.g. experimental research
- mostly uses qualitative data
- is done by researchers who do not make the same effort to distance themselves from what they are researching; in fact, they often set out to build close relationships with the people within the system studied
- uses a research process which, rather than being standardized, is modified on the run in response to what happens
- does not necessarily seek explanations at a more specific level than the phenomena it is dealing with – that is, it tends not to be "reductionist".

In addition, action research is often regarded as giving answers which are specific to the particular

situation, and which cannot be generalized to other situations. This is partly true, but a more complex issue than this criticism recognizes. It can be said that the generalization which experimental science provides is difficult to relate to social situations. I believe its value has therefore been overstated by those who criticize action research for its lack of generalization.

Because of the differences between experimental science and action research, some would not regard action research as sufficiently rigorous to be regarded as science. In reply it can be said that this depends upon particular definitions of rigour.

In any event, action research can provide a useful contribution to knowledge, both in its own right and as a complement to more traditional approaches to research. It allows for systematic understanding to arise from activities which are oriented towards change. It has a capacity to respond to the demands of the informants and the situation in a way which most other paradigms cannot.

Discussions:

The comments of Jupp Victor (2005:3) in his work entitled *The Sage Dictionary of Social Research Methods* are worthy quoted "If judged by the standards of conventional academic research, action research might appear to be unscientific. The close and collaborative relationship between researchers and researched, for example, could be seen as a source of bias because the researcher is no longer independent of the research setting. The flexible design features of action research projects might also be an anathema to the mainstream social researcher. In contrast to the clear specification of research questions or hypotheses to be found in conventional empirical studies, action research is characterized by a fluid and ongoing process of formulation, implementation, adaptation and evaluation in which the identification of stages or project milestones is often difficult. Research design in action research is evolutionary rather than specified beforehand in a research protocol."

Since there is such a marked difference between conventional and action research it would probably make more sense to judge the latter on its own terms. Such a judgement would need to consider the action research process, with its emphasis on participation to bring about change and the role of reflection and self-evaluation in that process.

Evaluation should also take into account how action research aims to change the way people do things. Its outcomes are not necessarily 'findings' in the conventional sense of theoretical progress, but in terms of new practices, changed behaviour patterns or improvements in organizational processes.

Given the rapidly changing nature of organizational settings and the continuing pressure on organizational members to improve their performance it is likely that action research has a considerable contribution to make in the management of change. Action research has the potential to go 'beyond an analysis of the status quo to directly consider questions of "what might be" and "what can be" (p.5).

Conclusion:

In this review paper, we have tried to give the reader an overview of what is entailed in carrying out action research and the purposes of carrying out action research projects. The presentation of models, theoretical antecedents, developments, central characteristics and definitions of action research given can only give a hint of the experience that educational professionals need to be active participants. Expert views, from those who have contributed to the development and a more widespread acceptance of action research, were indicated and their names and publications were cited as landmarks in the progress of the methodology of action research. The major distinctive characteristics of action research are highlighted. The following quotations from experts in the field of action research are worthy for supporting and clarifying the differences between action research and other traditional types of research.

"Action research is different from other more conventional or traditional types of research in that it is much focused on individual or small-group professional practice and is not so concerned with making general statements. Generalizability of findings to other contexts will not in most cases be of primary importance. The important thing is that the processes involved are helpful to the practicing teacher's

reflection, irrespective of whether they can be verified by someone else....The main function of action research is to facilitate the reflective cycle and in this way provide an effective method for improving professional action." (Wallace M. J. 1998:17-8). Yet, Koshy (2005: 11) also observed that "in action research findings will emerge as action develops, but these are not conclusive or absolute".

"Despite many varying definitions of action research, one common thread is that participants in a given social situation classroom are themselves centrally involved in a systematic process of inquiry arising from their own practical concerns. This is the major distinction between action research and other forms of applied research in which participants investigate issues considered theoretically significant in the field" (Burns Anne 2005:241).

"To whatever extent future trends in action research incorporate some of the directions foreshadowed here, it seems inevitable that will become instrumental in forging new relationships between academic researchers and teachers in the field, and in giving rise to new paradigms of research in which practitioners will have much greater role to play". (Burns Anne 2005:252)

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TEACHING ENGLISH VIA LITERATURE

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This paper aims to point out the relevant role of literature as a resource for second language teaching. Here the focus will be on the use that language teachers may make use of literature in order to help the students develop their proficiency in English. Literature supplies many linguistic opportunities to the language learners and allows the teacher to design activities that are “based on material capable of stimulating greater interest and involvement” than many other non-literary informative texts (Carter and Long 1991: 3).

This paper is framed within the communicative approach to language teaching. It implies that the development of communicative competence should be the last aim of any language activity. It is important that the learners develop their linguistic competence by learning how to express meanings in English, but also develop their communicative proficiency, that will allow them to transmit messages, to use the language to interact, to communicate with other people, which is, in the end, the basic function of language. The use of literature as a teaching tool is legitimated by the facts mentioned above, namely, because it provides with authentic linguistic and cultural material, and because it motivates the learners to interact.

Literature and language are closely related and this is a fact none denies. Literature is constituted by language and it represents one of the most recurrent uses of language. Language and linguistic analysis can also be employed to access literature from the learner's point of view. Brumfit and Cater (1986:1) already emphasized the role of literature as “an ally of language”. This technique is no by means novel, since literature has been a widely used teaching tool in different language teaching methods.

In the grammar translation method, literature is the central component but for the structural approaches to language teaching, literature is discredited as a tool, because it represents the old tradition. The functional notional method ignored literature, because in this method the importance lies on communication and they present the authentic language samples. Literature is not considered either to have a communicative function or to be authentic example of language use.

Literature reading, no doubt, a communicative activity and literary texts is who now a day could deny such thing, authentic examples of language use. Many authors, among them Brumfit and Cater (1986) and Lazar (1993), reject the idea of the existence of a specific literary language and claim that the language used in literary texts is common language with a high concentration of linguistic features like metaphor, similes, poetic lexis etc. (see Lazar 1993: 7 for a more detailed account of the characteristics of the literary use of language).

There are three main criteria that justify the use of literature as a second language teaching tool (Duff and Maley 1990: 6). In the first place, the linguistic criterion defends that literature should be used in language teaching, because it provides learner with genuine, authentic samples of language, and also with real samples of a wide range of style, text types of register. The second criterion is methodological and refers to the fact that a literary text has multiple interpretations, these generate different opinions among the readers and this leads to real, motivated interaction with the text, with the fellow students and with the teacher (Widdowson 1983). Interaction is one of the bases of the communicative approach which defends that it is by interacting, by communicating, that the language is learned (Sanz and Fernandez 1997).

Finally, the motivational criterion is of great relevance because the literary text shows the real

feelings of a writer and this generates powerful motivation in the learner. With the literary text the student accesses this personal experience, if a student is touched by the theme and provoked, the student will be able to relate what he/she is reading to her/his world, to what she/he knows or feels. Designing stimulating activities that motivate the learners is the greatest challenge for language teachers, and literature has a strong motivating power due to its calling on to personal experience.

Underlying the claim to using literature to develop linguistic and communicative competence is the assumption that reading is one of the best ways of learning a language. Be it consciously or unconsciously, reading helps the second language learner acquire not only more vocabulary and more meanings and uses of the words already known (lexical competence), but it also contributes to develop syntactic knowledge (Brumfit and Carter 1986). Krashen (1989) and Coady (1997) argue that it is through extensive reading, that learners acquire most of their vocabulary, and that instruction plays a rather insignificant role as the number of words learned is concerned. So, reading helps a lot to develop the vocabulary development and comprehensive skills.

Using literature to teach language not only contributes to a better linguistic understanding, a development of creative skills, and higher language proficiency, it also makes an important contribution to literary appreciation (Ramsaran 1983: 42)

Among the literary genres used in language teaching, poetry is one of the frequent appearances. Due to their short length, perfectly suitable for a single class room lesson, their peculiar structure, characteristics linguistic features poems become favorite tools for English teachers. The evocative character of poetry, its imagery, its appeal to feelings and personal experience make it very interesting and enjoyable for the second language learner. The importance of poetry and its usefulness in language classroom lies in the fact that poetry deviates from normal language in that it has come unusual ways of ordering words, or imaginative meanings to words or combines sounds in a musical, non-ordinary way deviation (Ramsaran 1983: 36). The language teacher should exploit the deviancies of the poetic language in order to raise the language awareness towards the way in which language can be adapted or changed to fulfill different communicative purposes.

In the context of developing communication skills through literature to ESL (English as a second language) students, the above suggestions can be applied as follows: Acquire skills and experience. A lack of proficiency in the target language can cause communication difficulty and create apprehension. A lack of interpersonal skills can also cause communication difficulty. So it is important to gain language skills and also the skills of effective interpersonal interaction.

Focus on success giving oral presentations, self-conversation, taking part in role-plays and similar tasks are anxiety provoking largely because they are highly evaluative. "The more you perceive a situation as one in which others will evaluate you, the greater your apprehension will be." Prior success generally reduces apprehension and prior failure increases apprehension. It is important to train students to think positively and visualize others giving them positive evaluations. Developing learners' communicative competence is one of the main responsibilities of a teacher of English and also he/she should give constructive feedback.

Since it is a scientific world, the teachers have been adapting many new ways and techniques of teaching English to improve the students' language skills. Hence, this paper gives some suggestions for how literature can be used as a tool to teach language in a literature classroom.

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04

THE POSTCOLONIAL WRITERS' ENDEAVOR TO CREATE A NATIONAL REALIZATION: A STUDY OF SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*

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Abstract:

To conquer English may be to complete the process of making ourselves free. (Imaginary Homelands. 17)

The twentieth century has been the age of theories and practices. The first half of the 20th century is fretful particularly with linguistic theories, with form rather than pleased while the latter half attempted to focus on content and situation, history and new historicism. Since 1960s, theories became reader oriented and meaning of the writing shifted from the author and work to the scripture and text and even the very survival of the author fell into danger. In 1970s, Postcolonial theory revitalized the significance of the author and shifted the consideration once again towards the circumstance and society. Post colonialism is the counter assault against western domination that was rampant during the colonial empire. In the political sense post colonialism becomes hyphenated and gives the intuition of 'after colonialism', 'after independence' or after the end of regal empire while post colonialism refers not only to the end of colonial empire but to the persistence of the inheritance of colonial power.

*The postcolonial writers endeavor to create a national realization, which serves as an anti-thesis to the colonial consciousness. Salman Rushdie is such a postcolonial author who cemented the way for numerous writers. Rushdie draws on a variety of postcolonial theories to method new ways of conceptualizing the past and to engender unusual forms of writing which include its distinction from the Western way and its appearance and its pluralism. The accounts of the historical events in Rushdie's novels problematize their already known certified versions. His *Midnight's Children* became the milestone in the field of postcolonial fiction as untimely as it saw the dawn in 1981. The novel is usually regarded as a discourse on nation, nationalism and postcolonial theory. However, the author has also handled the interplay of fiction, history and autobiography through the body-politic. Hence, *Midnight's Children* reflects the post-colonial hybridism through conflict of cultures and political offshoots. Free India herself is 'twice born' out of original India and British colonial rule.*

Keywords: *historicism, hybridism, pluralism, regal empire, scripture,*

The twentieth century has been the age of theories and practices. The first half of the century is fretful particularly with linguistic theories, with form rather than pleased while the latter half attempted to focus on content and situation, history and new historicism. Since 1960s, theories became reader oriented and meaning of the writing shifted from the author and work to the scripture and text and even the very survival of the author fell into danger. In 1970s, Postcolonial theory revitalized the significance of the author and shifted the consideration once again towards the circumstance and society. Post colonialism is the counter assault against western domination that was rampant during the colonial empire. Though the term has been distinct in different ways and is still being defined, it is clear that it is allied to colonialism and its repercussions and aftermaths. In the political sense post colonialism becomes hyphenated and gives the intuition of 'after colonialism', 'after independence' or after the end of regal empire while post colonialism refers not only to the end of colonial empire but to the persistence of the inheritance of colonial

power.

As the hyphenated post colonialism indicates towards the past, the colonial period, it does not signify that colonial values withdraw with the independence of a country or with the recapture of political autonomy. The effects of colonization persevere even after the annihilation of physical empire, though in a newer description. Colonialism did not colonize only men and money but the original culture as well. They changed the images of the natives and measured them as their downbeat. Although colonialism was, in the political sense, unswervingly related with imperialism, it colonized the intellect of the inhabitants. Colonialism was more psychological and less physical and geographical. It was not purely innocent resolution of colonies but an effective mode of operation based on the differences in race, cultures, and forms of knowledge, technological improvement and political system. These artifacts became the representation of supremacy and interpellation. They not only proved their preeminence over the Eastern culture but also conquered them by declaring them as 'other'. The colonized world was represented as insecure and not fit to live in and in this way, they defensible their civilizing liability. The field of Postcolonial Studies has been gaining importance.

The complete scope and extent of the European empire and its disintegration after the Second World War have led to persistent interest in postcolonial literature and ridicule in our own times. Postcolonial narratives and literatures are the expressions of colonial experiences. The postcolonial writers endeavor to create a national realization, which serves as an anti-thesis to the colonial consciousness. Salman Rushdie is such a postcolonial author who cemented the way for numerous writers. Rushdie draws on a variety of postcolonial theories to method new ways of conceptualizing the past and to engender unusual forms of writing which include its distinction from the Western way and its appearance and its pluralism. The accounts of the historical events in Rushdie's novels problematize their already known certified versions. His *Midnight's Children* became the milestone in the field of postcolonial fiction as untimely as it saw the dawn in 1981.

In this tour de force, Rushdie handles the theme and fable of postcolonial India since its birth in 1947. Rushdie has novelized approximately every foremost occurrence that occurred in India from The Jalianwalah Bagh (1919) to the supporting of Janata party (1977). Amusingly, the story of Saleem Sinai is indissolubly linked with the fate of the subcontinent. Rushdie not only presents a complete searching of an entire society, but also discovers the ways in which history is given meaning through the retelling of singular understanding. As a result of Saleem's particular position as a *midnight's* child born at the time India gained its freedom from the colonial rule of the British, his life story goes hand in hand with that of the nation. Saleem blends his personal life with the post-independence political life of his country.

This so-called historical significance of his birth gives a chance to Saleem to observe on the political and historical events in the Indian past. Because Saleem is, as he claims, handcuffed to history by his accidental birth, his autobiography reflects not only his individual life story but also the complete history of post-independence India. This is the cause for the occurrence of historical personages and events in the novel that are referred to along with the life story of the protagonist from his birth to adulthood; and the mingling of the political with the delicate, the historical with the illusory, gives way to Saleem's "his-story" contradictory with the authorized history of India. All the chief events and episodes in Saleem's life are made to communicate to vital political events in Indian history.

Among the most outstanding past events are the Emergency Rule affirmed by Mrs. Indira Gandhi, the civil war between India and Pakistan, Partition, and the Amritsar Massacre. Rushdie also includes various historical figures such as Mian Abdullah, General Zulfikar, Mahatma Gandhi, Nehru, and Indira Gandhi as his characters in the novel. *Shame* is Rushdie's most politically rooted novel in which he portrays the shamelessness of Pakistan. Pakistan is a country that was 'inadequately imagined and its rulers have proved it time and again. Through this novel Rushdie presents a diary of real life encounters between Pakistani Prime-Minister Zulfikar Ali Bhutto and Army chief, General Zia ul-Haq in a transverse narration

by modeling his imaginary characters on them.

In *Shame*, the symbol of shame is a symbol of postcolonial politics. It symbolizes the combined liability of the people of Pakistan for allowing inhuman things to occur. In his next novel Rushdie returns to Bombay, his birthplace that is suffering from its provincial and fundamentalist leaders' especially Hindu fundamentalist. He attacks the inferior politics of Shiv Sena that has fashioned a chaos in the entire city. In *Shalimar the Clown* since Rushdie is a political novelist, *Shalimar the Clown* is an amalgamation of realism and magic realism. It comprises spotted narrative elements ranging from village legends, folktales, political satire, modern thriller, wartime adventure, pleasantry comedy, magical realism and much more. The novel also focuses on the role being played by first world nations in the politics of Kashmir.

The novels of Salman Rushdie are the true envoy of postcolonial fiction. He embodies in his own life and in his writings the conundrums of the postcolonial author, writing within the traditions of Indo-English literature while concurrently interesting to the conventions and tastes worldwide, specially a Western spectators. In his novels, Salman Rushdie deals with various national and International themes, but his major focus is his motherland and its subcontinents i.e. Pakistan and Bangladesh. Themes such as exodus, exile, Diaspora, nationalism, multiculturalism, dualism etc. materialize in his novels from the very first page. His writings have become the focus of a certain kind of resist for cultural identity in Britain and other Western states.

Postcolonial dialogue is a retort to the process of imperial extension. Postcolonial writers like Rushdie take on with the understanding of colonization and affirm themselves by accentuating their differences from the postulations of imperial nuclei. The cultural space Rushdie occupies as an Indian, born into the postcolonial instant, living a good part of his life in Great Britain, drawing from both Eastern and Western cultural and literary traditions, is exciting to the postcolonial critic. His work is dominated by themes of identity that subside colonial constructs of Western ascendancy over Eastern culture. This positions him as a famous Indo-Anglian postcolonial writer.

Apart from his thematic concerns, Rushdie's work attempts an insurrection of colonial constructs in structural terms via postcolonial strategies that connect in decentering like parody, intertextuality, indeterminacy of meaning, irony, magic realism, plurality, and in terms of narrative and language.

Rushdie's second novel *Midnight's Children* published in 1980, won the Booker Prize for fiction in 1981. The novel is usually regarded as a discourse on nation, nationalism and postcolonial theory. However, the author has also handled the interplay of fiction, history and autobiography through the body-politic. In the novel Rushdie takes a lot of liberty with chronology although the thirty chapters of the novel corresponds to the thirty years of the narrator. Here Rushdie attempts to renovate the past with the help of memory. The history of the country from its Pre-independence period to the period of national emergency (1915-1977) is nearly extolled on Saleem's body as there are permanent parallels strained between the growth, maturity, crumble and dissolution of individuals with the political history of the Indian Nation. Saleem Sinai, the narrator of the story, narrates the history of his family which is intricately linked with the history of the nation.

The novel maps the history of the nation from the instant of its commencement in 1947. But history in *Midnight's Children* is not based on a coherent outline of basis and effect with a linear depiction; as an alternative it is a disjointed narrative because Rushdie felt that human beings are competent of only splintered viewpoint. Rushdie's narration is an attempt to seek out truth out of this incomplete notion of history by the process of reminiscence through memory. In the novel Saleem is both a victim of fate and history. He continues to endure for the crime committed by Mary Pereira who had exchanged him at the instant of his birth with another of *Midnight's Child* Shiva. Saleem can never free himself from the remorse of having taken over Shiva's life of prosperity and accusing Shiva to a life of poverty. When Saleem talks of his birth in the opening chapter "I had been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country" (MC. 9); Saleem Sinai himself becomes a text upon which the history of

the nation will hereafter be narrated. Saleem carries the trouble of history as he takes upon himself the task of translating the connotation of his life.

This image of the 'hole' refuting the edifice of any hearty identity is carried forward throughout the text from thus onwards. The 'hole' in the postcolonial mind becomes a kind of an identity indicator; and hence Rushdie's characters in *Midnight's Children* persistently try to fill in the gaps through forging a new identity. On the other hand, culture also becomes one of the powerful agents of confrontation in post-colonial societies.

Similarly a lot of birth images have been used by Rushdie to recommend the painful progression of the Indian nation after Independence. Saleem's birth coincides with the birth of the Independent India on the knock of midnight August 14-15, 1947. All one thousand and one children born on the midnight of Indian independence are promised with plenitude. All these children are apparently blessed with astounding powers. Both the child and the nation suffer from birth pangs and the disturbance of adolescence with a 'holed' psyche. We find such 'gaps' and 'hole' not as an abnormality; rather it is an essential part of the colonized make-up. The filling of the 'hole' is needed in the conception of a 'whole' viewpoint.

Rushdie's own background and history may have instilled in him values and a worldview that can never be called traditional, religious, or even companionable with religion, nevertheless, the one quality his characters possess that appears to be as inestimable as their estrangement and illusion is their constant optimism and boundless hope.

Rushdie's superimposition of his homeland on the geographical Pakistan persistently points us to the familiar characteristic of the literary products of post coloniality; specifically, their recurrent alteration or even desertion of the generic boundaries inherited from the literatures of colonizing cultures, most outstandingly in their removal of the boundary separating the fictional from the non-fictional.

Conclusion:

Rushdie's *Midnight's Children* is a post-colonial fiction as it deals with the post-colonial India after its release from the British colonial rule for long. The novel breaks down the national and geographical barriers and its extent extends beyond the borders of India into Pakistan. For example, Saleem Sinai the central character is the biological son of a Hindu woman, Vanita and an Englishman, William Methwold. But he is brought up in an orthodox Muslim family; he is half Hindu and half Muslim. As he is brought up by his Christian ayah, Mary Pereira, he also imbibes incredible of her faith also. As a result he compares himself to the legends and myths of all these religions.

Alienation is one of the features of post-colonial fiction. Saleem Sinai suffers from isolation and dispossession towards the end of the novel as all the members of his family are wiped in Indo-Pakistan war for liberating Bangladesh. Hence, *Midnight's Children* reflects the post-colonial hybridism through conflict of cultures and political offshoots. Free India herself is 'twice born' out of original India and British colonial rule.

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HERZOG: THE GLORIFICATION OF SELF

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Bellow has been regarded as the most intellectual of the modern American novelists and shows a great virtuosity in his use of themes and ideas. This exploration leads Bellow to different kinds of experiment in style and technique ranging from the picaresque in *The Adventures of Augie March* to the primitivistic motif in *Henderson the Rain King*. Bellow always gives the impression that flexibility in regard to form is one of the unmistakable conditions in tracing fictionally the growth of contemporary situation. In this novel *Herzog*, Bellow has brought together his two earlier manners: 'the melancholy and the bouncy, the Russian and the American as expressed in *Seize the Day* and *Augie March*. As such, *Herzog* is almost free of the gratuitous verbalism which marred *Augie March*, yet retains its vividness and richness of texture. This accounts for Bellow's ability to make use of different modes of narration and corresponding thematic centres. Forrest Read has pointed out:

Bellow has perfected the academic novel by using the academic hero: that is, he does not put *Herzog* in the settings and situations which are characteristic of such novels, but in the centre around which, whirl centrifugally the campus, the business world, the city of the mind, the sensual and emotional life, the family, personal values, and politics and history. (Read 187)

Herzog, therefore, must be regarded as Bellow's continuing preoccupation with the process of relating oneself to community in myriad ways demanded by corporate life.

The novel *Herzog* begins with a bleak mood in which the protagonist Herzog, a Jewish intellectual is found. Look at, 'If I am out of my mind, it's all right with me, thought Moses Herzog.' (*Herzog* 7)

A brilliantly comic picaresque novel in which the episodic wanderings are introspective, fruitless, and victoriously human.

Some people thought he was cracked and for a time Herzog himself had doubted that he was all there. But now, though he still behaved oddly, he felt confident, cheerful, clairvoyant and strong. He had fallen under a spell and was writing letters to everyone under the sun. He was so stirred by these letters that from the end of June he moved from place to place with a valise full of papers. He had carried this valise from New York to Martha's vineyard, but returned from the Vineyard immediately. Two days later he flew to Chicago, and from Chicago he went to a village in western Massachusetts. Hidden in the country, he wrote endlessly, fanatically, to the newspapers, to people in public life, to friends and relatives and at last to the dead, his own obscure dead, and finally the famous dead like Nietzsche.

Herzog had made a brilliant start in his Ph.D. thesis *The State of Nature in the 17th and 18th Century English and French Political Philosophy*. He had to his credit also several articles and a book, *Romanticism and Christianity*. But the rest of his ambitious projects had dried up, one after another. On the strength of his early successes he had never had difficulty in finding jobs and obtaining research grants. The Narragansett Corporation had paid him fifteen thousand dollars over a number of years to continue his studies in Romanticism.

Critics believe that Herzog had much sexual power. He had two children already. He had two wives too. His life with his second wife Madeleine went berserk. For example, he blames that his wife damaged his sexual power, hence, Herzog's tragedy of lacking vital force. With Madeleine, several years ago, Herzog had made a fresh start in life. He had won her away from the Church when they met, she had just been converted. With twenty thousand dollars inherited from his charming father, to please his new wife he quit an academic position which was perfectly respectable and bought a big old house in Ludeyville,

Massachusetts. Let us remember that Saul Bellow himself was an academician.

As long as Herzog was married to Daisy, he had led the perfectly ordinary life of an assistant professor, respected and stable. His first work showed by objective research what Christianity was to Romanticism. In the second he was becoming tougher, more assertive, more ambitious.

Herzog left his Downton College. He borrowed money from his brother Shura and left for Europe. He was not exactly idle in Europe, either. He made a cultural tour for the Narragansett Corporation, lecturing in Copenhagen, Warsaw, Cracow, Berlin, Belgrade, Istanbul and Jerusalem. But in March when he came to Chicago again his condition was worse than it had been in November. He told his dean that it would probably be better for him to stay in New York. He did not see Madeleine during his visit. His behavior was so strange and to her mind so menacing, that she warned him through his friend Valentine Gersbach not to come near the house on Harper Avenue. The police had a picture of him and would arrest him if he was seen in the block.

It was now becoming clear to Herzog, himself incapable of making plans, how well Madeleine had prepared to get rid of him. Six weeks before sending him away, she had had him lease a house near the Midway at two hundred dollars a month. When they moved in, he built shelves, cleared the garden, and repaired the garage door; he put up the storm windows. Only a week before she demanded a divorce, she had his things cleaned and pressed, but on the day he left the house, she flung them all into a carton which she then dumped down the cellar stairs. She needed more closet space. And other things happened, sad, comical or cruel, depending on one's point of view. Until the very last day, the tone of Herzog's relations with Madeleine was quite serious that is, ideas, personalities, issues were respected and discussed. When she broke the news to him, for instance, she expressed herself with dignity, in that lovely, masterful style of hers. She had thought it over from every angle, she said, and she had to accept defeat. They could not make the grade together. She was prepared to shoulder some of the blame. Of course, Herzog was not entirely unprepared for this. But he had really thought matters were improving.

Herzog wrote a letter to someone, mentioning his divorce to his first wife Daisy and his difference with Madeleine. Then he moved to a clinic for health check-up. It was Dr. Emmerich who checked his health. The two talked of Madeleine.

Herzog loved the businesswoman Romano who lived in Lexington Avenue. She was in her thirties, and quite attractive. In fact, she was Herzog's student in evening classes. The irony is that he had once opposed teacher's affairs with students. When he desires holidays to be spent together, she suggests him to stay in her house in Montauk.

The second section of the novel provides us Herzog's letters to various people. One of them is Asphalter. Asphalter taught comparative anatomy. Asphalter was a bachelor at forty-five. His father had owned a flop-house on Madison Street. In his youth, Moses had been there often, visiting. And although for an interval of ten or fifteen years he and Asphalter had not been close friends, they had found, suddenly, a great deal in common. In fact it had been from Asphalter that Herzog learned what Madeleine was up to, and the part Gersbach had been playing in his life.

Herzog wrote a letter to his cousin Asher, in Beersheba, *'I mentioned an old photograph of your father in his Czarist uniform. I have asked my sister Helen to look for it.'* Asher had served in the Red Army and was wounded. He was now an electro-welder, a moody-looking man with strong teeth. He went with Moses to visit the Dead Sea. It was sultry. Herzog writes a letter to Heidegger,

Dear Doktor Professor Heidegger, I should like to know what you mean by the expression the fall into the quotidian.' When did this fall occur? Where were we standing when it happened. (Herzog 58)

The third section of the novel begins with Herzog's letter to an American governor. Look at it:

Dear Governor Stevenson, just a word with you, friend. I supported you in 1952. Like many

others I thought this country might be ready for its great age in the world and intelligence at last assert itself in public affairs a little more of Emerson's American Scholar, the intellectuals coming into their own. (Herzog 72)

The Herzog story continues in section four. Herzog was at his letter-writing again in the morning.

His first message that day is to Monsignor Hilton, the priest who has brought Madeleine into the Church. Sipping his black coffee, Herzog in his cotton paisley robe narrows his eyes and clears his throat, already aware of the anger, the pervasive indignation he feels. The Monsignor should know what effect he has on the people he tampers with.

The story continues in section five. The telephone rings five. Herzog looked at his watch. The time astonishes him - nearly six o'clock. He does not want to pick it up. But there are two children, after all - he is a father, and he must answer. He reaches for the instrument, therefore, and hears Ramona - the cheerful voice of Ramona calling him to a life of pleasure on the thrilling wires of New York and not simple pleasure but metaphysical, transcendent pleasure which answered the riddle of human existence.

The story continues in the next section.

Herzog talks of his ideology. His ideology is that of Karl Marx.

'But as soon as he slams the door of his Continental he begins to talk like Karl Marx. I heard him at the Auditorium with an audience of two thousand people. It was a symposium on de-segregation, and he let loose a blast against the affluent society. That's how it is. If you've got a good job, about fifteen grand a year, and health insurance, and a retirement fund, and maybe some stock as well, why shouldn't you be a radical too? Literate people appropriate all the best things they can find in books. (Herzog 226)

The Herzog story continues in section seven where we notice, a denouement. Herzog goes to Chicago in order to murder his friend Gersbach who has married his former wife Madeleine. New York cannot hold him now. He has to go to Chicago to see his daughter, confront Madeleine and Gersbach. The decision is not reached. He reminds us indecisive Hamlet. He goes home and changes from the new clothes in which he has been diverting himself, into an old seersucker suit.

The story continues in the section eight. Against the clumsy, grey, gaping Museum of Science Herzog's daughter June looked so fresh, so new. And he thought how she would inherit this world of great instruments, principles of physics and applied science. She has the brains for it.

Herzog's life is depicted faithfully. Two things are dominant in the plot. One Herzog's unhappy family life and two: his attempt to understand the world through reasoning. This even does not lead to his success if not failure.

In an article "The American Jewish Novelist and the Fictional Image of the Jew," the critic Leslie Fiedler wrote:

The typical Bellow protagonist is the man whose wife has left him or has gone off to her mother's, the man returning to a house in disorder. He is the person who, all amenities stripped away, feels himself stripped to his human essence. And the human essence, the naked fact of a man in a Bellow book is never an answer, but always the question: What am I, after all? What, after all, is man? To which the unpromising answer is returned: you are what you ask; go on asking. (Fiedler 33)

Bellow ends the book on a new affirmative transcendentalism, a balanced contentment to rest in human occupancy and to know the oneness in things. Herzog ends it in silence, his letters, for the moment, lapsed, his mind at peace.

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06

TRACING THE VICTIMS OF POST-TRAUMATIC STRESS DISORDER IN TONI MORRISON'S *HOME*

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Trauma, as Cathy Caruth defines in her *Unclaimed Experience*, is 'an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled, repetitive appearance of hallucinations and other intrusive phenomenon' (Trauma Narratives and Theory n.p). Generally, a series of untreated traumas may lead to Post Traumatic Stress Disorder (PTSD), a severe state of psychological imbalance. The disorder has been resulted from an individual's exposure to one or more traumatic events such as witnessing the death of dear ones, serious physical injury or the sexual harassments. The affected person may undergo *a group of symptoms such as disturbing recurring flashbacks, avoidance or numbing of memories of the event, and hyper arousal (high levels of anxiety) continue for more than a month after the traumatic event* (Post Traumatic Stress Disorder n.p).

Toni Morrison's latest novel, *Home* that deals primarily with the sufferings of black people is selected for the study. The novel is so heart throbbing that it earns fame among the leading journals:

Home encapsulates all the themes that have fueled her fiction, from the early novels Sula and The Bluest Eye, through her dazzling masterwork, Beloved, and more recent, less persuasive books like Love and Paradise: the hold that time past exerts over time present, the hazards of love (and its link to leaving and loss), the possibility of redemption and transcendence." (Reviewer n.p)

The creation paints the soul terrifying impacts of Post-Traumatic Stress Disorder, as such. The back ground of Korean War lays a strong foundation for the disorder in the protagonists, Frank Money and Ycidra, his beloved sister (Morisson 6). The crucial medical abuse played on Ycidra caused her severe impairments both physically and mentally. The novel manifests the impact of war casualties, exploitation of workers, racial as well as economical segregation, through the sufferings of the protagonist. Since the selected work has a strong war background, it is justified that the novel can be given a psychological approach.

The researchers primary aims are to trace out the victims of Post-Traumatic Stress Disorder and to explore their various stress resistant traits in the select novel. The very first chapter opens in a place with plenty of scary warning signs; the two kids crawled through the grass on their bellies looking out for snakes. The kids are new to the place, but not to the environment. Their lives are submitted to atrocities such as the burial of a black which makes the little Cee tremble.

Both Frank and Cee, from the following incidents it becomes obvious that, are the real victims of post-traumatic stress disorder, as the two meet a series of traumas in their lives. The novel opens with the simile, which describes the horses, the symbol of war 'They rose up like men. We saw them. Like men they stood' (Morrison 1). The very word *war* makes us scared of its casualties. The readers meet Frank, not during the war but on his way back. The hallucinatory effects, which make the novel more influential, show the inhuman aspects of war.

Frank, as a young man, was not at all an enthusiastic hero. His tender heart dreaded to join the military, indeed. But the impact of war is so strong that he could not come out of the hallucinatory realism.

Even a positive quote from the Bible which gets his instant appreciation, opens, the very next moment, the gates of dead realities Mike, Stuff and Red.

The protagonist's soul mates- Mike, Stuff and Red- are the real victims of war. Mike, at his last hours, was in the arms of Frank who had yelled at him to stay back. He beat away the birds which were so aggressive, from his friend's body. In the case of Stuff, Frank went in search of the blasted arm which was located twenty feet away. Red, their army friend, especially of Stuff, was also dead. His body parts that had been found were so little to occupy a whole stretcher.

Mike's death changed him totally. Frank, who dreaded and even felt nervous after a kill, became so violent- 'Now, with Mike gone, he was brave, whatever that meant' (Morrison 34). He even turned to be a sadist, that 'The copper smell of blood no longer sickened him; it gave him appetite' (Morrison 36). On his way to Georgia, he heard the yelling of some women. He hurried to the place and wondered at the silent man who had gazed at the fight between two women. Frank had punched him till the later became unconscious. The women only rescued him from Frank. The man was almost, beaten to death. Frank who once felt nervous after a kill becomes excited at the wild joy the fight had given him.

Frank tried his level best to save his home boys. But he could not. He was not ready to surrender any more life in the cruel hands of death, especially not of his beloved sister Ycidra's. Mr. Scott, a doctor and a researcher who has been constructing instruments to examine the womb, inhumanly misused poor girls, including Cee, for his research. On seeing the changes in Cee 'loss of weight, her fatigue, and how long her periods were lasting' Sarah, servant of the physician, becomes bold enough to write the scary letter to Frank, Cee's only relative: "Come fast, she be dead if you tarry" (Morrison 58-63).

Frank felt at home, when he was in the Bookers' diner, where he opened his mouth voluntarily. The Locks treated him well, but he had been so tired that his trembling soul could not recognize the parental care. Further, the "dream dappled with body parts" that he had there made him uncomfortable (Morrison 41). When he had been with Lily, his beloved, he had no such nightmares.

Frank, once, saw an ambulance in which a little girl had been taken care. Blood ran from her nose. The sight made Frank totally upset. He spent a few nights on the park bench, till the cops drive him away. He went to a dry cleaner's shop where he met Lily, a seamstress.

Lily enjoyed her life with Frank, at first. Later, she felt the indifference. She, most of the time, found him sitting idle. She was totally stunned. In a church congregation, Frank and Lily served the mass with fried chicken happily. Frank ran out of the crowd, on seeing a little girl smiling at him. Lily was totally stunned. She returned to the apartment all alone and felt relieved to find her house empty. Frank, later, returned to the house and made a vow that the act will not be repeated. They remained in the same house and led a normal life but the relationship ended up in failure.

Lily's sewing skills brought her reputation. She made her mind to open a dress making shop. Frank did not pay her goal any attention and what made her more miserable was that he had no such ambition in life. Frank does remember her, every now and then. He knew it very well that her very presence would free him from all the mental suffocations. But he does not long for her company. Even though he is tortured with the hallucinations, he is ready to have some nightmare, if it were to tell him something about his sister. He is, indeed, emotionally well balanced in the case of Cee. He is crystal clear in his words and deeds regarding Cee.

Toni Morrison does not add any imaginative colors to make Frank a perfect hero. As an ordinary human being, he too, had committed a great sin that haunted him every now and then. He shot a little girl dead, instead of killing his own lust. The truth haunts him every minute. It damaged his self-image and terrified his soul to the core. He consciously suffocated himself with big-time mourning for his dead friends, because it kept the Korean child hidden.

The ever-astonishing relationship of the brother and sister is so much intrinsically connected that they could not even be separated from the hands of Post-traumatic stress disorder. While Cee's brother,

Frank has been suffering from faded memory, trembling, repetitive flashbacks, horrible nightmares, hallucination and startle response, Cee meets a number of traumas.

A grandmother's role in the development of a child's psyche is best presented in the novel, especially in the IV chapter. Main theme of the chapter is given in the first line itself: 'A mean grandmother is one of the worst things a girl could have' (Morrison 28). Lenore agreed to take care of the child only on account of the fact that 'the four year-old brother was clearly the mother to infant' (Morrison 32). She showered love and care only on her wealth not on any human being. She is chiefly an egotist, whose superstitions and false modesty made the children aliens. Instead of pitying the child's birth on the roadside, she took it as a 'prelude to a sinful, worthless life' (Morrison 29).

Every adult in the town corrected Cee; especially, Frank prevented her from all the evils including flirtation. Throughout her life, Cee leads a shadow life. But the shadow starts to disappear when the reality enlisted. Cee fell in love with Principal, the first man who approached her. He was a visitor from Atlanta. All the Lotus girls were impressed with his 'big city accent, knowledge and wide experience' (Morrison 47). Especially, Cee believed every bit of word that came from his mouth. He married her and took her to Atlanta, where she was left all alone. When she found him a fraudster, who married her for an automobile, she was broken. The broken heart, as usual, longed for the presence of Frank: 'If Frank were there he would once more touch the top of her head with four fingers, or stroke her nape with his thumb' (Morrison 53).

The medical abuse deepens the stress and paves way to the acute level of post-traumatic stress disorder. Cee never alarmed to hear Ethel that she cannot bear any children, at first. Later, she cried over the grief for hours. She did not allow her brother to pacify her. She was very specific in avoiding any redemption. She wanted to be a *self dependent girl*.

Frank felt the indifference in his sister, though it becomes evident that he himself had the chronic disorder. His Cee was not the same who trembled and expected her brother to cure it. They gave him a new Cee who would never need any kind of support. Even though she denied her brother to comfort her, the refusal is not the result of her courage and maturity. It is, from the researcher's point of view, due to her pseudo maturity which can be broken only by her *real mother*, Frank. Frank took the first step to restore his sister, Cee, without any further hurt. The novel ends with Frank's trial to unveil Cee's pseudo maturity, using their past memories.

Stress resistance is the healthy, positive and constructive solution to post-traumatic stress disorder. As Raymond B. Flannery says the stress resistant persons have various positive attitudes including personal control, task involvement, making wise life-style choices, seeking social support and religious/ethical value of concern for others (26).

Frank overcomes the severe malady to safeguard and restore her *little Cee*. The revival is his ultimate goal. This commitment makes him free from the disorder completely. In the case of Cee, she has no such commitments. But her new liking for life the solace that the hard work offers inspires her partially. Though she skillfully avoids Frank, it is not to be a long-lasting one. Finally, her detachment decreases and attachment increases, not only with his brother but with everyone in her village. Toni Morrison, it is found that, intentionally or unintentionally, makes use of the ultimate solution to overcome the disorder by making the victims self resistant persons.

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HENDERSON THE RAIN KING: AN UNDERSTANDING

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Although both the novels *Seize the Day* (1957) and *Henderson, the Rain King* deal with typical characters, Henderson of the latter novel faces life squarely. Henderson, at the best, reminds us Hemingway's Santiago in *The Old Man and the Sea* who symbolizes 'grace under pressure.' It is said, "The quest for enlightenment is the theme of *Henderson, the Rain King*. Henderson is a millionaire, a man who has everything one can hope for. And yet his soul cries 'I want! I want!' However, Henderson does not know what his soul wants. This cry leads him to Africa where he learns the true meaning of existence. The novel is "an excursion into the exotic, a quest novel which has a world of fantasy and myth as its locale" (Alter, 10). Philip Williams writes,

Today black Africa symbolizes hope for many Americans seeing a living cultural tradition. Bellow's Africa is to be regarded as an astonishing feat of creative synthesis; it is a world complete unto itself, a fantastic yet credible world, an alchemic fusion of Bellow's anthropological readings, his intuitive skills, and his imaginative power as an artist. But at the same time, it is also a far off shelter for Henderson to evade the drab realities of life; it also proves a perfect locale for his metaphysical quest (Williams 12).

According to Malcolm Bradbury, this novel is Bellow's ambitious work, and it deals with a non-Jewish hero, a millionaire. It is a comic picaresque. Henderson narrates events in the manner of Bellow's earlier picaro, Augie March; but Bellow presents him as if he is a seeker of grandeur in a mythic intensity and through a symbolic method. Henderson finds inadequacies in the human bonds of his society and culture and, therefore, undertakes a trip into a primitive culture.

Henderson is a WASP millionaire. He has a huge family. He is aged 55, and he is well settled. He is 6.4 feet tall and weighs 230 pounds. He is crazy, moody, rough, and at times mad. Henderson is in love with his surrounding though he nourishes a big desire to visit Africa, the primitive land, as if one wants to visit the Biblical Aden. He married two times. His first wife Frances divorced and stayed with a child in Switzerland. Henderson married Lily (Simmons) next and has twin boys.

One day Henderson and the Charlies board the flight at Idlewild and get down at Cairo. Henderson watches the Sphinx and the pyramids. The couple spend their time as they wish it. Henderson again develops his 'wanting' feeling. I said to Charlie, 'I don't want you to get sore, now, but I don't think this is working out, the three of us together in Africa.'

Thus Henderson parts company with Charlie. He hires two natives, probably guides. One native Ramilayu likes to show him special places besides the beaten tracks in the Hinchagara Plateau. His idea is 'farther the better.' The two walked to a town called Tulasi. Then they took a plane to Baventa. They walked to a place of the Arnewis one more week.

Romilayu explained that the Arnewi were very sensitive to the condition of their cattle, whom they regarded as their relatives, more or less, and not as domestic animals. No beef was eaten there. And instead of one kid's being sent out with the herd, each cow had two or three child companions; and when the animals were upset, the children ran after them to soothe. The adults were even more peculiarly attached to their beasts. The people were almost naked. A girl, once she sees Henderson, starts weeping, affecting his feelings. Behind the weeping girl other natives were crying along. Soon Henderson understands that the people were crying because a cattle had died. Ironically a big man arrives there, speaking English. He looks like a royal fellow.

Itelo talks of his background. He learnt English at Malindi and at Beirut. Wariri King Dahfu was just another one to learn English there.

Itelo's aunt Willatale is the queen of the Arnewi tribe. Mtalba is her sister and his another aunt. Itelo is the prince. Henderson is invited. He notices Itelo's wives and others. He is taken to the queen. Henderson notices how the cow-losers mourned there. Henderson learns that the tribe has a lake, and the cows have started dying because they are not allowed to drink the water as it is polluted by frogs. He advises the prince that frogs are not human enemies, or they may be easily killed. So the frog plague can be removed. However, the prince does not believe it.

Soon Itelo assaults Henderson as if a bolt from the blue. He says he has to subdue a foreigner by wrestling, or it is no use. Itelo even does not allow him enough time or recuperation for facing him. Itelo, a hefty figure, tries to overpower Henderson. He succeeds in this to some extent. Henderson to begin it fails. The wrestling continues for long. Itelo feels proud, as Henderson feels bad about it. But gradually, Henderson overpowers him. He beats Itelo. He beats him twice, pinning him down. Henderson meets Queen Willatale at the royal court. Itelo is with him. The typical kind of greeting pleases one and all. The queen's sister Mtalba admires Henderson. He is asked to kiss the queen.

Henderson remembers his family's heritage. That one got himself mixed up in the Boxer Rebellion, believing he was an Oriental. One was taken for \$300,000 by an Italian actress; and one was carried away in a balloon while publicizing the suffrage movement. There have been plenty of impulsive or imbecile parties in his family. A generation ago one of the Henderson cousins got the Corona Italia medal for rescue work during the earthquake at Messina, Sicily.

Henderson blasts a bomb at the water cistern, and, by misapplication, not only the frogs die, but the retaining wall of the dam breaks, thereby the water flowing out rapidly. He then leaves the town. The two travel eight or ten days more, through the country very like the Hinchagara plateau. After the fifth or sixth day the character of the ground changes somewhat. There is more wood on the mountains. Giant spiders and nets set up like radar stations among the cactuses. There are ants in these parts whose bodies are shaped like diabolic and their nests made large grey humps on the landscape. After ten days of walk, the two reach Wariri region.

Bellow gives a warm description of the royal people. Horko is the king's uncle who welcomes Henderson. There is a long and winding procession, in which Henderson is honored. Every one of the town comes to see him. At long last, he is to have snacks and drinks which he enjoys greatly. He is taken by women to Dahfu. Women galore there most, arousing attraction.

Henderson's ideals are explicit in his too many adventures. It seems he follows the ideals of Dr. Wilfred Grenfell. He wants to serve the society. Meanwhile the king consults Bunam, the chief priest, and the latter consents. Henderson sings a part of his own song 'written in prison': 'The fly I envy settling in the sun/ on the green leaf and wish my goal was won.' He thinks every man has to carry his life to a certain depth. Finally the king permits Henderson to lift the statue of Mummah of a ritual. That said, Henderson undresses. He encircles the statue with his arms. He puts in joy: I lifted her from the ground and carried her twenty feet to her new place among the other gods. The Wariri jumps up and down in the white stone of their stands, screaming, singing, raving, hugging themselves and one another and praising Henderson.

Henderson stands still. There beside Mummah in her new situation he is filled with happiness. Soon Henderson lifts the statue and places it on a platform. This was for him a symbol of his implicit belief in something which transcends the basic flaw of his western sensibility: the lack of belief in values which do not have cash value. By lifting the statue he recovers his mythic roots because the basic impulse transcends the curse of calculation which is an offshoot of the rationalist temper. As Keith Ophahl observes, "He had lost the affection of the Arnewi by violating their religious beliefs, but he achieved community among the Wariri by acting within the context of their ritual" (Ophahl 130).

And then, after a great, neighing, cold blast of wind, the clouds opened and the rain began to fall.

Gouts of water like hand grenades burst all about. The face of Mummah, which had been streaked by the whips, was now covered with silver bubbles, and the ground began to foam. The amazons with their wet bodies begin to embrace Henderson.

Later Henderson visits the king. The king talks of his world vision. He asks Henderson to wrestle with a palace lion, which he does successfully. The king is murdered mysteriously. Finally Henderson leaves for America.

One only thinks that no brief outline of Henderson's story can ever adequately convey the gutsy, wild humor, sensuous brilliance, abundant sense of life, or stylistic vigor of Saul Bellow's novel. Nor is it profitable to discuss the allegorical or symbolic meanings it contains, for those are matters that each reader must discover for himself. Call the novel whatever one will a wild burlesque on all the travel books ever written, a comic extravaganza on modern themes, a melodramatic adventure story, a fantasy, an allegory, or the narrative of a symbolic journey into the dark reaches of the soul. *Henderson the Rain King* allows every reader to find a moment of truth.

Daniel Fuchs writes of this about Bellow's style in the novel:

Henderson begins where Wilhelm ends. The bravura and bluster of Henderson's style, the humor of it, the new comedy of self-concern, the ultimate confidence of the 'I' these take us back to the essential difference. For all its airiness and spontaneity, *Henderson* is, as we have seen, one of the most elaborately rewritten of his novels. It seems that when Bellow works close to the social surface, the writing comes more easily. (Fuchs 101)

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THE FICTIONAL CHARACTERS IN MAYA ANGELOU'S *I KNOW WHY THE CAGED BIRD SINGS*

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Maya Angelou was born Marguerite Annie Johnson in St. Louis, Missouri. She was sent to Stamps, Arkansas to live with Grandmother Henderson after the divorce of her parents. The stutter of her infant brother Bailey, 'My' for 'My sister' later became 'Maya' and the name struck. Maya was a multi-faceted versatile personality. With the talent of dancing, producing operas, composing of lyrics and writing poems. She was closely associated with the growing number of young black writers and artists associated with Civil Rights Movement. Besides her dancing career, Maya Angelou also served as an editor of *The Arab Observer*, *The African Review* and also wrote for *The Ghanaian Times* and *The Ghanaian Broadcasting Company*. *I Know Why the Caged Bird Sings* emerged as a solace when grieved by the subsequent death of Malcolm X and Martin Luther King Jr., and James Baldwin, her friend served as a backup to her. *I Know Why the Caged Bird Sings*, published in 1970 became a widely read and critically acclaimed work in a short period and was a popular success as an autobiography.

Autobiography was a more popular genre in African-American literature, an account of life and events the writers experienced in the perilous society of discrimination. Linda Anderson says, "...autobiography has also been recognized since the late eighteenth century as a distinct literary genre and as such an important testing ground for critical controversies about a range of ideas including authorship, selfhood, representation and the division between fact and fiction." (1) Autobiography is also defined by Lejuene as "A retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life in particular on the development of his personality." (193)

With the above definitions, *I Know Why the Caged Bird Sings* can assuredly be called an autobiography. But the question of its characteristics as a novel still lingers on in the minds of the readers. Selwyn R. Cudjoe in *Maya Angelou and the Autobiographical Statement*, very clearly states that, "...there is really nothing in the autobiography that guarantees that it will not be read as fiction or vice-versa" and "...are simply different means of arriving at or (re)cognizing the same truth." (28) Catherine S. Manegold and Ernece B. Kelly categorize this work of Maya Angelou to the genre 'novel.'

'Novel' as defined by *The Shorter Oxford Dictionary* is "a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity." In other words, it can be defined as a story longer, more realistic and more complicated than other genres of same kind and telling of story is more important in a novel. *I Know Why the Caged Bird Sings* tells the story of a black girl growing up in Stamps with the hard core of discrimination encountering her in every step of progression she takes. Racism was all pervasive and as Angelou says, "it doesn't stop at the university gate, or at the ballet stage" (18). She obviously narrates the story of a little girl with the rusted razor of racism at her throat in the United States.

As Rees puts forth, "The Novelist, unlike the simple story-teller, is interested in character and motive as well as in mere events." *I Know Why the Caged Bird Sings* is filled with characters, all real persons, with whom she grew up in Stamps. The hardworking cotton-pickers in the white plantation, the black wives with the strong belief in God, taking part in the revival meetings and waiting for salvation, of what? they hardly know, the proud po-white-trash girls, teasing Mrs. Henderson, the black men owning clubs, the black dancers, the black soldiers and white men afraid of black con men and the daring Baxters.

Maya Angelou never fails to portray characters from both rural and urban background. The characters are drawn with their powerful attractive real colours and it gives the book a natural tint. While her Baxter grandparents and the uncles are black, they also prove to be almighty in the discriminated urban background. The bold guts of Maya's mother are made more applicable and necessary for a single woman to survive in the gender discriminated white community.

The book also has the predominant motive of creating awareness in the black girl as Maya Angelou points out in one of her interviews, "This is how it is to grow up." She also confesses that she tries to remember times in her life, "incidents in which there was the dominating theme of cruelty, or kindness, or generosity, or envy, or happiness, glee..." (17) and has carefully arranged them in a chronological order and coherence in *I Know Why the Caged Bird Sings*.

Angelou has also stated the moral and social problems in her life. Her life in Stamps with her grandmother Henderson was designed with moral values. Mrs. Henderson was strictly religious and was very keen in bringing up her grandchildren in the path of righteousness. She taught them to pray, to read Bible regularly, not to swear and address the people in a polite and humble way, irrespective of their status. Morality is seen as a problem in case of po-white-trash girls who expose their unclean private parts to the black people with the motive of humiliating them. Angelou emphasizes and juxtaposes it with the same in other parts of the United States, particularly in St. Louis, San Francisco, California and Mexico.

Racial discrimination and gender discrimination is the social problem Angelou brings out in *I Know Why the Caged Bird Sings*. She in an interview confesses that "growing up" is the difficulty in the society she lived in. "Most people don't grow up...what happens is most people get older...Its serious business. And you find out what it costs us to love and to love, to dare and to fail. And maybe even more, to succeed" (18). Growing up in the earth, in the world or in the nation to say, with the above discriminations very much dominant is the social problem she takes up in her hands to deal with in her work.

I Know Why the Caged Bird Sings can also be termed a 'novel' because of its unity or the clear sense of time and place and with its fully-drawn characters. Angelou has strictly adhered to the time sequence and her narration begins with her childhood to the birth of her own child. There is no swaggering or swiveling in the coherence of the time, place and events. The stream of plot proceeds so well that the readers start growing and ripening along with Maya at the end of the narration.

Her characters are fully developed and Maya herself is an excellent illustration of her characterization. The innocent little girl of three grows up with the complete knowledge of the society, consciousness of her status, pride and dignity of her race and all these takes place very gradually and her development rounds up with the self-revelation of her motherhood. She has the capability to assert her personality and never regrets or repents for her early pregnancy. She has the courage to accept the reality that her pregnancy is a fact to believe that she is not a lesbian and is content with her motherhood as a proof of her womanhood.

With the first person plain narration, Maya also takes an omniscient view and makes her story more realistic and credible. She breaks the restriction of 'I' with her strong narration and more life-like creation. Maya is a novelist by, "...telling the truth about the human being-what we are capable of, what makes us lose, laugh, weep, fall down and gnash our teeth and wring our hands and kill each and love each other." (18) She also has the command over the language and her knowledge through which she is able to describe her experience, in particular, the psychic trauma, an adolescent has to undergo at the age of thirteen. And to conclude, Maya Angelou's *I Know Why the Caged Bird Sings* can be called a 'novel' in every sense, a very sweetest form she loved to work in.

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**ALIENATED SELF: A STUDY OF UPAMANYU CHATTERJEE'S
ENGLISH, AUGUST: AN INDIAN STORY**

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Abstract:

This paper focuses on the alienation of Agasthya in English, August: An Indian Story written by Upamanyu Chatterjee. According to oxford dictionary the word alienation means the action of estranging or a state of estrangement in feeling affection. Upamanyu Chatterjee's maiden novel English, August: An Indian Story is contemporary youth's quest for self-realization. One hand Agasthya the protagonist of the novel is busy with his responsibilities as an IAS officer, on the other hand he worries a lot because of his dislocation and detachment with his routine metropolitan life style. Agasthya happened to shift from a metropolitan city to an utter remote village called Madna, one of the hottest places in India which suffers him a lot. Agasthya's alienation caused meaninglessness and powerlessness. Agasthya's alienation is because of the complete detachment from the earlier life.

Upamanyu Chatterjee, born in 1959, joined the Indian Administrative Service in 1983. His published works are *The Assassination of Indira Gandhi*, *English, August: An Indian Story* (1988), *The Mammaries of the Welfare State* (2000), *Weight Loss* (2006) and *Way to Go* (2010). Upamanyu was awarded the Sahitya Academy Award for his *English, August: An Indian Story*. French Government also honored him in 2008 with the Order of *Officer des Arts et Letters* for his contribution to Indian writing in English.

Upamanyu Chatterjee's fiction encompasses the post-colonial bureaucracy, development, and politics. Another aspect of his fiction is its language free from all inhibitions. Particularly, his *English, August: An Indian Story* has the theme of alienation and unreal, stilted family relationships.

English, August: An Indian Story presents the predicament of alienation of Agastya Sen who considers himself a misfit and remains forced by the unchanged realities of life leading to self-imposed stay in Madna. Agastya is unable to reconcile with his stay, food, place, job and people. The concept of alienation, according to *The New Encyclopedia Britannica*, is “Cultural estrangement, social isolation and self-estrangement” (574). Upamanyu speaking to Indu Sariyu in an interview says, “The whole structure of the civil service is its administration, but it is part of something larger, and it has nothing to offer. We are just a bunch of completely ordinary English-speaking Indians. When I say that, it sounds pompous; what I mean is, no one is interested in your generations' angst.”

The other reasons of his alienation are; westernization, urbanization, convent education, prime motives for metropolitan life and worldly pleasure. He is unable to lead his life happily in Madna, because he has fascinated to metropolitan life. This dislocation causes psychological problems. He was unable to concentrate on his routine duties in Madna. All these situations show us how badly Agastya was affected by rural way of life.

Dr. Mukal Dikshit expresses that Chatterjee, for the first time, focused on a “new class” of Westernized Urban Indians that was hitherto ignored in the Regional as well as the English fiction of India. He analyses that Chatterjee's imagination is as Kafka's; his tragic sense as seen as Camus's; his understanding of the absurd-comic in life is at par Milan Kundera and Saul Bellow.

Meenakshi Mukherjee a well-known critic argues that Indian English novels in 1930s have dealt with the national and social problems, the novels in 1960s with the individual quest for a personal meaning in life while the novels in 1980s delineate the predicament of the individual in an effort to find himself close to foregoing his freedom. Sanjay Kumar aptly comments that Upamanyu Chatterjee is a success in delineating a typical, complicated view of the post-colonial society in which “exile and alienation seem to be an inseparable human condition”.

The present study reveals that the process of globalization of an alien culture leads to a condition where the individual alienated emerges with the conviction that native intellectual and cultural history does not exist. He renounces his own culture and strives towards the foreign. V.S. Naipaul terms alienation as “a blending of the vulgarity of East and West [...] certain glamour attaches to the philistinism, as glamour attaches to those Indians who, after two or three years in a foreign country, proclaim that they are neither of the East nor of the West.” (Naipaul 6)

It is observed that the focus of Upamanyu Chatterjee in the novel is on the fact that urban Indians like Agastya are victims of an alien cultural discourse which has been imbibed by them in the course of their educational cultural nurturing. Tabish Khair an Indian English author emphasizes that “the discursively constituted subject will be alienated in a situation where discourses related to or emanating from the subject's positioning in the socio-economic field are subordinated to discourses from other/dominant positions in the field.” (Khair 26) Alienation has a triple aspect that it is a process of separation from a native socio-cultural context, it is a condition arising out of such a separation, and it is the subjective experience of being in such a condition. This triple aspect gets transformed into an existential condition in which helplessness, social alienation, normlessness and self-inflicted separation become the characteristic features of alienated individuals. Agastya Sen in *English, August: Faces* the same problem dislocated from urban life and happened to shift Madna, pains him a lot.

The creator of the character Agastya, a bureaucrat himself, is unlike his protagonist. Vishwas Patil, a novelist from Maharashtra, opines, “Their language may be good but their plots are minor they write about a superficial, five-star culture. They don't have the sensibilities of Mulk Raj Anand or K.A. Abbas or V.S. Naipaul. They are alien to the rural masses. The creation of character of Agastya Sen is comparably different to the other novelists. Agastya a westernized Indian administrative officer who used to lead urban life shifted to utter rural area.

It is the story of the education of a young bureaucrat who alienates himself from society and culture. Agastya gets alienated not only from his companions but also from his innermost nature. He does not fare better than any stranger. A life of romance and dreams that Agastya leads all along makes him incapable of challenging the harsh realities of life in Madna. The primary cause of his alienation lies within, in his worldview and westernization, urbanization, English education, cultural alienation for metropolitan life and worldly pleasures are the other motives for his alienation. As Agastya's desires, likes and ideals are not in consonance with the contemporary social system, he suffers from self-alienation, social alienation and cultural alienation. The destructive effects of alienation are despair, ennui, disillusion, generation gap, stunting personal growth and a sense of meaninglessness of life. Thus, Agastya is a misplaced individual who prefers the quest for personal happiness to social happiness. Agastya's sense of alienation is an outcome of his own consciousness which can be attributed to the process of his growing up, to his weaknesses, hypocrisies and to some extent, to his way of life superficially.

Agastya Sen, besides alienating himself socially and culturally, also suffers from identity crisis for he lives a life untouched by the warmth of relationship because identity subsumes a sense of continuity of meaningful existence and coherence of memory, an alignment with the larger structure of recognizable life. Upamanyu Chatterjee himself spells out his protagonist's predicament:

Anchorlessness that was to be his chaotic concern in that uncertain year, battling a sense of waste was to be another fodder too, in the forage of his mind, self-pity in an uncongenial clime,

the incertitude of his reactions to Madna, his job, and his ability to relate to it other abstractions too, his niche in the world, his future the elusive mocking nature of happiness, the possibility of its attainment. (24-25)

It has been analyzed that for a year, Agastya was to move from one room in the rest house to another room in some other house; it was homelessness of a kind, a physical manifestation of an inner sense of restlessness. He is out of tune with his surroundings, when he felt, "I'd much rather act in a porn film than be a bureaucrat. But I suppose one has to live." (3) Agastya always wanted to be alone. He feels to get away from the stifling bureaucratic ambience to the comfort of a secret life in the rest house. "The official with its social concomitance, the unofficial, which included boozing with Shankar and Sathe and later with Bhatia, and the secret in the universe of his room, which encompasses jogging by moonlight." (48) Thus Agastya begins to live three lives in Madna. The effort to cope with the three lives adds to his sense of dislocation. A decisive turn occurs in his meeting Govind Sathe, a cartoonist, called "Joker of Madna", who gives Agastya the *Bhagvad Gita*. Agastya reads passages in the *Gita* which present the problem of the restless mind, where Krishna preaches Arjuna, "It is indeed hard to train. But by constant practice and by freedom from passions, the mind in truth can be trained." (83) It arouses an interest in him and this newly formed desire to look for solutions is a positive step in his journey to get rid of the sense of alienation.

In this study it is examined that the alienation of Agastya constantly reinforces the transnational and cosmopolitan scope of the novel of the 1980s. The protagonists are invariably presented as cultural travellers moving freely in a frontierless world. They have forged themselves against the backdrop of this new consciousness, reconciling with the expanse of geographical, cultural, intellectual and psychological that makes out the complex contemporary reality. Thus the crux of a truly cosmopolitan cultural revolves on the pivot of fellow feeling, binding desperate worlds together.

In conclusion, also expresses Dr. Mukal Dikshit that Chatterjee, for the first time, focused on a "new class" of Westernized Urban Indians that was hitherto ignored in the Regional as well as the English fiction of India. He analyzes that Chatterjee's imagination is as Kafka's; his tragic sense as seen as Camus's; his understanding of the absurd-comic in life is at par Milan Kundera and Saul Bellow.

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10
**CULTURAL DILEMMAS, DISLOCATION AND CHANGING IDENTITIES
 IN JHUMPA LAHIRI'S *THE NAMESAKE***

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Abstract:

The basic problem of diasporic writings is the feeling of dislocation without roots. The diasporans feel homeless and alienated in the foreign land. Dispersal of roots involves pain, alienation, identity crisis and other feelings to the acculturated ones. The Indo-American diasporan Jhumpa Lahiri documents the trauma of the protagonist on different context. The immigrants are those who grow up in two worlds. Jhumpa Lahiri believes that for immigrants, the challenge of exile, the loneliness, the constant sense of alienations, the knowledge of and longing for a lost world are more explicit and distressing than for their children.

*The novel *The Namesake* (2003) is a finely wrought, deeply moving family drama that illuminates her signature themes; the immigrant experience, the clash of cultures, the tangled ties between generators which take the Ganguli family from their tradition bound life in Calcutta through their fraught transformation into Americans. The novel is a narrative about the assimilation of an Indian Bengali Family from Calcutta, the Ganguli's, into America, over thirty years (from 1968-2000); the cultural dilemmas and emotional dislocation experienced by them and their American born children in different ways, the spatial, cultural and emotional dislocations suffered by them in their effort to settle "home" in the new land. *New York Times* writes about this novel, "This is a novel as affecting in its Chekhovian exploration of fathers and sons, parents and children as it is resonant in its exploration of what is acquired and lost by immigrants and their children in pursuit of the American dream."*¹

Keywords: *immigrants, diaspora, transnational identity, third space, multiculturalism, hybridity, interconnectedness of modern world, being, becoming, new subjectivities born.*

"Lahiri speaks with universal eloquence to everyone who has ever felt like a foreigner."² As the youngest and most outstanding writer, Lahiri presents a broad range and a rich variety of settings, characters and themes in her writings. Her fictional world basically revolves around the lives of dislocated and displaced persons, caught up in the strange circumstances. Yet, they earnestly strive hard for new locations. Commenting on the writings of Lahiri, Pandit B. Nimal writes:

*"Her oeuvre sensitively explores the topography of human relationships, and her protagonists, many of whom are of Indian descent confronting Western culture, experience heightened, hybrid forms of the alienation, loneliness, misunderstanding and displacement-as well as love-characteristics of such outsider experience."*³

It is praiseworthy to see that as an immigrant and second generation woman writer, Lahiri communicates universal problems of the migrants in her other works: *Interpreter of Maladies* (1999), *Unaccustomed Earth* (2008) and the *Lowland* (2013) "Her stories primarily deal with the lives of the exile, their predicaments, choices, conflicts and reconciliation."⁴ In the stories, she depicts the struggles of Indian immigrants in exile. However, the issues raised in her novels and short stories have universal applications. "Her fictional concerns like love, fidelity, tradition, isolation, quest for identity, human dignity"⁵ and their impact on the immigrants can be located.

The article makes an earnest effort to focus on the cultural dilemmas, dislocation and changing

identities, in Jhumpa Lahiri's novel *The Namesake*. Lahiri takes up universal theme of human relationship, its concerns and contours. She talks about the problems of first and second generation diaspora after their assimilation in the host culture. Lahiri has discussed the dilemmas, conflicts and confusions which have cropped up in the minds of these young people about their adjustments, adaptations and assimilations in the new country.

The diasporic writers write on the theme of east west encounter in their own individual manner. In fact, the diasporic writers are negotiating between home and host countries. A hub of immigrants are migrating to the United States from around the world. National borders are fought over and redrawn materially as well as textually, further undermining any sense of a stable location. Writers create cultural products emerging from evermore shifting ground we find "our identity is at once plural and partial "and "sometimes we feel that we straddle two culture ...it is a fertile territory to occupy for the writers." (Rushdie:15:1991) The present paper explores to what extent do the immigrant writer locate and stabilize the transnational identity in their work. Do the immigrant live in a land of nowhere, resulting from their attempt to overcome cultural issues and negotiate diverse racial identities. Do the conflict between rootedness, constituting a tie to their past and uprootedness, living in the present contemporary immigrant writer no longer cling to the themes of dislocation, displacement and uprootedness but they are affected by the notion of globalization and trans nationalism, they attempt to locate and stabilize their identities in the new territories.

The paper also explores where the immigrant writer goes beyond the conventional wisdom and creates the 'third space' where they create their identity as transnational. As Homi K. Bhabha's concept of 'third space' (third space where we negotiate between different identities) is the common ground of negotiation and transformation, which is neither assimilation nor otherness but represents the history of coalition building and the transnational and cultural diasporic connection. Jhumpa Lahiri emphasizes not only the immigrants who leave somewhere called home to make a new home in the United States but also the endless process of coming and goings that create familial, cultural, linguistic and economic ties across national borders. Her characters live in between, straddling two worlds, making their identity transnational.

'The Namesake' provides readers with different paradigms of life among people representing distinct cultures and worldviews. It is in this context, however, that we ought to remember Edward Said's scepticism with the concept of cultures as something distinctive, representative of an exclusive to a certain group or nation in *Culture and Imperialism* (1993) so as to understand the basic problem with such terms. Said writes: "Culture is a concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought, as Matthew Arnold put it in the 1860's Arnold believed that culture palliates, if it does not altogether neutralizes, the ravage of a modern, aggressive, mercantile and brutalizing urban experience....In time culture comes to be associated, often aggressively, with the nation or the nation or the state, this differentiates 'us from them' almost always with some degree of identity, and a rather combative one at that...." (xii) (Said:1993)

Against this concept of culture as a homogenization of the good, patriotic attributes of a nation for the sake of exclusiveness and creation and preservation of an identity, Said mentions 'multiculturalism and hybridity' next in order to praise their 'permissiveness' and 'relatively liberal philosophies' (xiv). In case of Jhumpa Lahiri's character, a search for their origin, finding a place or a nation that may be called one's own and belonging to either the Indian subcontinent or the USA or in other words, making a choice between the concept of cultural identity and multiculturalism seen to remain juxtaposed always. 'Multiculturalism' suggests the co-existence of a number of different cultures. It does not prescribe homogenization and conformity directly nor does it encourage overtly different ethnic religious, lingual or racial constituents of a particular society to denigrate and alienate each other to such a society is damaged or destroyed permanently. It is at a transitional point between two hemispheres east and west and two segments of the

world hierarchy third and first or ,the Indian subcontinent and the USA that we may locate most of Jhumpa Lahiri's fictional world .

Jhumpa Lahiri's first novel 'The Namesake' (2003) explores the theme of transnational identity and trauma of cultural dislocation. *Being "an Indian by ancestry, British by birth, American by immigration"*⁷ (Nayak:206:2002) and like her parents having experience of "the perplexing bicultural universe" of Calcutta in India and the United States, "Lahiri mines the immigrant experience in a way superior to Bharathi Mukherjee and others"⁸ observes Aditya Sinha (2003).

Like many "professional Indians" who "in the waves of the early sixty's", "went to the United States, as part of the brain drain"⁹ (Spivak:61:1990). Ashoke Ganguli too leaves his homeland, and comes to America in pursuit of higher studies to do research in the field of "fibre optics" with a prospect of settling down "with security and respect" (The Name sake:P.105). After two year's stay in the USA he comes back to India, marries a nineteen years old Bengali girl from Calcutta named Ashima, who has no idea or dream of going to a place called Boston so far off from her parents ,but agrees for the marriage since 'he would be there'. After the legal formalities , she flies alone to be with her husband ,with a heavy heart and lots of instructions from her family members and relatives who come to see her off at Dum Dum Airport "not to eat beef or wear skirts or cut off her hair and forget the family the moment she landed in Boston (P.37).

Ashima often feels upset and homesick and sulks alone in their three room apartment which is too hot in summer and too cold in the winter, far removed from the description of house in the English novels she has read, she feels spatially and emotionally dislocated from the comfortable 'home' of her father full of so many loving ones and yearns to go back .Home is a 'a mystic place of desire' in the immigrants imagination. (Brah:192: 1997) Most of the time she remains lost in the memories of her 'home' thinking of the activities going there by calculating 'the Indians time on her hands' which is 'ten and a half hours ahead in Calcutta'. She spends her time on rereading Bengali short stories, poems and article from the Bengali magazines, she has brought with her. She "keeps her ears trained, between the hours of twelve and two, for the sound of the postman's footsteps on the porch, followed by the soft click of the mail slot in the door" (P.36), waiting for her parents letters which she keeps collecting in her white bag and re-reads them often. But the most terrifying experience for her is 'mother hood in a foreign land', 'so far from home', unmonitored and unobserved by those she loved, 'without a single grandparent or parent or uncle or aunt at her side' and to 'raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare.' (p:6)

After the birth of her son Gogol, she wants to go back to Calcutta and raise her child there in the company of the caring and loving ones but decides to stay back for Ashoke's sake and brings up the baby in the Bengali 'ways' so 'to put him to sleep, she sings him the Bengali songs her mother had sung to her'(P.35). She keeps all her emotional hazards and disappoints to herself and not intending to worry her parents. She presents in her letter a good picture of the domestic facilities and cleanliness here.

Gradually she learns how to be independent. Takes pride in rearing up the child, moves out alone in the market with her baby in the pram, communicates with the passersby who smile at him and goes to meet her husband on the campus, thus she grows confident. The very feeling of displacement is felt more by her, after their migration from the University Apartments to a University town outside Boston when Ashoke is 'hired as an Assistant Professor of Electrical Engineering at the University'(P:48). The shift to this suburban area with no 'streetlights, no public transportation, no stores for miles' makes Ashima feel 'more drastic more distressing than the move from Calcutta to Cambridge had been'. Feeling lonely and displaced in foreign land, Ashima begins to realize that, 'being a foreigner... is a sort of lifelong pregnancy- a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respect"(P.49-

50).

Like immigrant of other communication Ashima and Ashoke too make their circle of Bengali acquaintance. They all become friends only for the reason that “they all come from Calcutta”(P.38). Robert Cohen rightly remarks “a member's adherence to a diasporic community is demonstrated by an acceptance of an inescapable link with their past migration history”¹⁰ (Cohen:ix:1997). These Bengali families celebrate these different customs and ceremonies like, marriages, death, childbirth, festivals etc. together. They celebrate these as per Bengali customs, wearing their best traditional attire, thus trying to preserve their culture in a new land. John McLeod remarks that “their belief, tradition, customs, and values along with their 'possession and belonging' are carried by migrants with them to 'new places'”¹¹ (Mc Lead:211:2000).

The immigrants also face political displacement “they argue riotously over the films of Ritwik Ghatak verses those of Satyajit Ray..., for hours they argue about the politics of America, a country in which none of them is eligible to vote” (P.38). Lahiri in her novel 'The Namesake' also shows how these immigrants are making efforts to preserve their 'home culture 'in their new homes. The first generation immigrants train their children in Bengali language literature and history at home and through special Bengali Classes and expose them to their own family lineage, religious custom, rites, beliefs food tastes, habit and mannerisms. They also groom them to cope with the way of life in America.

Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural belief and customs gradually imbibe the cultural ways of the host country too. Ashima teaches Gogol 'to memorize a four line children poem by Tagore, names of deities at the same time when she goes to sleep in the same time when she goes to sleep in the afternoon she switches the television to Channel -2 and tells Gogol to watch 'Sesame street' and the electronic company “in order to keep up with the English he uses at nursery school”(P.54).

Though initially Ashoke did not like the celebration of Christmas and thanks giving but as Gogol recalls that “...it was for him, for Sonia (his younger sister) that his parents had gone to the trouble of learning these customs”(P.286). Their own children groomed to be 'bilingual 'and 'bicultural' face cultural dilemmas and displacement more though forced to sit in pujas and other religious ceremonies along with the children of other Bengali families. Gogol and Sonia, like them, relish American and continental food more than the syrupy Bengali dishes and enjoy the celebration of the Christmas.

Transnationalism is a process by which migrants, “through their daily activities and social, economic and political relations, create fields that cross national boundaries”¹²(Linda, Schiller:1-2:1994). In fact, migrants live a “complex existence” that forces them to confront and rework different hegemonic constructions of identity developed in their home or new nation state(s) and “reterritorialize” their practices as well as their identities”(Bill, Griffiths, Helen: 1989). For example, as Ashima and other Bengali immigrants in 'The Namesake' feel deterritorialized in the United States, the attempt to restructure the territory by starting to celebrate Christian festivals in their own way. They celebrate Christmas and thanksgivings the way they would deserve Hindu festival like Dipawali and Durga Pooja. By doing so, they integrate US culture that crosses national boundaries.

Towards the secondhalf of 'The Namesake' Gogol celebrates his twenty seventh birthday at his girlfriend Maxine's parents Lake house in New Hampshire without his parents. Maxine and her mother Lydia throw a dinner to celebrate his birthday. At dinner Gogol encounters Pamela, a middle aged white woman, who insists on viewing him as India, despite his polite response that he is from Boston. Although Gogol must never get sick when he travels to India... When Gogol denies it, she asserts, “but you're an Indian... I'd think the climate wouldn't affect you given your heritage” (P.156). Maxine's mother corrects Pamela, asserting that Gogol is American, but in the end even she hesitates, asking him if he actually was born in the United States (P.157). Even Gogol's United States citizenship does not guarantee his identity as an American. This tendency to categorize Gogol as an Indian might be viewed as an example of “othering”

of “Indian” immigrants in the United States, where individuals are identified according to their roots, rather than their country of residence or citizenship.

However 'The Namesake' is a novel that celebrates the cultural hybridity resulting from globalization and the interconnectedness of the modern world and rethinks conventional immigrant's experience. Lahiri is aware of the existing problem of cultural diversity in the multicultural United States, and she argues that the struggle to grasp a transnational identity becomes an urgent issue for immigrants in this environment. While she represents Gogol as someone who is confused about his identity, she also presents Gogol as a prototypical transnational agent who lives between two different worlds with the possibility of creating multiplicity of identities. In fact Lahiri offers a revision of the contemporary United States not as a static and insular territory but a participant in transnational relations. Given the nature of mobility of people and their culture across nations, Lahiri de-territorializes the definite national and cultural identities of India suggesting that individuals cannot confine themselves within the narrow concept of national and cultural boundaries in this globalized world characterized by hybridity, transculturalism and migration.

Gogol doesn't think of India as his country or 'desh', he sees himself as purely American. Though Gogol considers himself an American, he is “brought up by between two diametrically different cultures, in between space where people can, to a certain extent, move and negotiate within their worlds”¹³ (Homi: 1-2:1994). He is both Indian and American. He belongs to Indian parents on a different geographical space than India and is acculturated as an Indian at home but outside the house, he is an American. He thinks of India as a 'foreign country' far away from home, both physically and psychologically (P.118). He struggles to reconcile his dual culture. On one hand, he is fascinated with the free and happy lifestyles of his American girlfriend, Maxine. On the other hand he feels a sense of obligation towards his parents. Like that of every immigrant child Gogol's real challenge is to secure an identity in the midst of differences influenced by US lifestyle. Gogol tries to distance himself from his parents and adopt an American identity. He spends 'his night with Maxine, sleeping under the same roof as her parents, a thing Ashima refuses to admit her Bengali friends' (P.166).

Lahiri's character attempts to form a multiplicity of identities in a process of cultural formation. Their “cultural identity formation includes pieces of cultural inheritance to incorporate into their lives as Americans, which is similar to Hall's idea of 'being' and 'becoming' of cultural identity”¹⁴(Hall:70:1989). Redefining homeland becomes a matter of redefining identity.

Lahiri's focus on the tension between past and present complicates Hall's idea of 'being' and 'becoming'. For instance Gogol lives between the world of past and present. Although he attempts to escape from the past by denouncing his cultural roots and changing his name, he is someone who connected to his roots. He is uncomfortable with his past .He likewise cannot understand the significance of the name Gogol that his parents chose for him. Rather it is because of the very name, he is being teased by his friend.

As a result, when he turns eighteen, he goes into a Massachusetts courtroom and asks the judge to change his name .Gogol thinks that by changing his name to Nikhil he would get rid of his past, but his parents still calls him by his original name .This shows that a simple name change does not alter the fabric of a person .Later he comes to know from his father Ashoke that how his name 'Gogol' is connected with his father's past life. Ashoke tells Gogol, 'the story of the train he had ridden twenty - eighty years ago ,in October 1961...about the night that had saved him and about the year afterward ,when he'd been unable to move' (P.123). Ashoke survived the accident because he was reading Gogol “The Overcoat” when the accident occurred near two hundred and nine kilometres away from Calcutta “killing the passengers in their sleep”(P.17). Gogol realizes how his life had been interwoven between the past and present. Although Gogol is living in the in-between space and struggling to balance the two different world, he still longs to escape from his cultural roots and venture into his US girlfriend's life.

By contrasting the life style between Gogol's and Maxine's parents, Lahiri suggests that the immigrant's children are fascinated to adopt the American life style. Gogol's immersion into his girlfriend's life is an indication of a second generation immigrant's child's realization that an identity far from their own cultural roots is a necessity to live happily in the multicultural United States. It is Gogol's ability to understand the difference between the lives of his parents and Maxine's that prompts him to desire Maxine's lifestyle.

Though Gogol makes a conscious effort to be different from his parents and he wants to live in a world free from the Bengali culture, adjective, and history (he does not join the Indian association in America) but being a sensitive child he experiences the cultural dilemma and identity crisis on a number of occasion.

Salman Rushdie observation is that “migrant's straddles two cultures... fall between two stools and they suffer 'a triple disruption' comprising the loss of roots the linguistic and also the social dislocation.”¹⁵ Lahiri in this novel presents not only the Indian migrants who feel dislocated in other countries and face cultural dilemmas but also the immigrants from any culture feel the same in the other “dominant cultures”. For example Graham, Maushumi's fiancé during his visit to Calcutta finds the Bengali customs and culture 'taxing' and 'repressed' as there was no drinks and he couldn't “even told her hand on the street without attracting snares”. (P.217) So, he decides to break with Maushumi. Even Gogol and Sonia do not feel “at home” in Calcutta where their parents find solace and comfort. How the first generation migrants overcome their cultural dilemmas and sense of displacement and bring change by refashioning and mobilizing received idea from their home culture and host culture and how through this act of “performance” new “hybrid identities” are “negotiated” “has been shown by Lahiri through Ashima's decision to draw and point on this year's Christmas card with “angels or nativity scenes” she goes in to draw “an elephant decked with red and green jewels, glued on to silver paper”.

Through this act of hers one can say, a new “hybrid” cultural identity is in the “process of formation” and “transformation”. This shows that the diaspora and migrants too intervene in the dominant culture. Thus new subjectivities are born and fixed borders are 'crossed' imaginatively and from the 'in between' marginal status, the migrants go 'beyond' the 'binary fixities' of natives/migrants and carve new 'routes' instead of lamenting over the lost roots, this can be found in Homi Bhabha where he theorizes this situation in *The Location of Culture*.

Lahiri shows that all migrants carve their own 'routes' in the course of time and it is not necessary that they want to settle in the countries of their origin. Ashima is shown to grow with passage of time during her thirty two years of stay in America, retaining her culture in dress and values as well as assimilating the American culture for her personal growth and for the sake of her children. After the death of her husband She decides to divide her time every year both at Calcutta and in America, she has grown more confident, and enjoys the best of both cultures. Sonia's decision to marry Ben (a half Chinese boy) and Maushumi's attitude of not sticking to any one culture or country shows how the second generation are going Global and are becoming multicultural. They are also exploring new identities through “transnational contingencies of routes”¹⁶ (Gilroy: 1993).

So, we come to the conclusion that while portraying the theme of cultural dilemmas and dislocations of the migrants, Lahiri does not remain confined to the dislocations of migrants in foreign lands alone. Rather she is philosophical in her approach; she presents dislocation as a permanent human condition. Man is dislocated in this world. He may have a home in the native nation, builds a 'home' in a 'new land' adapting to the cultures, but ultimately he has no home. As death takes man to the other world/home where nobody knows. Lahiri in fact comments on Ashoke's death in America 'who had forsaken everything, to come in this country, to make a better life, only to die here?' (P.180). This reflects Lahiri's philosophical maturity and existential dimensions in this novel. The above analysis of the novel shows how Jhumpa Lahiri constructs and brings alive the picture of the unknown world that is as much a

land of opportunities as it is of conflict and confusion.

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THE IMAGE OF NEW WOMEN IN SHOBHA DE'S *SOCIALITE EVENINGS*

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Indian fiction in English has been enriched by several talented women novelists including Kamala Markandaya, Anita Desai, Nayanatara Sahyagal, Shashi Deshpande and Shobha De. They have a women perspective on the world. They have written about Indian women, their struggle, their suffering and their awkward position, keeping in view their image and role which the society has created. Their chief contribution consists of their exploring the moral length of women characters and their Struggle with challenges in creating their own identity.

De is a prolific writer born in Maharashtrian Brahmin Family in Mumbai in 1948 and was educated in Delhi and Bombay. She graduated from St. Xavier's College, Bombay with a degree in Psychology. She has achieved top most position in the queue of best-selling writers in India. All the twelve books which were written by her gained high score in the charts as well as created new records. She writes about the high-flying- upper-class society of India. She has dealt with issues related to woman. To project urban culture, she has changed tradition picture of enduring, submissive and self-sacrificing women with a new picture of bold and liberated urban women. De is renowned for bold and frank style of writing. She explored the lives of bored housewives and their loveless rich husband and family. Her novels mirror the life styles of the elite and the middle classes of urban world.

Socialite Evenings is Shobha De's first novel published in 1988. The novel portrays Mumbai high society and explores the lives of bored rich housewives trapped in loveless marriages and engaging in ill-fated, extra-marital affairs, smug selfish husbands, fashionable parties, false spiritual leaders, and a portrait of general moral, spiritual and intellectual bankruptcy and decadence of the elite who have traded their traditional culture for westernisation and modernisation. In the novel, Karuna the main protagonist and narrator caught up in a drab, boring life that she seeks to escape by writing memoirs. Her memoirs are successful and she achieves a measure of fame and pride in herself as she becomes an active socialite and eventually uses her new found prominence as celebrity to get herself a position as an advertising copy writer and creator of a television series.

In the novel *Socialite Evenings* Karuna is the main protagonist. She is all agog to break-out of such thralldom which compels her to assume the status of the other. A problem child both at home and at school, she declines a dog the traditional path of etiquette and manners. At home, she refused to cower before elders and at school she wore her sash hipster style. As she grows in age there develops in her the emotional urge to identify with the outside world, the modern crowd, the bewitching and fascinating world of affluent girls who had the lewd and clandestine world of modelling with her secret assignment as the Terkosa Girl. Throughout the novel Karuna figures as a woman who asserts her feminine psyche through protest and defiance. She figures as a woman, not victim. Shobha De deals with the sullenly skewed of art. We do not have here the stereotypes associated with male artistic representations of women. Karuna's initiation into the fashionable world of modern life begins at Anjali's fancy place in Malabar Hill. But Anjali accuses Karuna of bitchiness and lechery, her insatiable appetite for sex. This is borne out when Karuna dates with the New Delhi ad film-maker in London. Further her stay in the United States gives her a feeling of superiority and makes her assertive. Karuna, with all her attempts at ego-assertion, refuses subscription to stereotypes, to succumb to the hegemony of the malist culture.

Socialite Evenings gives us the image of new women at the hands of their husbands. Shobha De's is

the picture of women not only as protagonists but also as motivating factors in society, initiating and regulating their own lives as well as the lives of others in the voluptuously fascinating world of Bombayites, its enticing glitter and glamour enamouring many a Karuna to its ensnaring and captivating gossamer. Karuna's marriage is a failure since it is loveless, joyless and bridgeless. There is no understanding between the husband and wife. She feels that she has married "the wrong man for the wrong reasons at the wrong time. Her husband is just the average Indian husband, Unexciting, uninspiring, untutored. He was not made for introspection. The average Indian woman's conjugal life is to her an exhausted generation of wives with no dreams left and marriage is like a skin allergy, an irritant. But she is not afraid to face this irritant, this allergy. She boldly and defiantly encounters it, for she realizes "marriage is nothing to get excited or worried about. It is just something to get used to" (68) and she gets used to this stereotyped social institution in the course of time. She detests the stand-offish and callous attitude of the husbands who often kept themselves busy in drab monotonous activities like reading and business pages of *The Times of India*. But despite these laxities, a husband was above all, a sheltering tree, a rock to the wife. They were not wholly bad or evil and the wife as a woman was only peripheral being, Karuna says:

We were reduced to being marginal people. Everything that mattered to us was trivialized.....
roof over our head and four square meals a day. (69)

The subordination of women as housewives stems from a castration-panic on the part of the husband. The Indian male is presented by Shobha De as a person "terribly threatened by self-sufficient women." (69) He is inadequate and incomplete as a husband since he lacks the traits of an ideal husband. Fear of the loss of domination and control over the self-affirming wife makes him resort to several defence mechanisms. One of these strategies is his male chauvinism and power-assertion ventilating in bullying and committing atrocities upon his wife. But his stupid self-conceit and ego restricts a free exchange of views among sexes. Karuna inquisitively wonders: "how could he communicate anything at all to men who perpetually sat reading pages of *The Times of India* while concentrated picking their noses?" (69)

Karuna learns from Ritu, whom she chances upon at a finance director's party that "men like dogs could be conditioned through reward and punishment." (87) But could she condition her husband in the like manner. But she was fed up with her husband's compulsive socializing, his horrible safari suits and the gum he constantly chewed. She could not turn to anything in such a boring milieu save her books and her fantasies. Crosswords and newspaper chess were other alternatives to utter boredom. She realizes that despite her little acts of protest, she is "a well-trained Indian wife" (54) but she shares the same rational human nature as men do. Karuna is not "the toy of man, his rattle," which "must jingle in his ears whenever, dismissing reason, he chooses to be amused."⁶

The subordination of women in the malist culture is symptomatic of hierarchization of socio-moral values between the sexes. It symbolizes the polarity between activity and passivity, between meek obedience and defiance. Helene Cixous observes: "A male privilege can be seen in the opposition between activity and passivity. Traditionally, the question of sexual difference is coupled with the same opposition: activity/passivity."¹⁰ Women are often the symbols of passivity. Helene Cixous further maintains: "Either the woman is passive; or she doesn't exist. What is left is unthinkable, unthought-of. She does not enter into the opposition; she is not coupled with the father who is coupled with the son." (288)

Woman is thus reduced to matter, a mere object. This reduction of woman to matter or a commodity is in the main a phallogocentric pattern. Karuna's husband treats her as matter, a mere object subjected to his own will. Karuna's humorously sarcastic approach to her problems in the patriarchal male culture apparently deconstructs the traditional gender hostility used to elaborate the polarities of connubial ties. Karuna undermines male superiority. She loathes her husband's dwelling in "post-mortems." (186) She makes an ingenuous declaration about her inner urge to express herself through love:

“I love this friend of yours, and I want to be with him in Venice. There is a good chance ...It's the Taurean in me that's surfacing these days. Treat this as a short-term mania that will wear itself out.” (186)

It is clear that Karuna has just a formal relationship with her husband. Intimacy between the husband and wife is lacking for Karuna who never calls her husband by his name but derogatorily as 'Black Label.' Shobha De resorts to the technique of manipulating language in order to deconstruct the male ego: “the fact that his wife had taken a lover excited him resisting it would have only consumed more time.” (188)

Women in Shobha De's novels symbolize the overpowering materialism and the lack of spirituality that characterizes modern age. With the crumbling of moral and ethical values there is an inner conflict which drives the modern Indian women to seek shelter in different identities for momentary solace. One of the most notable features of these women is they lack an identity. But the whole blame cannot be laid on women only because in Shobha De's novels there are type of men who use and abuse women and then discard them. In *Socialite Evenings* one encounters a liberal Indian husband who allows his Indian wife to go abroad and get herself screwed once for all as the last gesture of good will. From the individual, it comes to the family. It is the family which is the centre of deviance. Subhash Chandra regards family's disintegration is the instrument of degeneration of *Socialite Evenings*.

Anjali throws off the traditional conventions of moral values and seductively rises to the social status of the upper classes. She enacts a marriage of choice with Abe, an experienced rake with a wild reputation and rejoices in orgiastic acrobatics. Having a passion for illimitable sex, she has frequent sex encounters. Be he the die-hard rake Abe or the innocent Karan, she is after the desire of the body, the etchings of the sensations. Karuna too discards the dogmatic rules of a hackneyed and worn-out tradition for sustaining and cherishing her extra-marital relationship with Krish. Even she does not hesitate to restrain her husband from a week-long sexual orgy with Krish in Rome. Anjali, Karuna and Ritu are the proverbial succubi who reign supreme in their world of licentious and unrestricted libido. In *Socialite Evenings*, Shobha De articulates her own inclination towards vamp art and displays the troika of female characters who symbolize absolute freedom of womankind from all forms of patriarchal inhibitions.

Karuna rejects the hierarchization of male values where the female factor is reduced to a negative, and almost nullified. Her statements express her desire for the affirmation of her feminine consciousness. It is in fact a search on her part for the genuine female self in a male-centered world. But hers is not a traditional one. It is an esoteric quest, something weird and grotesque on the part of an Indian woman. But Karuna never bothers about the social repercussions her esoteric quest might entail. She is isolated from the traditional Indian heritage and its social implications. Taking up a non-conformist stance, she adopts a radical feminist point of view all agog to destroy the sex/gender system the real source of women's oppression and to create a new society in which men and women are equals at every level of existence. With dissident women like Karuna and Anjali oppressive gender roles will be deconstructed and women will take up a revolutionary role, flouting androgyny. A new generation of wild, lusty, and wandering women like those of De's female protagonists will be created who would prefer to identify themselves as radical lesbian feminist separatists. Pornography in the novel becomes the symbol and symptom of the female defiance of a male-regulated female sexuality. Her women suffer in an androgynous world for they do not cherish genuine passions but only plastic passions which make them passive without a sense of purpose living in a frustrating world of anxiety, guilt, hostility, bitterness, boredom and resentment. These women cast off the conventional sense of morality, the old, tired and repressive sexual moves and revel in the erotic celebration of the body.

Thus, Shobha De's novel *Socialite Evenings* shows the image of new woman against predatory male-dominated society. But her vamp ideology of feminism provides no redemption for the deviant and fallen women who in their frantic struggle to escape male-domination and attain individuality, meet with

failure and are victimized in one way or the other. In enacting the drama of seduction and betrayal in her foray against patriarchal structures, the glamorous vamp in De's novels, may end up being as seductively treacherous to women as to men. A woman in Indian society marries not just the man but also his family and subsequently loses her identity in marriage, relinquishes her freedom and sets about pleasing everybody. But the new generation of women with their new-found release from matrimonial bondage adopts different perspectives, and revolt against the old order. De's women are such liberated individuals in search of a niche in their lives.

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12

**THE ROLE OF FATE AND CHANCE IN SHASHI DESHPANDE'S
THE DARK HOLDS NO TERRORS**

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It is an undisputed fact admitted by all, from Shakespeare to Deshpande that fate and chance play an important role in life. It is also an admitted fact that greater a man is, the greater is the role of fate in his life. Sarita or Saru, the heroine of this novel, suffered without any fault of hers. In the same way K R Srinivasa Iyengar rightly says, "Sarita and Manu had made a love marriage, but something soon went wrong" (758). Incidents and accidents happened in such a way that she couldn't have happiness in life. She said to herself in a moment of dejection, "But why is unhappiness so unreal? Why does it always seem an illusion? It is grief that a bulk, a weight, a substance, and slays real even after years. Happiness is so evanescent, nothing is left."

Sarita's life was but a series of incidents which came one after the other, all by themselves, to deprive her of even simplest of joys. Her life began with the serious charge of killing her brother Dhruva. She was just a victim of fate. She was to go out of the house to show her anger to her parents for not allowing her to go to the film with Smita's family. Children very often show their resentment against the parents, but when Sarita did it, her brother, pampered and self-willed as he was, followed her and got drowned. She made every possible effort that a child could make to retrieve her brother, but she couldn't succeed. The child was branded a murderer and the stigma stuck to her till the end.

The mischance or stroke of fate alienated her from her mother completely. Her mother said time and again that she was the murderer and that she should have also died. The child could not bear the false allegation. She stopped calling her Ai, while her mother opposed her in every possible way. Even when she proposed to go to the medical college, her mother said that she wouldn't be able to spare money for this purpose, as she was to spend on her marriage. Her father was pusillanimous, a timid fellow, a non-entity type. Sarita consequently was deprived of love even of the parents from childhood. This particular fact of her life was the cause to a great extent for her miseries. Similarly K R Srinivasa Iyengar rightly quotes, "She escapes for a while to her parental home, and her mother's curse echoes still, and the ghosts of the past will not leave her in peace. She strips of herself of her self-deceptions..."(758).

She was hungry for love. She was a girl of great determination and self-restraint. But chance it was that she met Manohar. She fell in love with Manohar a.k.a. Manu at the first sight. Her friend, Smita, took her to a function though she had no desire to go there. She was first struck by Manohar's features and mannerisms, she noticed_ "Straight dark thick eye-brows, a firm chin, full lips, almost as full as a woman's. And that mannerism of his, of pushing his hair back with one hand, showing off his slim long fingers" In the second meeting she was over-whelmed by Manohar's qualities of head and heart. But Sarita's determination to go to the medical college saved her from being swept off her feet by the strong emotion of love. She recalled, "Reality was different and I never let it go, not for a moment. And that was my approaching exams, my studies, likely questions....the reproductive system of a frog.... and what if I did not get a first class, after all?" She suppressed the emotion of love.

By means of grit and hard work, she joined the medical college. She had the prospects of becoming a doctor and lives a life of happiness. But fate played a cruel trick with her. Manohar appeared in the college

canteen where he was least expected. He had nothing to do with medical college or its canteen, but fate sent him there to re-awake the emotion in Sarita heart which she had suppressed with great effort. Manohar was seen in the canteen on several days, but Sarita didn't meet him. Manohar was the man of her dreams, yet she never thought that he would respond to her emotion so quickly. She was told by her mother several times that she was not beautiful enough to attract anybody. Her mother said to her, "You will never be good looking. You are too dark for thatLooking at yourself in the mirror! I'll give you a certificate to say that you're beautiful. Will that satisfy you?" She was naturally elated when the man of her dreams himself came to propose to her. She was blind to love, because she was given to understand by her mother that she would never be able to evoke an emotion so strong in anyone. She was, in a way, a trapped girl. Her mother's remark that she would never be beautiful, her deprivation of love, unexpectedly quick success in winning a man of her dreams, etc. made her blind to some of the hard realities of life.... "And that he, a man set apart from others, above the others.... how callow they seemed now, the boys in my class.... should love me seemed even incredible. The fisherman's daughter couldn't have been more surprised when the king asked her to marry him". The result was that she gave herself up to him.

The circumstances as they arose were not of her own making. A secret hand of fate was clearly working to trap the girl in a difficult situation. When Manohar found that the girl had accepted his love unconditionally, he went ahead for the kill. He told her that it was not possible for him to live without her anymore and said in Keatsian language that the longest life was too short for him in her love. One day he said to Sarita that it would be painful for her to be separated from her parents, but being blind, she dismissed the point entirely saying, "Do you know, Manu, how easy it is to cut the umbilical cord and separate the baby from the mother? Ligate, cut and it is done. There is scarcely any bleeding either". She could speak in this vein only because she had already alienated herself from her parents. They were already the past and meant nothing. Fate had created such circumstance that she was left with no chance to see things in the right and correct perspective. She married a man who told her plainly that he wouldn't be able to play rent of a house and would keep his doctor-wife in a chawl, in stinking lanes, with ruffian-type neighbours around. She recollected after things went awry - "I was eleven again and trapped in that strange room and that friend of mine".

It appears that fate was dead set against her. She was not allowed to live in peace even in the chawl. The neighbours came to know that a lady doctor had come to live in their midst. They began to take advantage of this situation. A woman knocked at the door. When Manohar opened the door, he was told brazenly that she wanted to show her child to the lady doctor and had nothing to do with him. This happened almost daily. She realized later that 'This terrible thing has destroyed my marriage.....the esteem that surrounded me made me inches taller. But perhaps the same thing that made me inches taller, made him inches shorter'.

Sarita had busy time in the clinic and the hospital. Naturally she generally went home tired and exhausted, and sometimes late also. Once there was an emergency case and it was Sarita alone who could handle it properly. Naturally she became late to go to her home. When she reached home, she found Manohar in a brooding mood, not prepared to talk to her. Then, there were occasions when she disregarded his amorous advances. He began losing the mental equilibrium. He was smaller than his wife in public and disregarded in his home. To make matters worse, a correspondent girl asked him bluntly how he felt when his wife was virtually earning bread and butter. Thus Manohar continued to get bouts of depression. Sarita did her M.D., became Assistant Honorary, set up consulting room. She was rising in status. This upset him entirely and made him a psychopath. There is no denying that Manohar had to suffer due to the better position of his wife, but Sarita was not to blame. It was nothing but fate that she had a husband as brittle as a mirror.

Sarita was in a dejected state. She could not bear the violence of an insane man night after night. Manohar got the fit of insanity in the night, used his hands, nails and teeth to afflict pain on Sarita's body

and mind. She could not resist him because he seemed more powerful during the fit. She could not even cry because she didn't want the children to know about their afflictions. Therefore, she thought that going away from the house was the only way left for her. She could go only to her father. She thought that she should divorce such a husband. She said to herself that her husband was a sadist, a wreck, a ruin, yet the question arose, 'can I divorce him?' Though she knew that it was not possible for her to do that for several reasons. First, she would not like to speak about what was done in the privacy of the bed-room. Renu and Abhi would be shocked by the discovery she 'would never be able to look them in the face again'.

She didn't know what she should do. She was in such a state that if someone had told her what to do, she would have done that at once, without a second thought. But fate would not let her be free from the encumbrances of an insane husband. She had decided to run away from him. When she got the intimation that Manohar was coming from Bombay to fetch her, she packed her clothes in a suitcase to run away from her house. She told her father that she was scared of him not for what he has done to her, but for what she has done to him. Then, she asked her father not to open the door to Manohar. But at the eleventh hour, a child came to her, tried to drag her by her hand, saying that his sister had fits and she would die if she did not go to his house immediately. Like a good doctor, she could not withhold herself from going there. But in this flurry of action, it struck her that her husband Manohar was also a sick man, requiring treatment, and that it would be undocor-like to desert him. Therefore, as she was leaving for Sunita's house, she advised her father to ask Manu to wait for her if he came in her absence. The chance arrival of Sunita's brother changed the course of her life.

Perhaps, Deshpande wants to say that fate and chance play a very important role in a man's life. Sarita had been a victim of fate, though it cannot be said that she had surrendered before fate. She had been struggling, yet happiness always eluded her. In the same way K R Srinivasa Iyengar rightly expresses

“In this unpredictable world, even total despair can open up a new spring of elemental self-confidence. All right, so I am alone. But so is everyone else. Human beings.... they're going to fail you. But because there's just us, because there's no one else, we have to go on trying. If we can't believe in ourselves, we're sunk”. (758)

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**ETHNICITY AND IDENTITY IN MEENA ALEXANDER'S
MANHATTEN MUSIC AND NAMPALLY ROAD**

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Meena Alexander is the poet, scholar and novelist. She is immigrant writer in English. Her autobiographical poem *Fault Line* represents her quest of identity and ethnicity. Her novels focus on cultural, political, and immigrant issues. Ethnicity refers to difference in their food habits, religion, forms of dress, language. They want to have relationship with the majority of the people but immigration make them as a minority in new location which is different from their consideration. The immigrant people could not found their own identity. Ethnicity becomes an important concern as one can shift his location and become a member of minor community in a foreign land. An immigrant person feels difference in colour, race and gender. Meena Alexander is child of colonialism who is in exile condition to feel like roots are deep in India. In the words of D.K.Pabby, "The writing of South Asian Immigrant writer focus on the issues of race, gender, sexuality, cultural difference, multiple identities, making use of different narrative strategies, memory of the past, the root to grapple with the frequent existential self-questionings of-who am I? From where did I come? - and the answers are a bitter- sweet poignant experience of putting bits and pieces together to make a whole some whole"¹

The issues of exile, identity crisis, search for roots, migration are discussed in the work of Meena Alexander In *Manhattan Music*, Sandhya moves between Manhattan and Southern India. Draupadi speaks about her origin as "I was born in Gingee, most part of India, part Africa descended from slaves, pride of Kala Pani, sister to the Middle Passage. Also part Asian-American, from Japanese, Chinese, and Filipino blood, railroad in the west, the pineapple and sugarcane field."² She is the artistic creation of writer. Draupadi is a symbol of immigrant America, a person who feels at ease with multiple strands of her heritage, functions in the novel. Sandhya was exploring herself in an unfamiliar land. Sandhya Rosenblum is an immigrant from India, married to a Jewish American, Stephan Roseblum. The Novel evokes ethnic immigrant self. Draupadi is the narrator of the novel. She is the second generation Indian immigrant from the West Indies "Women who was permitted everything"³

Meena Alexander used stream of consciousness technique in the novel. Memory of past drag Sandhya from the present to her past days in India When Stephen takes her to visit Ellis Island, she is uncomfortable. Sandhya feels like a new immigrant in America. She imagine her condition like stove-pipe, toilet bowl, and many other discarded items invokes a sense of reconstructing a past of suffering .though Stephen tries hard to pursued Sandhya to become a part of immigrant surroundings, but he fails to reach emotionally. It appears "For the first time in their years together her sense of lostness had seeped into his own soul, dissolving the clear walls he had constructed to make himself feel at home."⁴ It serves as a mirror of an immigrant's troubled mind. Hybrid identity reflects on their two identities. It can be constantly shifting from first to second or second to first. Throughout the novel the protagonist search something in past and at the end we feels that their wound will be healing.

The ethnicity and identity of the Sandhya created the new concept in post colonial literature. The language of subaltern should be submissive. The dress code, name of the character, their new identity in the immigrant land shows ethnicity. Draupadi has a symbolic character. Her name remembers the historical story of Draupadi of five Pandvas and her role in great mythology Mahabharata. There is east and west

encounter and hybridity. Culture does not exist in isolation but rather interact and overlap within a hybrid space which is called as “the third space of enunciation”⁵ two diverse culture identities merge together into a connective tissue that constructs the difference.

Meena Alexander's *Nampally Road* is also a great work of art which is related to the political condition in India, the plight of women, the violence of ever ready man who wears Khaki uniform for the protection of the society and Gowda rule. Mira Kannadical was the protagonist of the novel. She was an Indian girl who completed her studies from England. It is very difficult for her to adjust in European lifestyle. From her childhood Mira eats with right hand but Englishman never ate, they use the fork always in left hand and the knife is in the right hand. They cut the food into small pieces using knife and the fork. The Indian way of eating with finger is considered indecent in Europe. According to traditional Hindu belief the left hand is polluted and hence it is not suitable for eating. Mira takes lesson in table manner from Miss. Foxglove Mira wanted to write poems so as to find out a separate identity for herself. She had a complex inter-cultural personality because she is an Indian girl who got a colonial and modern education in England. When Mira came back in India, she wanted to write poems like Wordsworth who wrote several poems on nature or beautiful places where he wanted to return again and again. Otherwise her mother will dress her up in silks and gold and marry her off to some rich engineer or estate owner. Mira says -

“I return to India determined to start afresh, make up a self that had some continuity with what I was. It was my fond hope that by writing a few poems, or a few prose pieces, I could start to stitch it all together: my birth in India a few years after national independence, my colonial education, my rebellion against the arranged marriage my mother had in mind for me, my years of research in England”⁶

Nampally Road, focuses on the politics and social violence in India. The rape of Rameeza Be by the policeman is the second important event in the novel. While returning from a late night movie show with her husband, Rameeza was dragged and detained in the police station where she was raped and beaten the whole night. Her husband was beaten to death. In order to avenge gang rape of her, the people of community burn the police station and liberate Rameeza Be from the police station. Mira's search for identity is the main aspect throughout the novel. Her thinking changes after her meeting with Rameeza Be. She sees Rameeza Be for the first time inside the Gowliguda Police station. Rameeza's sari was stiff with blood. She lay curled up on the mud floor of the prison room just behind the wooden desk. Her face was held up by the mud. Mosquitoes were buzzing over her and still both her eyes were open. Mira gripped the cell bars and looked at her for a long time. Mira follows all things related to Rameeza. When she is in the house of Maitreyamma Mira, along with Ramu visited her. Rameeza's pathetic condition inspires Mira to think about her and work for such women who need her help. Finally Mira found her identity that she was an ordinary Indian. When she returned to India she was half Indian but now she permanently lives in India and becomes a full Indian who wants to serve India.

Meena Alexander's novels shed light on the post-colonial condition of Indian people whose contradictory dreams reflect and inflect new spaces to define their nationality as well as their identity. Her novels are representing the ethnicity and immigrant's identity in terms of her own experience of life. Meena Alexander also immigrated from India to Sudan and then England. She was born in Allahabad at the age of five her father's job took them to Khartoum in Sudan. She moved to England for doctoral study, got Ph D and returned to India. She now lives in New York where she is professor of English. In *Nampally Road*, Mira is an autobiographical character which shows Alexander's quest of identity and ethnic conflict in her language, lifestyle and inner and outer conflict. About her work, Maxine Hong Kingston has said, “Meena Alexander sings of countries, foreign and familiar, places where the heart and spirit live, and places for which one needs a passport and visas. Her voice guides us far away and back home. The real reader sees her visions and remembers and is uplifted”⁷

Thus, in *Nampally Road*, literature enters the arena of politics and addresses the ways of resisting and unlearning racist exercises to establish the ethical relationship between self and other. *Manhattan Music* is also performative art which turns into the strategic essentialism in the course of the novel, attempting to create a new myth of survival by rewriting the Indian myth in the context of post colonialism.

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PORTRAYAL OF CULTURE IN T. S. ELIOT'S *THE ELDER STATESMAN*

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British Drama developed over period of time and it was giving a model to drama in other languages in the world. Since 15th Century drama in English has been using poetry as medium and in doing so dramatists belonging to different periods of time have been using poetry different forms for example Shakespeare did more for English Language than any other poet adopting drama to colloquial speech. "His verse rhythms do not apply to the formless nature of modern age says T.S. Eliot a very well-known poet, critic, Dramatist and Essayist of the 20th century. The failure of verse drama in the 19th century was because their verse rhythms were not tied to colloquial speech of the time. Eliot, writing on poetic drama, further, observes the need for poetic drama in modern times while insisting on the need for the audience and producers accepting the new dramatic literature speaking on the suitability of poetry as a natural medium of drama. Eliot identifies 3 different voices of poetry that include the voice of the poet talking himself, the voice of the poet addressing an audience whether large or small and the voice of the voice of the poet when he attempts to create a dramatic character speaking in verse. Eliot as a writer of Poetic drama has given his perception about drama and the role of drama in the shaping up of the modern man. As a strong believer himself denial and public service Eliot's in his works was focusing more on the development of a whole personality as a classicist in literature, royalist in politics and Anglo catholic in religion, He devoted himself to dramatic poems and essays in social and Christian philosophy.

Eliot's Concept of Culture:

Culture may even be described simply as that which makes life worth living. Eliot asserts that the development of culture must be organic and cannot be consciously guided. And culture is the one thing we cannot deliberately aim at. Eliot particularly opposes the limitation of culture to erudition and formal education. He says "the unity with which I am concerned must be largely unconscious, and therefore can perhaps be best approached through a consideration of the useful diversities".

A culture according to Eliot requires a unity and diversity with respect to religions, religious sects and social classes. By this, he means there should be constellation of cultures sharing a common core with enough diversity to provide stimulation for each other. Eliot quotes While Head on this point:- Man requires of their neighbors something sufficiently akin to be understood, something sufficiently different to provoke attention, and something great enough to command admiration.

The culture of the individual is dependent upon the culture of a group or class and is dependent upon the culture of the society. Eliot also observes that today's man has failed to keep the rhythm that's required of him to exist in the society. The individual is detached a whirling bit of paper or wandering in a bramble or a grumpen with no secure foothold, or lying awake trying to unweave, unwind, unravels the tangle of its fate.

Further observing the role of the poet in the society Eliot has said that it is inevitable that the man of letters should always be in a certain sense in opposition. He should be jealous to preserve., the tradition of the culture of his people and of Europe:- but in so doing he must constantly find himself opposed to current tendencies and popular values all great literature and popular values. All great literature is, in one aspect, a criticism. . . . of the society in which the author lives. If he is not to criticize, he must remain silent.

Thus Eliot finds culture to be all inclusive it emerges with the unity among the class, the individual, the group and above all the whole society. A National Culture, if it is to flourish, should be a constellation of

cultures, the constituents of which benefitting each other, benefit the whole. Eliot, along with Toynbee identifies (or equates) a culture (or Civilization) with its religion. No culture can appear or develop except in relation to a religion but he notes that the way of looking at culture and religion, 'which I have been trying to adumbrate is so difficult that I am not sure I grasp it myself except in flashes or that I comprehend all its implications.

Eliot finds an individual's culture to be more important than the individuals; individuals are mere leaves on the cultural tree. The transmission of culture requires the persistence of social classes and Elites are, for Eliot, more important than egalitarian goals. In his view, they should not be as rigid as castes. Social continuity may be more important than trying to achieve.

The Elder Statesman, first performed at Edinburgh Festival in 1958, directs our attention to an Elder States man in his retired life. The Play opens in the drawing room of Lord Claverton, in London with love scene between Monica and her suitor Charles.

The developing relationship between the young

Lovers is used throughout the play to exert on

Emotional control over the other events and to reflect

The effect of these events upon their love...their conversation states the theme which is developed throughout the stages of Lord Claverton's spiritual re-education.

As the curtain rises we find Charles and Monica engaged in a conversation expressing their love for each other, but Monica is hesitating to Marry Charles immediately because it will make her father feel more lonely and also because Lord Claverton fears being exposed to strangers. So far people had seen him in his garb of authority but now being shorn of all his former plums he is scared of the vacuum he feels in his own life. Although Monica asks him to take life easily, he cannot do it. He says:-

To take life easily takes life easily!

It's life telling a man he must not run

For trains when the last thing he wants

is to take a train for anywhere!

Just then Frederico Gomez appears on the scene. Gomez and Claverton were friends in their younger days at oxford. They recall having committed an act of criminality in their younger days. They took two girls for enjoyment, drove fast, and killed an old man by running over him. Claverton had developed expensive tastes in his friend who was also once jailed for certain illegal acts. Gomez then left England and settled in San Marco a Central American Republic where he amassed a great amount of wealth by illegal business. He also changed his name and has now returned to England after 30 years when he felt homesick and lonely. He says:-

O God, Dick, you don't know what it is like

To be so cut off! Homesickness!

But when Claverton also says he feels lovely, Gomez replies:-

“Oh, loneliness-

Everybody know what that's like.

Your loneliness - so cozy, warm, and padded:

You are not isolated merely insulated”

Gomez and Claverton are both 60 now. While they talk to each other, the past haunt them. But they are now tired of their lives and want to make friends of each other again. But Lord Claverton fights why of his past and wants to terminate his meeting with Gomez. But Gomez while trying to expose the mask of Lord Claverton says that both of them have been failures, but according to him Claverton is a greater failure because:

The worst kind of failure, in any opinion,
Is the man who has to keep on pretending to himself?
That he's a success the Man who in the morning
has to make up his face before he looks in the mirror.

His moral cowardice is also brought forth in his ludicrous attempt at shirking to accept the moral responsibility for the downfall of Gomez promises him that he has not come to black- mail him on any account. On the contrary Gomez offers to revive his friendship with just to help him if he needs his help:

You were generous friend to me once
As you pointedly reminded me a moment ago
Now it's, my turn perhaps, to do you a kindness.
And as Gomez Monica tells him that he needs
rest because this interview has worn him out.

Nursing home and then Mrs. Carghil appears on the scene which had once fallen in love with Claverton she was a stage actress, beautiful and sprightly and at the time her name was Maisie Montjoy. When she talks of her love to lord Claverton, he feels very uncomfortable and asks her to bury the old memories on which she Psychologizes :-

A Man may prefer to forget all the women
He has love. But a Woman doesn't want to forget.
A single one of her admirers. Why even a faithless lover is still, in her memory, a kind of
testimonial? Men live by forgetting Women live on memories".
Mrs.Carghill also tells Lord Claverton that she could have ruined his career, if she wanted; and
so in this respects she at least negatively laid the foundation of Claverton's life;
"So perhaps I laid the foundation of your fortunes!"

In turn Lord Claverton tells her that he laid the foundation of her life of art, because Claverton's father somehow broke his son away from this engagement by offering a large sum of money to her Mrs. Carghill though now not in Love with him still reads each night the love letters, which Claverton once wrote her. She had shown some of these letters to a few of her friends and one of them (Effie) said: "If he becomes a famous man and you should be in want, you could have these auctioned". But just then Mrs. Piggott enters and as Mrs. Carghill leaves she sympathetically makes a remark, which is full of irony:-

If she bothers you again
Just let me know I am afraid its penalty of being famous.

Meanwhile, by an interesting interplay of the light and the serious this act provides the necessary complication in the action. But behind the screen of humour Eliot conceals the serious attention of the play. Eliot actually wants to drive home the idea that Lord Claverton must work out his salvation by breaking through his self-created delusions to reach for the benediction of love. But prior to this illumination he must pass through the different stages of hell and purgatory.

However, the ultimate complication in action arises when Monica informs her father that Michael was in hurry to see him. She is apprehensive that something unpleasant has happened Lord Claverton meets his son Michael, who wants to lead a life of his own. The young man wants to go away to a foreign country to liberate himself from the influence of his father and fulfill his own ambitions through his own efforts.

I was just your son that is to say
A kind of prolongation of your existence,
A representative carrying on business in your absence.

The manner in which he wants to break away from his past life, Michael only mirrors his father's attitude. But Lords Claverton tries to persuade him saying:

Believe me, Michael:
Those who free from their past will always lose the race.
I know this from experience.

But his son rebels against him Challenges the propriety of his own code of moral conduct. But just at this juncture Monica arrives on the scene and exhorts them to love each other, underlining the importance of Love and understanding within the family, which even transcends the formal communication through words.;

But there is no vocabulary
For Love within a family Love that's lived in
But not looked at, Love within the light of which
All else is seen, the Love within which
All other Love finds speech
This Love is silent.

These lines echo the dedicatory poem in which Eliot speaks to his wife;

The words mean what they say.
But some have a further meaning
For you and me only.

Thus, Eliot seems to uphold the primacy of, intuitive understanding above the communication. Just at this stage Mrs. Carghill and Gomez enter and Lord Claverton finds himself haunted from all sides by the ghost of the past, from whom he wants to escape. He realizes that he cannot escape his past like a coward, but on the other hand confession, penitence, and love can make him aware of his true self.

What I want to escape from
Is myself, is the past, but what a coward I am.
To talk of escaping! And what a hypocrite!
A few minutes ago I was pleading with Michael.
Not to try to escape from his own past failures;
I said know from experience.
Do I understand the meaning?
Of the Lesson I would reach.

Just at this note of anguish opens at the terrace of Badgley court in the afternoon of the following day setting the stage for the confession of guilt by the hero. Love is once again brought to rescue the situation. Lord Claverton says to Charles;

If a man has one person, just one in his life.
To whom he is willing to confer everything
And that includes, mind you, not only things criminal,
Not only turpitude, meanness and cowardice,
But also situations, which are simply ridiculous.
When he has played the fool (as who has not?)
Then he loves that person, and his love will save him.

Thereafter, through his confession of guilt to his daughter and to Charles, Lord Claverton makes a clean breast of his past failings. All the apprehensions of social blackmail are swept away by his recognition and his acceptance of the "Ghosts" of his past as significant forces of his life. By confronting the specters of the corrupted life of his past in Senor Gomez and Mrs. Carghill, he realizes the fertility of

escaping from his past sins.

They are merely ghosts;
Specters from my past. They've always been with me.
Though it was not till lately that I found the living persons.
Whose ghosts tormented me, to be only human being?
Malicious petty and I see myself emerging.
From my spectra; existence in to something like reality.”

Like Macbeth, Lord Claverton is being persecuted by the wrongs done by him. He is haunted by ghosts the ghosts of his past deeds and misdeeds. But finally as he faces the reality he gathers courage to face his fast boldly.

I shan't run away now run away from them.
It is through this meeting that I shall at last escape them.
I've made my confession to you, Monica;
That is the first step taken towards my freedom.
And perhaps the most important

The even appreciates these “Ghosts” of his past for making him aware of the reality of things of his true self, which he has always kept hidden under the mask of his deceptive self. The bow feels the filial love he had not felt till now he says:

I've been freed from the self that pretends to be someone;
And in becoming no one, I begin to live.

Eliot, however, deliberately keeps the story of Lord Claverton's moral struggle off the stage. Immediately after his final encounter with his “Ghosts” whose carry away Michael from him, the hero passes in to a state of spiritual illumination and the play ends in a ritual setting of Lord Claverton's death. But Eliot has deftly chosen to oversee the realistic convention to communicate to the audience the symbolic meaning of Lord Claverton's death- the serenity attained through martyrdom.

Like a sinner in a Morality play who comes to
Be absolved of his sin by confession, he makes
A clear breast of the dark secrets of his life to
His daughter and dies with the happiness of
Understanding of all- engrossing power of love.
He blesses the lovers as he leaves them, and
The action of the play concludes, as it began,
With a love scene between Monica and Charles
In which they face together the knowledge and
Meaning of Lord Claverton's death” In Lord
Claverton's suffering and death they find rebirth
As a new person who is you and me together”.
The play ends as Charles says, the dead has
Poured out a blessing on the living”.

In *The Elder Statesman* Eliot observes that modern man is imprisoned in himself as it were in a horrible tower and the Modern Man represented by Lord Claverton in *The Elder Statesman*, in certainty of love unchanging learns to unlock the door in his heart and entire that Garder where all loves end. Where he finds himself at rest in the still point of the turning world, the man self imprisoned is soon forced to ask the question whether there is any possibility of escape. That human love is the only medium that can mix memory and desire and draw past and future together in an eternal present is what T.S. Eliot seems to say.

In this religious play, what T.S. Eliot wants to convey is the need for inner development of the

human heart on which the culture of any society depends. "The play as an ancient morality play speaks profound and difficult thing about the human spirit and it speaks about the ultimates of the human situation; sin, loveliness, failure, despair, death etc." says.

Leslie Paul. The play also has suitably demonstrated the relevance of religion to all spheres of human activity. As T.S. Eliot observes "a Christian Education would primarily train people to be able to think in Christian category. This is what *The Elder Statesman* is trying to insist on and declares that religion develops culture and that makes one understand who the individual is.

Culture As Portrayed In the *Elder Statesman*

The doubleness in the action of play no longer conforms to his earlier method of allotting a spiritual destiny to the hero and indicating its impact on other characters, who subsist on a lesser plane of understanding or experience. Here, the liberation of the hero does not involve any ritual act of choice already predetermined for him. Lord Claverton, unlike Colby, has neither the spiritual inclination nor urge for any quest for truth. His loneliness is not owing to any predilection for a religious life.

The theme of sin and expiation, which is the burden of Eliot's plays has been presented in *The Elder Statesman* in its barest possible outline. Here in a concrete pattern of Christian ideas he presents the picture of Lord Claverton's progress towards salvation through recognition of his sin and confession of the dark secrets to his angelic daughter Monica, the spirit of everyman who gains his spiritual freedom through confession in the medieval Morality.

As Eliot is anti-romantic in his attitude to love, he is skeptical of any flowering of human passion between a man and a woman, it is only on the spiritual plane that love attains any meaning for him. The present play, however, presents his matured vision of life and love between a man and a woman and it can be viewed here as a part of the all-embracing scheme of the ultimate good- Universal love. The hollowness of Lord Claverton is becoming full only when he admits that love and religion are the two that can make one's life 'whole'.

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PRETERNATURAL ELOQUENCE OF HERO VILLAIN MACBETH

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Abstract:

Macbeth, in the whole play displays his doubts and skeptical mindset regarding his murderous intentions. He unravels before audience his mental state before and after murder. His preternatural eloquence is used by him to remove his doubts to give his own justification to his gruesome act. His imagination is perhaps his greatest strength to propel him in his designs and also his highest weakness as he ultimately, falls prey to his own design and deliberations.

All soliloquies or conversations of Macbeth with his wife or murderers or other characters lay bare his dubious mind and insecure heart. His serial killing & succession of events in ultimate horror, murderous and tyrannical aura pervasive in Scotland's court unveil the wound on head & heart of every inhabitant of Scotland irrespective of rank and status. The preternatural eloquence fails him ultimately, and doom befalls him inevitably.

Various scenes and dialogues are quoted to ascertain and reaffirm how this preternatural eloquence sustains action not only of play but also of Macbeth, unburdening his guilt and feeling regret, anyhow.

Key Words: *Soliloquy: A dramatic device to make character share his thought with audience but not with other characters of play; Preternatural: Extraordinary, mystic; Regicide: Killing of King; Protagonist: Main Character, Hero.*

Macbeth, a great Shakespearian tragedy is much discussed and debated yet deserves our best attention to unravel something new, dig out something fascinating. Right from the conception of play till date Macbeth has been on anvil of criticism and discussion. Here, in this paper the point of discussion is his preternatural eloquence. It may be speculated that the progression of Macbeth is from ambitious self without guilt to false, perfidious self-barbarous and vindictive self. The seed of ambition erupts and sprouts in tree of tyranny, murderous instinct and deserves its uprooting ultimately.

Harold bloom finds Macbeth's preternatural eloquence far in excess of his role as Jacobean villain hero. (Intro, H.Bloom, Page XI) A great voice, may be his conscience, keeps breaking into Macbeth's monologues or soliloquies:

Duncan nath borne his faculties
so meek, hath been
so clear in his great office that
his virtues will plead like angels,
trumpet tongued against
the deep damnation of his taking off;
and pity, like a naked new-born babe,
striding the blast, or heaven's cherubins,
horsed upon the sightless courier
of the air
shall blow the horrid deed in everyone,
that tears shall down the wind. (Act I, vii 16-25).

This fear, calculated and premeditated haunts Macbeth's mind since the inception of the idea of murder infused in his mind by his wife. This fear vanishes with royal authority wielded by him transforming him from an ambitious great soldier to a serial killer tyrant. This involuntary mystic mind set of Macbeth is weird like weird sisters and strongly pushes him to the fold of magic and charm of weird sisters.

He himself chooses to be uncanny and sinister. Shakespeare, somehow, compels us to internalize Macbeth, contaminating all fresh and green; beautiful and loyal. Macbeth as a living wound surpasses even Hamlet in his revelatory soliloquies unlike Hamlet, he is well planned, thinks in cold blood with cruelty and executes his plans in a spur of moment.

He is well-apprised of good will of Duncan and also how his death will earn colossal mass of sympathy from every corner even if Macbeth usurps the throne ingenuously. This insecurity to make him secure in every point brings his downfall. Duncan's goodwill, as Macbeth doubts, in end propels Macduff to raise army against Macbeth under the banner of Malcom, eldest son and true heir to throne of Scotland. Macbeth, no doubt, has an irresistible temptation for crown yet he fails to ventures or move on murderous errand. He deliberates upon the situation:

If chance will have me king why chance may crown me
without my stir. (Act I, scene 3, P 7)

The anticipatory gesture, Duncan makes about the announcement of future king of Scotland disturbs Macbeth deeply. Before Duncan's pronouncement, Macbeth ponders over the prospects of imperial status but is gripped by insecurity again :

... whose horrid image does unfix my hair and make my
seated heart knock at my ribs. (Act I, iii 34-35).

Even the pledge of abundant future reward fails to concede him to regicide and he summarily, rejects the idea. His insecurity ultimately leads to ever escalating paranoia after usurping throne his chief insecurity is to maintain imperial status. Macbeth's relationship with the future can be expressed with rhetorical device 'prolepsis': in which an anticipated event is represented as having already taken place. Macbeth uses prolepsis to gain control of debate thereby, precludes an unfavourable argument. Proleptic thinking becomes a means of self persuasion and also a way to dismiss troublesome thoughts. Proleptic thought of Macbeth endows him with preternatural eloquence.

Macbeth's total preoccupation with future reward sweeps his mind. Through relentless pursuit of what he is not entitled to, Macbeth condemns himself to live in an imagined world beyond the present. This status has disastrous, dangerous implications. Excepts for a few isolated and private moments when he suffers compunctions and pangs of conscience, he fails to be present to himself. He only eyes the future embarking on the ambitions and paddling with prediction of witches not assessing what price he is likely to pay for. He relies on wishful thinking a state of psyche where all unpalatable facts are either ignored conveniently or distorted at least, sub consciously.

Take another soliloquy of Macbeth just before the regicide.

... It were done quickly
but this blow might be the be all and
end-all here.

But here, upon this bank and shoal of time
we'd jump the life to come ...
Bloody instructions, which, being
taught, return to plague the inventor:
This even-handed justice

commends the ingredients of our
 poisoned chalice
 To our own lips He's here in double trust;
 First, as I am his kinsman and his subject
 Strong both against the deed; then, as his host
 who should against his murderer shut the door,
 Not bear the knife myself. (Act I, vii 1-16).

Here he is self contradictory, nice at eloquence, self convincing, he is sure that the leap forward is fraught with guilt and sin yet he is in tight grip of his ambition. This figurative transcendence from all the consequences of one's own action is beyond cognizance of sane mind. This eloquence also helps him share the blame with weird sisters.

Nearly all his soliloquys profess his helplessness before prediction of weird sisters, dominating wife and simmering fire of his own ambition. Surface reading of Macbeth especially, through his statements sometimes, clears him of blame at least, in initial period. He is conscious of his ethical responsibility of hospitality but greed for throne fanned by lady Macbeth makes him incapable of manifesting anything but self-serving gestures and bloody deeds. Subversive practice of hospitality played by Macbeth, his bloody banquets, where guests run the risk of mortal danger, instead of being a celebration of food and fellowship fling night mare where guests are either murdered in sleep or outside castle. All the rules of protocol and social privilege are thrown to winds. It seems as if Macbeth is exiled from himself.

Another soliloquy for discussion here is just before the murder.

Is this a dagger
 fatal vision, sensible
 To feeling as to sight? or thou but
 A dagger of the mind, a false creation
 Thou marshall'st me the way that I was going. (Act II, (i), 33-56).

Here he fails to differentiate between illusion and reality. The dagger has no tactile presence, forcefully, he dismisses his vision as a figment of his proleptic imagination; He quickly interprets his vision of a dagger with “gouts of blood” as a harbinger of the bloody business he is about to embark upon. Dismissing his power of introspection and analysis he moves on the errand of regicide. Ironically Macbeth's preternatural eloquence makes him frame this illusionary weapon as a 'dagger of the mind, a false creation.' It also helps Macbeth keep in check a constant undercurrent of self-doubt and compunction at conscience on a deep but unconscious level.

“It is the bloody business which informs thus to
 mine eyes.” (Act II (i), 33-56).

Very smartly, Macbeth assigns the responsibility of murder to agents of nature and includes all evil supports of 'Pale Hecate' 'Wolf' 'Tarquin' and 'Ghost' to materialize and execute the plan of murder. This inclusion of all in his murderous design and over-elaboration of actions and emotions using preternatural eloquence he share the blame with agents of devil and somehow convinces himself that all the events happened as divinely ordained.

In his last nice words, philosophical too, he lays bare his misery. His preternatural eloquence acquires its acme when he soothes himself on the death of his wife, his buddy and an accomplice in his bloody design at least, in its initiations and provocation.

“She should have died hereafter;
 All our yesterday have lighted fools

The way to dusty death,
 Life is but a walking shadow, a poor player
 That struts and frets his hour upon the stage
 And then is heard no more : It is a tale
 Told by an idiot, full of sound and fury
 signifying nothing. (Act V (v) 17-27).

Some critics may argue that Macbeth lacks the ability to grieve for his wife; here, A through analysis may reflect his gift of gab, his gibe on his wife an ability to saddle himself with the responsibility of imminent war and shed off weakness generated by untimely demise of his wife that too, at unsuitable hour. (*Key Passages ...*, Page 33)

His earlier proleptic metaphors are replaced with a wearisome account of human mortality now, he refers to the future at a plodding tempo emphasized by the hyphenated spellings: *To morrow, and To morrow* His reckless pride, full guarded by his preternatural eloquence, has been reduced to a servile crawl as he feels himself to be a puppet of time and self-delusion.

He finds himself cheated by delusion of grandeur, the misguided notion of an eternal life proves to be hollow and a false promise so much so that he altogether nullifies life as short in span as a candle and as trivial as a walking shadow. He finds his life a story with pomp and show signifying nothing. There is no doubt about villainy and extended cruelty of Macbeth but some of his dialogue especially, exhibiting his preternatural eloquence yield him benefit of doubt, affirming and reaffirming him as a person of conscience and even if a villain, a villain who deeply repents his villainy.

Banquo, whom he cruelly assassinates with the help of murderers, was the best friend and a colleague of him. Macbeth's good sense guides him how Banquo who knows his dark secrets can hurl troubles on him. He considers Banquo :

Hath a wisdom that doth guide his valour/
 To act in safely; and, under him
 My genius is rebuked. (Act 3, Sc. (i), p. 3 Google)

With great eloquence he convinces himself that he has no choice other than killing Banquo and fleance. Nobody can even think that Macbeth who was so wavering and guilt ridden before and after killing Duncan can, by choice, be a serial killer. He blurts out:

Had I but died an hour before this chance,
 There's nothing serious in morality:
 renown and grace in dead;
 the wine of life is drawn, and the
 mere lees is left this vault to brag of. (Act 2, SC. 3, Page 6, Google)

When he says, "*better be with the dead.*" or "*I have lived long enough*", It is beyond imagination that he can, in cold-blood, plan the murder of Banquo. The way he cajoles murderers, playing with their emotions and playing against his best men, sends a chill down the spine:

Are you so go spelled / To pray for
 this good man and for his issue /
 whose heavy hand bowd you to the
 grave (Act 2, SC. 3, Page 6, Google)

His fabrication of a persuasive story in a very manipulative way reveals his uncanny intentions to usurp whatever he likes. His appeal to murderers to exercise extreme caution to avoid discovery puts him

in dock. His accomplice, his wife is put in ignorance regarding murder of Banquo.

Be innocent of the knowledge (Act 3, SC. 2, Page 3, Google)

His self-incriminating denial of guilt in presence of ghost of Banquo reveals his eloquence, confidence and defiance in face of most terrible situation; ghost of guilt vanishes and again Macbeth recovers from afflicted mind :

“I am in blood / stepped in so far,
that, should I wade no more /

Returning here as tedious as go over.” (Act 3, SC. 4, Page 7, Google)

His resilience is well supported by his preternatural eloquence. The spell of this eloquence like a bubble bursts when finally he realizes the futility of life. Ultimately, he repents how all his design endorsed by logic, reason and eloquence lead to nothingness.

To conclude, we can say that Macbeth uses preternatural eloquence not only to sustain his actions but also action in play. Throughout the play, he grapples with his suffering mind, tangles with guilty conscience but his preternatural eloquence always hushes up the voice of his ever-cautioning conscience.

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DRAMATIC JUGGLING OF EMOTIONS IN SHAKESPEAREAN SONNETS

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Abstract:

In this paper, the point of discussion is emotion and effect conveyed by Shakespearian sonnets. Conjectures are used to define Shakespearean sonnets as Petrarchan or metaphysical striking the comparison of sonnets with Donne and Sydney. A closer look and deep insight finds that sonnets profess a unique dramatic quality to express heart felt emotions. Being a dramatist at core, Shakespeare focuses on emotion of various kinds and strikes a kind of empathy in readers for suffering persona. This heightened dramatic effect arouses pity, fear or sympathy in reader and objectively practiced by writer makes the reader feel the emotions of agonized self of persona.

Unlike Spenser, Shakespeare's preference is not for mood of poem but for mood of speaker. Unlike Donne, His approach is neither philosophical, analytical nor intellectual rather his choice is to assign full freedom to persona to express himself fully. Any dramatic technique he uses is to make the subject expressive, more sensitive, emotional and emphatic.

It is also true that his conceits, comparisons, also thoughts and ideas are new, rare sometime incomprehensible but he generates new relationships and continues to add newness to his concepts ever growing ever increasing. Rare quality of sonnets and uniqueness lies in treatment of situation and state of lover in that situation, his composed handling but intense suffering, creating a captivating surely, dramatic effect.

Shakespeare's sonnet sequence clearly has a pervasive poetry explicitly and excellently, recognizably and uniquely Shakespearean. Sadly this duality-peculiar and purely related with bard of avon still awaits definition in clear terms. It may have been because criticism of the sonnets has been overshadowed by biographical speculation. Unique technique of great dramatist, his first taste was drama, some critics have found misdirected, for instance, Keats found him "full of fine things said unintentionally"; have intensity of working out conceits". (G.K. Hunter, Page 120)

J.C. Ransom says, "Shakespeare has no university discophile and has developed poetically along lines of least resistance."¹ (G.K. Hunter, Page 121).

My opinion here is that any boundary of lyric narrative or metaphysical exercise will circumscribe the limitlessness and expansion of writer and will definitely be a misconception to elaborate, let us consider these lines from two sonnets :

.... I'll myself disgrace; knowing they will
 I will acquaintance strangle and look strange;
 Be absent from thy walks, and in my tongue
 For thee, against myself I'll vow debate
 For I must never love him whom thou dost hate (LXXXIX)
 Was it his spirit, by spirits taught to write
 Above a mortal pitch, that struck me dead?
 No, neither he, nor his compeers by night
 Giving him aid, my verse astonished (LXXXVI)

Deliberation on these lines will reveal that here lyrical utterance is not particular. Here reader is not

absorbed in solitary imaginings presented as of universal significance as in poetry of Keats, Byron and Shelly, but is impressed with relation of one human heart to other fellow beings. Sonnet proceeds with the argument or expression or presentation of individual ideology. Beauty of sonnets lies in their captivating charm and curious interest with dramatic flavour generated by writer. In sonnet number LXXXIX there is a constant, coherent longing for acceptance and acknowledgement; curiosity of readers is propelled by the emotional state of lover more or less in form of a monologue or soliloquy giving the speaker full scope for personal and interpersonal sentiments. In sonnet number LXXVI, here is also an emotional state expressed by means of a systematic pattern of human identities; readers are participative in argument by lending their ear and a kind of dramatic effect is generated.

This dramatic vividness in Shakespeare's sonnets cannot be dispersed as heightened from of Elizabethan theatre, rather the dramatic effectiveness lends a unique flavour to sonnets, purely Shakespearean.

If we compare Shakespeare's sonnet with Sidney, for instance:

oft with true sighs, oft with uncalled tears,
 Now with slow woods, now with dumb eloquence;
 I Stella's eyes assailed, Invade her ears,
 But this at last, is her sweet breathed defence.
 That who indeed infelt affection bears.

- (Astrophel and Stella LXI). Sidney

Here the contact of reader and speaker is of sympathy, in case of Shakespeare it is of empathy. This impersonalized empathy also called negative capability. Sidney creates scenes which are set at a middle distance from the reader whereas Shakespeare establishes immediate contact with the suffering mind.

Shakespeare's sonnets conjure before us the tone and accent of the traditional personages. Here, heroes suffers from indifference of beloved but welcomes this situation as a bliss for him, for instance : In sonnet (LVII) the hero speaks :

... what should I do but tend
 upon the hours and times of your desire?
 I have no precious time at all to spend,
 Nor services to do, till you require

Here, the lover is not any jilted lover but very mildly establishes her as a very important entity for him. The heart felt simplicity intensifies the dramatic force in these lines and strikes empathy. If we compare artistic worth of this sonnet of Shakespeare discussed above with Sidney's sonnet for parallel description we find:

... I call it praise to suffer tyranny:
 And now employ the remnant of my wit
 To make myself believe that all is well;
 while with a feeling skill, I paint my hell.

- (Astrophel and Stella. (II)) Sidney

In Sidney's sonnet analytical, intellectual, self-criticism is prevalent whereas Shakespearean treatment is of expansion, enhancement and commitment Shakespearean hero despite strong commitment and a nerve of service never resort to self-criticism or lowering of self-respect.² This individual dignity is the chiefest feature of Shakespeare. If we take sonnet XLVI, it deals with the traditional theme of a clash between visuals of eye and beats of heart.

My heart doth plead that thou in hum dost lie,
 A closet never pierced with crystal eyes,
 But the defendant doth that plea deny,
 And says in hum thy fair appearance lies.

..... The clear eyes moiety and the dear heart's part:
 As thus; mine eye's due to is thine outward part,
 And my heart's right thine inward love of heart.

(XLVI) Shakespeare

Comparing this sonnet with Watson's 'Tears of fancy' we find :

My hart accus'd mine eies end was offended,
 Vowing the cause was in mine eies aspiring:
 Heart said that louse did enter at the eies,
 and from the eies descended to the hart.
 Eies said that in the hart did sparks arise.

(XX). Watson

Watson has preference for antithetical litigants to a limit that he loses out for human presence. Whereas, Shakespeare manages to animate the legal imagery with a sense of lover's craving. He presents the sonnet with conceit that serve a felt human situation and confession of lovers are directed to a felt presence of a silent beloved. Dramatic element also shows up when lover has the vision of beloved in a dream in such a way that conceits employed are eclipsed by the strong personal emotion.

.... When I sleep, in dreams they look on thee,
 And, darkly bright, are bright in dark directed
 Then Thou, whose shadow shadows doth make bright.

(XLIII) Shakespeare

This 'darkly bright, are bright in dark directed' is not just conceit but a triumphant dance of words expressing the lover's delight. Use of 'thee' personalizes the expression of love with direct involvement of beloved.

Sonnet progress with the anti thesis between radiance of dream and the drabness of reality; the brightness of beloved and dim brightness of Sun to heighten emotional expression of the articulation. Shakespeare avoid paradox into areas where it is liberated from this dramatic use and acquires the 'metaphysical' interest of seeming to comment on the nature of experience in general.

Comparison of Shakespeare with following sonnet of Sydney reveals :

.... what in closed up sense
 in open sense it flies away
 I, seeing better sights in sight's decay;
 But him her host, that unkind guest had stain.

(XXXVIII) Sidney

The subsidiary antithesis between 'closed up sense' and 'open sense' between 'better sights' and 'sight decay' and at last, guest seems concerned to pursue the mystery in the experience rather than to convey the emotional tension involved. The last line suggest degree of detachment common occurrence in Sidney but rare in Shakespeare. Shakespeare involves speaker, listener and reader all at one time, that too, with an unconscious effort on part of all three.

What is special about Shakespeare? He evolves a new kind of relationship adding continuous newness to it.

Shakespeare least prefers the enlargement of intellectual interest, the refinement of perception; unlike Donne, his interest is not in elaboration with conceit rather in explanation, confession and expression, again to comment a bond and relationship.³ In Donne's poems, a subsidiary antithesis much like Shakespeare is formed between reason and phantasy; table and history but Donne's concern is not to build up a poignant image of lover's mind suffering in love, here figure of the beloved is not a lively identity, responsive even just by mute presence as in Shakespeare, but a symbol rather for the deeper mystery of the thing that lovers experience. Here love is philosophical concept whereas in Shakespeare it's a serious emotion, seriously but solemnly conveyed with mute acknowledgement of a listener.

In Donne the personal drama is used as the starting point for an individual exploration of sensibility whereas in Shakespeare the whole function of the poem is to convey the emotional quality of the drama. In Donne language aspires towards intellectual clarity though not without the glow of passion. But in Shakespeare language aims to give maximum impact to his figures without making their precise function clear. J.B. Wishman⁴ is right to say of Donne's poetry "We donot feel that it is in any way symbolic of something else as so often when reading Shakespeare's sonnets." (G.K. Hunter, Page 132)

It's true Shakespeare use conventional elements in his sonnets and share common properties of other sonneteers but in a way which is mainly expressive of an individuals emotion. His focus is not to present piquantly paradoxical quality of objective petrarchan situation but to communicate a paradoxical quality in lover's emotion, if we put parallel Shakespeare lines :

Still losing when I saw myself to win. (CXIX). Shakespeare

With Dryton's,

where most I lost, there most of all I wan. (Idea 62). Dryton

We find, Drayton tends to use paradox to pattern a situation and Shakespeare to establish an emotion with expression. We consider the following sonnets :

Thou blind fool, love, what does thou to mine eyes,
That they behold, and see not what they see?
.... yet what is the best is take the worst to be.

(CXXXVII) Shakespeare

Another :

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which does preserve the ill,
The uncertain sickly appetite to please.

(CXLVII) Shakespeare

Also next one

From what power hast thou this powerful might
With insufficiency my heart to sway?
To make me give the lie to my true sight.
And swear that brightness doth not grace the day?

(CL) Shakespeare

Here in all sonnets, the situation is not paradoxical rather it is the condition of lover's being that creates contrast. Unlike Donne, Shakespeare has no pure metaphysical content but issues speculative comment on the human condition. For instance, Donne in his following poems :

I must confesse, it could not chuse but bee
Prophane, to think thee any thing but thee (The Dreame). (Donne)

Another Sonnet :

Since thou and I sigh one another breath,
 Who e'r sighes most, is cruellest, and haste
 the others death. (A Valediction : of weeping). (Donne)

In Donne's poem a paradoxical playfulness indicates a state of loving by lover but with detached emotion. Poet makes intellectual effort to describe a truly human but hitherto, undescribed situation. Donne's treatment of state of loving is to widen our appreciation of human richness by its unique but unusual re-association of elements yoked coherently, but incoherently taken out of their normal contexts; He compels intellectual faculties to think through an emotional situation whereas Shakespeare's Zone is, in a crystal clear way, a world of 'normal context'; the vision presented is unhackneyed because he records the intense immediacy of individuals caught in the stock situation.

For instance:

Only my plague thus far I count my gain,
 That she that makes me sin awards me pain.
 - (CXLI) Shakespeare

In a dramatic way, here individual voice transcends and transform the conventions followed by other sonneteers.

Shakespeare, being a dramatist, focuses always on expressiveness. Consideration of Sydney's sonnets reveals that simile is a device to describes the physical charm of beloved or justify petrarchar situation; Spenser also uses simile.

For instance

Like as a ship, that through the ocean wide,
 By conduct of same star, doth make her way ...
 So I, whose star, that wont with her bright ray
 Me to direct, with clouds in over cast,
 Do wander now, in darkness & dismay.
 - (Spenser XXXIV).

Here, Spenser yields full clarity and force to the poem. He adorns, but sense of immediate emotional contact, a unique Shakespearean feature, is missing here.

We take Shakespeare's another sonnet for discussion :

As a careful house wife runs to catch
 sets down, her babe, and makes all swift dispatch
 so runnest thou after that
 which flies from thee
 whilst I thy babe chase thee afar behind.
 - (CXLIII). Shakespeare

Here the emotional relationship is defined at deeper meaning by simile, implicit mention of human emotion heightens the effect. Another comparison between Shakespeare sonnet (XCVII) and Spenser's (LXXXVIII) reveals.

What old December's bareness everywhere,
 And yet this time removed was summer's time;
 The teeming autumn, big with rich increase,
 Bearing the wanton burthen of the prime,

Like widowed wombs after their lord's decease.
 or, if they sing, tis with so dull a cheer
 That leaves look pale, dreading the winter's near.

- (XCVII) Shakespeare

Like as the culver, on the bared bough sits,
 mourning for the absence of her mate;
 and in her songs, sends many a wishful vow,
 for his return that seems to linger late.
 So I alone, now left disconsolate,
 Mourn to myself the absence of my love;
 Dark is my day, while her fair light I miss,
 And dead my life that wants such lively bliss.

- (Spenser LXXXVIII).

Simile used by Spenser is a graceful one and conveys sensible melancholy of the poem; but lover's feelings are not vividly portrayed by presenting them in images universally charged with these emotions Shakespeare uses 'December's bareness' and 'dark days' are stripped back to their bare function as objective correlatives of the emotion between lover and beloved. They don't intrude at all between the reader and his emotion. Spenser's culver, on the other hand is intruded deliberately as a symbol to indicate the mood of poem instead of lover. Spenser's preference is to create a charm of an idyll whereas Shakespeare generates a dramatic reaction in reader.

'Widowed wombs' are more passionate, more loyal and committed to love than 'So I alone' or 'left disconsolate'. The former is elaborating not only pain but also unraveling the subtle misery; the latter seems full of mild complaint. Even the last couplet in both sonnets conveys different emotions.

In XCVII the persona, speaker is explaining the absence with 'dull cheer' making entire aura 'pale', 'dreadful', with chill and coldness of separation.

In (LXXXVIII Spenser)

The persona, speaker is just expressing his 'dark' days and 'dead' of life without 'bliss' of beloved.

Dramatic element and emotion is strongly rather vehemently conveyed in former; the latter one lacks in passion and heart felt emotion.

Shakespearean sonnets are dramatically more expressive and effective.

To conclude, we can say that Shakespeare may be petrarchan or metaphysical style arouses emotion of desire, jealousy, fear, hope despair in more human way and thus strike an emotional chord with readers causing pity, fear or empathy in them, this way, unconsciously, creating dramatic emotion and effect in readers.

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17

REFLECTIONS ON THE VALUES OF LIFE AND THE AVERSION FOR WAR IN THE SHORT STORIES OF WILLIAM SAROYAN

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The whole canon of genocide writing seems to begin with the genocide carried out by the Nazis on the Jews. And it proceeds to the Stalinist genocide in the Soviet Union. A close reading of history will reveal that genocides have occurred throughout the passage of time. People have been targeted because of their ethnicity and race. It is appalling how one race of people wants to wipe out another race of people from the map of the world. It's humans on both sides. The blood is the same. The Armenian genocide by the Turks in the first half of the twentieth century resulted in a large scale displacement of the Armenians throughout the world. The resilience that this race of Armenians showed is remarkable. One writer belonging to the Armenian diaspora was William Saroyan. A vast body of work across all genres characterized by a concern for human values, a hatred for war makes Saroyan a compelling read.

Writing was a compulsion for William Saroyan. There was a time when he averaged a short story everyday and would do this for years. His output was thus staggering. In this article I propose to examine the values of life, the aversion for war in his two short stories *The Parsley Garden* and *The Declaration of War*.

The Parsley Garden seems to be an improvisation of his earlier story *The Shepherd's Daughter*. Every time Saroyan improvises he adds a new twist and flavor to his narrative making it a remarkably fresh story to read. A comparative study of his earlier stories and later stories bring about the clear transition of an impulsive young man to a mature discerning personality. His impulsive nature is reflected in his characters and maturity flows onto them. While his earlier short stories are vibrant and marked by a zest for life, the latter are marked by a preoccupation with death. 'The Parsley Garden' evokes the theme of a mother guiding her son into mature adulthood. It poignantly depicts the coming of age of a young man and how the Mother shapes his character. It serves as a philosophical reflection on how every human being commits mistakes and struggles with his egos, day in and day out. Every conscious human being struggles towards perfection. Every human being has his idiosyncrasies and lives with them.

The Parsley Garden is about a young boy Al Condraj who happens to wander into an upmarket superstore "Woolworth's". He does not have any money with him when he chances upon a small hammer. He is engulfed by a desire to possess it because he feels it will break his boredom. Al has off late collected some high quality packing nails that were carelessly discarded by box-makers at Foley's Packing House. Al collects them believing that no single nail has to be wasted. He has kept them in a paper bag in an apple box at home. Priced at ten cents Al can no way buy the hammer. He quietly slips it into his pocket assuming nobody is watching him. A man grips him by hand and takes him into the backroom of the store. He presents Al before an old man who happens to be the manager of the store. It appears that it is routine for people to steal things at the store because the manager shows no surprise. He asks what has been stolen and pat comes the reply "a hammer". Al quietly places the hammer on the table while the old man asks the other staff to go away. The old man attends to his own work and Al waits for fifteen minutes a time span that seems eternity. Al tells the old man that he did not intend to steal the hammer but he took it simply because he did not have the money. The old man asks if he should hand him over to the police and Al replies 'no' because he does not want to be turned over to the police. He is angry with the old man but knows he is being kind to him- anybody else could have been a lot tougher. The manager shows his maturity saying he will let him go only if promises not to come back till he has enough money to buy the hammer.

Al Condraj walks away delighted and angry, delighted because he was not handed over to the police. Angry because he was caught by the younger of the two staff and threatened to be hit on the head and the manager made him wait in eerie silence. He walks three blocks towards his house and then decides to go to town. He is a conflict of many emotions: humiliation, shame and anger. He is in no mood to greet his own friends. Finally he goes home only to be too ashamed to face his mother. He goes into the backyard and drinks water from the faucet that his mother uses to water plants in the backyard. In the kitchen garden his mother has grown okra, bell peppers, tomatoes, cucumbers, onions, garlic, mint, eggplants and parsley. The garden was an oasis of peace for Al's mother she called it the parsley garden. She tended it with great care and took special pleasure in watering it. She would place the table that Ondro had made for her in the garden and chat with family and friends. Al sat in the same garden and drank from the faucet. He pulls out some parsley and slowly eats it. He then goes inside and confesses to his Mother. He also tells her about what he felt after the incident: that he wanted to go back and steal the hammer again. She reprimands him telling him to go back and buy the hammer instead. He refuses the money that she offers him saying he does not need it but simply because he had nails with him he thought he would do something with it.

Al's humiliation was getting on him. It began to hurt. He decided to walk down to Foley's and watches John Gale the fastest box maker in town. Foley himself was proud of him. Al did not want to invite the attention of John and be invited to some competition of sorts and suffer humiliation again. He walks home looking for money and walks over broken pieces of glass and nails. He misses the hammer. His mother has made salad for him with the parsley from the kitchen garden. He is in no mood to enjoy it because of the humiliation that he has experienced that day. He fumbles through his junk and plays around the apple box. He goes back to town and stands before the closed store hating the young man who had caught him. He walks to the Hippodrome and looks at the posters that are displaying the two movies that are showing. He then walks to the public library and does not find any book of interest. He wanders about town, returns home and hits the bed. His Mother was early to bed because she had to get up early in the morning and go to work. She was employed at "Inderridiens" where she packed figs. Sometimes there was work all day, at times only half a day. All that she earned in summer had to last for the whole year. Al tossed and turned in bed because he could not get over what had happened. He did not sleep all night. He thought of revenge. He wanted to kill the young man who had hurt him emotionally. He thought of becoming a systematic serial thief. Sometime through the night his mother woke up for a drink of water. "Shut up" she shouted. That was her way of telling him to sleep. By the time she got up at 5 he was out of the house. She went to work at Inderridiens praying it would be a full day. At her workplace Al's mother worked overtime for extra money and one of her colleagues remarked that she would love to fix up a late supper and it would be in Al's mother's parsley garden because of its cool ambience.

When the two women reached home Al's mother found her son working with nails and wood with a hammer in hand. It appeared like he was making a bench. Al's mother and her friend have a hearty meal before they retire for the night. It was sheer joy that comes at the end of a hard day's work. There was money that was made which would stand by them for the rest of the year.

Al Condraj overheard their conversation while putting together the bench. After Leeza, her friend left, his mother enquired about the hammer. Al said he got it from the store. She wonders if he stole it. Al sits on the bench he has made and said he did not steal it. He tells her that he spent the day working at the store. After an hour's work the boss Mr. Clemmer gave him the hammer but Al went on working. The young man who had caught him showed Al what work he should be doing. At the end of the day Mr. Clemmer put a shining dollar in Al's hand and offered him a job at the store for a dollar a day. Al's mother and Leeza are delighted for him after all a dollar a day for an eleven year old is a good offer. To their surprise Al has rejected the offer saying he hated those two men. "shut up" !! the mother shouts as usual telling him to go to sleep. Al spends some time in the garden. The sense of humiliation has disappeared. But he still hates the two men who did nothing wrong when he tried to steal the hammer.

The Parsley Garden is a short story which quite starkly portrays the psyche of a growing up refugee boy. The hardworking Mother who toils to make ends meet inculcates the values of life in her son. Perhaps it was Saroyan's attempt to infuse a sense of righteousness and the way to go in the lives of immigrants in faraway foreign lands with all their inner conflicts and psychological turmoils.

In the short story 'The Declaration of War' a boy by name John comes running into the barber's shop shouting "War's been declare in Europe!!" "War's been declare in Europe!!" where Saroyan is having a haircut. Saroyan asks the boy his name and finds out that he is just eleven years old.

Mr. Taglavia the barber shouts at the boy asking him to get out and little John runs off. "you get out" keeps yelling Mr. Taglavia even after the boy has gone out and Saroyan realizes that it is him the the barber is asking to get out. He is wild now, the barber having thrown off his apron and dropped the scissors. Saroyan asks why should he be thrown out for no fault of is. The barber explains that he runs a respectable shop and Saroyan having talked to that boy has committed an unacceptable act that he cannot stand. "You talked to that foolish boy" and "I don't entertain foolish people here" was the barber's explanation. Saroyan explains that he is a writer and he keeps asking questions to people. The barber is not willing to listen. What's worse is that the haircut is not yet over and looking himself in the mirror his hair has not been cut as it is supposed to be. It has been left halfway through. He begs of the barber to finish the haircut but in vain. The barber even refuses money for the unfinished haircut when Saroyan offers half the price. He says he does not mind starving or his family starving but will never accept money from foolish people like Saroyan. Saroyan offers him thirty-five cents and the barber says "not a penny" "the haircut is a present to you" and that he gives to people and never takes anything from others after all he was a man and not a fool. Somehow Saroyan who should have left the saloon realizes that this barber though angry wants to have a chat. At this point Saroyan's profound wisdom comes out "Sometimes what I sense is wrong and gets me in trouble, but I usually manage to get out of it. A kind word. A friendly tone of voice. A worldly attitude about such things. We are all brothers. The end is death for each of us. Let us love one another and try not to get excited."

Saroyan senses that the barber was troubled and irritated and he was only eager to be heard. Perhaps his message was for the world and he could not put it across to anybody. Saroyan offers him a cigarette, which he refuses. He offers to help the barber with his towels but of no avail. The barber just asks him to get out.

Saroyan reflects that this man is an equal. He believes he is doing the barber a favour by allowing him to talk. Only a writer can do this. Saroyan makes a feminist comment saying that women who have the time to read will understand the idiosyncrasies of a writer. How does this compare if one were to ask those men who have the time to read would understand the idiosyncrasies of a writer? He is of the opinion that writers have no pride. They are aware that people are human. They will die someday and will be forgotten. It's because of this awareness that a writer is gentle towards his fellow human beings while others are severe and unkind.

Saroyan decides to pay the barber the price of a full haircut that is sixty-five cents instead of thirty-five cents. Saroyan makes a very wise statement here revealing his worldly wisdom. He says remarkably "There are more important things in life than making sure one has not been swindled"

He offers money for a full haircut out of civility since they belong to the same neighborhood and will have to see each other often. "You get out of my shop" was the only response that he gets from Mr. Tagalavia. "You talked to that foolish boy. I don't want people like you here. Don't you dare comeback."

"What do you mean people like me? I am a writer" Saroyan retorts. "I don't care what you are but you talked to that foolish boy". Saroyan says he never felt it would displease the barber. Moreover he talked only a few words without being aware that it would displease the barber. It looked that the boy was doing it to get some attention. The barber says that the boy is foolish because for six days he has been running into the shop shouting "War! War! War!" and it was unacceptable to him. The aversion for war

comes from the deep realization that hate is a futile battle.

It is deeply ingrained on the psyche of men who have seen the pain and loss war can bring. 'The Declaration of War' is one story by William Saroyan that very explicitly depicts the effect of war on human emotions.

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18

SHAKESPEARE'S *KING LEAR* : A GROTESQUE, INCONGRUOUS TRAGEDY WITH SINISTER HUMOUR

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Abstract:

This paper aims at highlighting the streaks of sinister and kinky sense of humour in dialogues of main protagonists-Lear in main plot and Gloucester in subplot. Lear makes mockery sinister, full of sarcasm of his domestic affairs. At the onset of play, he made mockery of his love and duty towards his youngest daughter at most crucial hour when she was just to enter in matrimony and cruelly disowned her, leaving her in lurch and to her fate; this faulty judgement culminates into his tragedy. Sameway, Gloucester's 'sport' in making of his illegitimate son, and cruelty to his mother are bases of imminent tragedy. Actions of these two main characters, their mockery of most intimate blood relations ultimately boomerangs, backfires to them and they suffer endlessly. This mockery and ridicule incongruous, grotesque and shameful not only sharpens the villainy, exposes the cruelty to relish pain of kinsmen but also purify the sufferer.

This comic base shapes up tragedy and saves it from becoming a melodrama. Mockery of self and also of others intensifies action, judgement and above all, self-repentance. In this paper, various quotes are cited to show humour, wisdom of fool and childish humour of King Lear shaping up tragedy as humour is an integral part of life and also of tragedy. This sarcastic, sinister humour of villains on heroes and heroes on them selves somehow, propels the play and beautifully purges good but erring soul either by repentance or by stoic suffering.

Keywords: *Incongruous, Grotesque, Sinister, Puerile, Stoic.*

The very aim of this paper is to bring to surface incongruity and consequent comedy in *King Lear*. This idea and argument may appear strange or out of blue as to imagine comedy in a play, theme of which is abiding gloom; a tragedy, very starkly, of human density and actions is surprising but I opine that any attempt to trivialize humour is utter disregard to aesthetic judgement, but it is, undoubtedly, humour that shines on trickles of tears and tragedy acquires its shape with infinitesimal shift of perspective to disclose the varied but opalescent rainbow of comedy. Humour is definitely bubble like with no definite tactile presence and its analysis and location is more difficult to be apprehended even than tragedy.

Great dramatists like Shakespeare prefer and also practise a shifting flash of comedy across the pain of the purely tragic situation; both increase the tension and suggest, vaguely, a resolution and purification. The comic and tragic both bank on the idea of incompatibility, mutually exclusive, but their intermingling gives birth to new sublime incongruity.

Shakespeare writes about life with all its pain and pleasure, he has no concept of concrete tragedy or comedy. Special about Shakespearian tragedy is a furlled up mystery with a vague, powerful tangible presence, interlocking of the mind with a profound meaning, a disclosure to the inward eye of vistas undreamed of but fitfully understood. The peculiar dualism of unknown and fantastic in the play wrenches and splits the mind by a sight of incongruity displays in turn, realities absurd, hideous and pitiful. This incongruity is Lear's madness; demonic laughter of ungrateful children and insane laughter of Lear echo in Lear's universe.

In pure tragedy, the dualism of experience is continually being dissolved in the masterful beauty of passion, merged in the sunset of emotion. On the contrary, in comedy it is very softly resolved

incompatibility, incongruity stand out till sudden relief of laughter or its equivalent of humour : Hence, chief feature of comedy is incongruity.

In *King Lear*, there is a dualism continually crying in vain to be resolved either by tragedy or comedy. Here arises its particular rather peculiar tension of pain and the course of action comes to a resolution of comedy as same as that of tragedy. (108 Knight)

To my notice and sense, the imaginative core of the play contains a fantastic comedy. Close analysis, reflects from the very onset of play, its comic aspects.

Lear, as a chief actor considering love, a most private and intimating feeling, an item for public display resigns his scepter to a chorus of acclamations. (108 Knight)

It is rather farcical to decide the issue of heir just by a single, bubble like emotion with momentary display; Lear, a King of high acumen and judgement has no constant and keen observation of his kids and decides their future and of course, his but in a fit of fury, consigning authority to most disloyal of his daughters, is really beyond perception and cognition and gives also hints about whimsical nature of *King Lear*.

Whims, idiosyncrasies are chief features of comedy not tragedy. Anybody who has witnessed that scene can easily comprehend non-seriousness of the subject but ironically, tragedy stems from this farcical, non-serious situation.

This puerile foolishness of Lear is comic but very much human. Even in most farcical situation, Cordelia forbids play-acting and fails to subdue her instinct to prioritize truth over tactful judgement; consequently, reply of Cordelia triggers unease and ultimate tragedy.

The incident is purely comical, incoherent, incongruous and no doubt, profoundly pathetic. Nobody can grasp the fact that such a fest and trivial situation can acquire such a vast magnitude of disaster. Incongruity lies in the fact that a play so storm furious as *King Lear* has so trivial a domestic basis.

In a wink of eye, Cordelia moves out of heart, hearth and kingdom of *King Lear* and King is cruelly resigned to his selfish daughters. Lear is egoist and the image he creates of his three daughters is over sentimentalized. He has no deep bond or understanding with any of his kids and his demand of unreal and impossible love from his kids leads him to disillusionment. It is true that he has no deep bond but he forsakes his entire kingdom in favour of two daughters and failure of reciprocal gesture of giving care in exchange is hideous and cataclysmic. Cold cruelty after heavy claims of false love by both daughters gear him, incongruously, to a puerile intellect. His idealized love-figments prove themselves false, his sanity loses, his greatness leads to puerility. Lear's instinct, love are grand, heroic, full of surrender but he fails in his judgement.

Lear starts his own tragedy by enacting a foolish farce and miscalculated judgement, inviting a tragedy by comic, trivial domestic situation by a fault of mind unwarrantable, selfish, foolish and becomes, by choice, a laughing stock.

He himself admits :

.... Let thy folly in,

And thy dear judgement out! (I (iv) 294 *King Lear*)

His madness is infact, his purgatory to purge him of his ego, selfish instinct. He banks on sentimental knowledge of his daughter's love which proves itself hollow, cruel and killing. This gaping dualism in his mind thus drawn asunder, by incongruity leads to his insanity. Theme of play is definitely bodied continuously in a fantastic incongruity act of Lear's renunciation retaining the 'title and addition' of King, above all, exercising kingly authority on his daughters; torturous truth, incongruity in words and actions of daughters triggers madness of Lear.

The theme of incongruity is all pervasive in the play.

Gloucester : Friendship fall off, brothers divide ... in palaces treason;

bond cracked t'wixt son and father ... there is son against father;
The king falls from beas of nature, there is father against child
machinations, hollowness, treachery and all ruinous disorders
follow us disquietly to our graves. (Act I, (ii) 115 *King Lear*).

Gloucester here sums up universal incongruity, that too, in relation to Lear incongruity of parent-child. Fool plays here not only as comic relief but serve as admirable chorus to increase our sensibility to pain by emphasis on misplaced incongruous humour.

Fool to Lear : Now thou are an O without a figure.
I am better than thou art now.
I am a fool, thou are nothing. (Act I Sc iv, 9 *King Lear*).

Also in other dialogue Fools speaks :

Fool : I marvel what kin thou & thy
daughter are. They'll have me whipped
me for speaking true, thou will have
me whipped for lying. (Act I Spark Sc iv, 9 *King Lear*).

All these gems of humour will not serve to merge the incompatible in a unity of laughter. Fool treats the whole situation as a joke and taps out reality bitter and naked for instance, Lear words :

I will have such revenges on
you both
Yet I know not, but
They shall be the terrors of the earth. (Act II (iv), 282 *King Lear*)

The very thought here seems a sacrilegious cruelty, but ridicule is generally cruel moreover, what else than curse this old man can do?

Lear's speeches are not comic but make readers laugh in their sleeves as he is suffering for his flaws and fault of wrong judgement, his pain is, somehow music to the ear of audience as he is paying for his deeds. His curse, confusion and contradiction of self draw him near an ineffective clown.

Lear : thou are my flesh, my blood ...
or rather a disease thou are a boil,
A plague-sore, an embossed carbuncle. (II, iv, 224 *King Lear*)

This is not humour but a gesture enough to make audience give sarcastic smile.

Like a ball, Lear is tossed from one daughter to other, streaks of humour are visible when a fool explains to a King :

Fool : thou madest thy daughters
they mother, for when thou
gavest them the rod, and put'st
down thine own breeches ... (Act I (iv), 186 *King Lear*)

This condition of Lear is excruciatingly painful but fit for sideways smiles. This height of indecency, incongruity makes Lear undergo spiritual shame, ludicrous shame enhanced by his own childish temper.

Ironically, no loved one, even his daughters, his heir apparent don't realize his pain; Ironically, fools not only realize his pain but also find the cause of his pain; these unresolved compatibilities show possibility of humour. Fools role here, is not limited to create humour, rather he heals the festering wound

of mind by the unifying, healing release of laughter. His attempt is not to divert or digress but to direct the hero's mind to the present incongruity; fool helps precipitate humorous potentialities in most heart wrenching incidents.

Lear : O, me! my heart, my rising heart! but, down!

Fool : Cry to it, nunce, as the cockney did to the eels when she put 'em'; in The paste alive; she knapped 'em o' the cox combs with a stick and cried 'down, wantons, down!' (Act II (iv), 122 *King Lear*)

Moral of fool's word is: the housewife who put eels in her pie should have killed them, chopped them earlier, her fault was the late recognition, so was Lear's and now cry, either from housewife or from Lear are cry in wilderness.

Even with a delightful comic relief, it is cruel, ugly sense of humour, sinister in spirit. The plot of *Lear* is propelled by humour of cruelty and cruelty of humour. Fool's use of these maxims is to make Lear laugh so that he can maintain his sanity but Lear fails to recover, recuperate from treason and prefer to be in unreality.

Your old kind father, whose frank heart gave all. (III, iv, 20 *King Lear*)

What makes reader here pass sarcastic smiles is the knowledge that this same kind and old (experienced) father earlier, banished Cordelia, disowned her even when she was to enter matrimony and such a decision, even for no grave fault of his, could seriously affect her future. She was taken into matrimony, by King of France, for her virtue but he might have been an old man. This 'kind' father withdrew his helping hand for her when she needed it the most.

Other than fool, Edgar is disguised as 'poor Tom', who succeeds the fool as the counterpart to the breaking sanity of Lear; where the humour of the fool fails to contact Lear's mind fantastic appearance, incoherent words of edger are, at once, assimilated.

Edgar fantastic appearance, "lunatic irrelevancies, stormy night and occasional chorus of fool create a scene of wraith-like unreason, a vision of a world gone mad". (113 Knight)

... Bless thy five wits! Tom's a-cold-O, do de, do de, do de
whom the foul fiend vexes. (Act III (iv) 57 *King Lear*)

Edgar makes Lear give vent to his inner most feelings :

Lear : Judicious punishment!

Edger: Halloo, halloo, loo, loo! (Act III (iv), 71 *King Lear*)

What are these exquisite moment? Comedy?

Fool's statement in the end

'This cold night will turn us all to fools and mad men. (Act III, (iv), 71 *King Lear*)

unifies Lear, Edgar and fool in one string of madness. It is the process of humour, where two incompatibles are resolved in laughter. The fool does this again, When Lear speaks profound truth as wild night and Edgar's fantastic impersonation grip his mind and dethrone his conventional sanity.

Lear : Unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, Off, you lending! Come, Unbutton here.

(Tearing off his clothes)

Fool : Nuncle, be contented, tis a naughty night to swim in.

(Act III (iv), 105 *King Lear*)

This is not tragedy or humour but incongruity and philosophic comedy. Great anti thesis autocratic, fiery fierce, kind, dignified king on one side and on other side is a naked lunatic beggar. Lear attempts to tear off clothes, to be like him-naked and unsophisticated. Fool's laughter with last line reverberates, trickles, potent enough to heal insanity, the hideous unreason of the tempest-shaken night.

This is the process of humour : its flash of vision bridges the positive and negative sides of mind unity results in sarcastic humour.

Tormantized Lear cannot hear the resolving laugh of foolery and focuses only on the 'Philosopher' in umble of the foul fiend; Lear is infact, a 'natural fool of fortune'. (Act IV (vi), 196 *King Lear*). The mock trial is instituted. Operation of curses from Lear starts passionate, grand in tempestuous fury emphasizing both incongruity, indignity, inspire pity in us but not awe.

Jest is also the base for sub-plot-Gloucestre-Edmund, as Gloucester himself jests at the bastard status of his son, Edmund (who ultimately blinds his father Gloucester) and finds himself ashamed to acknowledge that "there was good sport at his making" (I (i), 23). This humour is in bad taste, this Kinky sense of humour, someway triggers tragedy as Edmund is the real villain and confirms tragedy hanging Cordelia. Edmund is a living jest, a sport done with his mother; even then, his intentional, devilish cruelty is better than icy callousness of Lear's daughter. We can assess sarcastic grin on face of Edmund when he settles scores with his father for his illegitimacy and blurt out these lines :

I begin to find an idle and fond bondage in the oppression
of aged tyranny (I, (ii), 53 *King Lear*)

But, despite this all, who will find traces of comedy in gouging out of Gloucester's eyes an unnecessary, crude and disgusting thing? The cruel children of both wronged fathers have perpetrated utmost horror but the foundation in both tragedies is trivial, full of jest, mean and indecent. The hideous mockery of humanity is consummated in Regan's final comments with sarcastic smile after Gloucester's tragedy Thrust him out at gates, and let him smell his way to Dover. (Act III (vii), 93 *King Lear*)

"The macabre humoresque of this is nauseating." (116, Knight) This grotesque and fantastic generates grim fun when Gloucester who joked earlier with birth of Edmund 'as a sport' professes, invariably, hideous sense of humour at the back of tragedy :

Gloucester : As flies to wanton boys are we to the Gods;
They kill us for their sport. (IV (i), 36 *King Lear*)

His own 'sport' sports with him, philosophically he feels action of Edmund divinely ordained. This humour is childish humour which even a nice boy, finds in wriggles of an impaled insect; both wronged father's are crucified, impaled, tortured the most on cross beams of love and disillusion, are a 'good sport' to their autocratic authority. One thing clearly shines in all this vision of grotesque, the incongruous, the fantastically horrible the agony of Lear's affected mind. For instance these cruelly comic actions of Lear tap out tears :

Enter Lear, fantastically dressed with wild flowers. Let's see :
(IV (vi), 81 *King Lear*)

I'll be jovial I am a King, my masters, know you that?
(Act 4, Sc 6, p. 9 *King Lear*)

All these self-assumed antics of clown by Lear move the audience, how so grand a king is reduced to a clown and mad man!

Here we experience exquisitely pathetic masterful technique of Shakespeare from bathos of Comedy. This incongruous and fantastic is the imperceptible theme of *King Lear*. Shakespeare makes the humanity tormented very cruelly but with mockery impaled. Crude indignity, human disgrace float at the

very surface of the play, we see :

Lear half-naked, dazed; Edgar; poor Tom naked, begrimed and condemned to speak idiotic phrases; Cornwall is killed disgracefully by servant resisting the dastardly gouging out of eyes of Gloucester; Regan and Goneril and suffer shameful death, Edmund gets some relief as he is slain by his half-brother, a decent end; no doubt, hanging of Cordelia is most unexpected, highly incongruous, unnecessarily cruel.

Here is the last hideous joke of destiny : Lear recuperates, regain his sanity when the gem of daughters, Cordelia is hanged. Lear wails :

Why should a dog, a horse, a rat have life. And thou no breath at all?

(V (iii), 308 *King Lear*)

We also remember :

“Upon such sacrifices, my Cordelia, the Gods themselves throw incense”.

(IV (iii), 20 *King Lear*).

Gods may smile at sacrifice of a banished daughter. Is *Lear's* universe one ghastly piece of fun? no, its a poignant, purposeless, unreasonable tragedy. This cruelty would be less were there not this element of awe surprise, kinky and sarcastic, childish, clownish humour and insistent incongruities which create, accompany and shape up the madness of Lear, vividly display mockery of Gloucester's suicide, the soul of play. Mankind, is deliberately, comically tortured by actions of its component but the fault is generally, comically ascribed to the Gods. Lear is not allowed a peaceful even tragic death. Gloucester rests in peace but Lear is alive and tormented in soul whereas, tragically purified.

The words, here in this paper, like 'comic' and 'humour' are not to imply disrespect to tragic vein or purpose of dramatist but to show how demonic grin of the incongruous and absurd in the most pitiful of human struggles with an iron fate intensifies the tragedy but purifies the characters. Mockery of Lear and Gloucester at the hand of fool, poor Tom and Villains captivates the readers, inspire pity and purifies the sufferer by infernal agony and fire of suffering. This villainy of cruelmost villain wrenches, splits, gashes the mind till it churns up whirling, vapouring, bubbling lunacy or stoic resignation for Lear and Gloucester respectively.

This grimmest humour can be sensed when we empathize with sufferer and laugh at our own wrong judgement or at 'wild oats sown in youth'; but we must caution us against sentimentalizing the cosmic mockery of the play.

Lear is the only play where smile and tears are curiously, intricately interwoven and interspersed. The best example is when Lear picks up Cordelia in his arms. He wants Cordelia smile

Look on her, Look, her lips.

Look there, Look here! (V (iii), 312 *King Lear*)

What smiling destiny is this? - He finds at the last moment of racked mortality.

Let us recall beautiful account of Cordelia's first hearing of her father's pain:

“....Sunshine and rain at once;

her smiles and tears

those happy smiles

what guests were in her eyes

As pearls from diamonds dropped (V (iii), 18 *King Lear*)

Shakespeare here, finds “humour interwoven in the universal pain and enigmatic silences; surely, in life, what Shakespeare wants to show case, are some ripples formed by an impossible, implausible

laughter flight of which is not for the wings of human understanding but it casts its darting shadow of grotesque” (Knight, 123) across not only Lear but also everyone. To sum up we say, Shakespeare, holding his mirror to life reaffirms that tragedy is intensified by comic streaks, both being an integral part of life.

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AN ELEMENT OF ABSURDITY IN SATISH ALEKAR'S '*MICKEY ANI MEMSAHIB*'

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Drama is the vivacious genre in the form of narrative; it is performed on a stage for the audience with the purpose to present and represent human life with full of emotions, thoughts, desires, longings and experiences through action, dialogue and other verbal and non-verbal aspects. The narrative is presented to the audience through various dramatic techniques in order to heighten the effect and merit of the play. Drama, according to Martin Esslin, *Drama is a mimetic representation of life combining in itself the real and the fictional art and reality and presenting the events and characters within a dimension of space and time.* (Esslin 45)

Born on 30th January 1949, Satish Vasant Alekar grew up in a centre of Marathi culture Pune, Maharashtra and made his singular contribution to Indian Theatre. He emerged as 'the man of theatre'; enriched the Indian drama and tradition of the Marathi Experimental Theatre through his contribution by presenting the social and cultural life in Maharashtra; the presentation has been strengthened by implementation of various narrative techniques. He is also known for experimentation and presentation of absurd situations in his plays. En.wikipedia.org defines absurdist philosophy as follows: *In absurdist philosophy, the Absurd arises out of the fundamental disharmony between the individual's search for meaning and the meaninglessness of the universe. As beings looking for meaning in a meaningless world, humans have three ways of resolving the dilemma.* (<https://en.wikipedia.org/wiki/Absurdism>)

The plays of Satish Alekar prominently belong to the school of Absurd Theatre; thus, forms the most effective presentation of absurdity. Alekar confessed the fact in his interview with Samik Bhandopadhyay. He says: *Excelling in depicting absurdities of life, mingling black humour and satire, Satish Alekar has been acknowledged as a major force in the Indian theatre.* (Alekar 410) In *Mickey ani Memsahib*, Alekar incorporates elements such as colloquialisms, traditional Maharashtrian performance practices, black humour, and devices from the theatre of the absurd with the purpose to create a devious feeling of reality. The plot, structure and characterization resembles the playwrights of the Absurd Theatre such as Samuel Beckett, Harold Pinter, Tom Stoppard and others.

Mickey ani Memsahib (1973) is identified as a surreal play about an Amazonian woman who controls her scientist husband physically and mentally, who in turn seeks his escape through his scientific experiments. The play is a unifying realism with absurd mode of expression shown in the strange relationship between the professor and his wife. Thus, unlike the plays of Absurd theatre, Satish Alekar developed his own style of the Absurd plays where he retains relevant link with the tradition and establishes association with the modern society. He has brought together several sequences in *Mickey and the Memsahib* in order to bring out the stream of consciousness of the protagonist undergoing mental and physical conflicts in his relationship with his wife. Though disconnected in thought and feeling depicting absurd situations, Alekar makes readers delve deep into various areas in a suppressed self.

The play explores the meaninglessness and element of absurdity when the scene of the play shifts to slides illustrating molecular biology on a cyclorama when *Memsahib* is seen delivering a lecture to an imaginary class. The Professor enters and engages his class of students; however, the class is interrupted by the sweeper asking him to move out for a few minutes so that he could get class cleaned. In spite of the Professor orders the sweeper stays back and the professor learns that he had been instructed by the *Memsahib* to get class cleaned. The dramatist skillfully portrays and probes into the conflicting situation in

their relationship. He is being consumed by a henpecking wife. She is like the cancerous growth in his life which he is unable to terminate for a healthy life. His class is intercepted by *Memsahib* and the Professor gets panic due to laughter and chattering of students who keep clapping and jeering whenever one of them speaks. The dialogue follows as:

PRO: Carcinogenic agents act at various stages. (*His students clap*).

MEM: Strictly speaking X-ray crystallographic technique is not as difficult as it seems to be.

The principle behind it is very simple. (*The students in the Memsahib's class clap*).

(Alekar 369)

Dramatist has introduced drumbeat sound at background during the comical lecture continues which audience hears instead of their voice. It is followed by the Professor's complaint to the Vice-Chancellor over phone about misbehaviour of *Memsahib* who is the centre of all disturbances demanding inquiry.

In the further scene, it shifts to the Professor back to home on the University campus and inquiry call from that man about the inmates in the house. He learns from the Professor about him and his mouse Mickey as inmates. To pacify surprise of the man, the professor introduces himself as a molecular biologist, engaged in his scientific experiments. About curiosity of the man a huge tank in his house, the Professor questions him and gives him awareness that it is none of his business to know the reason. He retorts: "*Why? Why? Why ask me all these questions? What concern am I of yours? I'll look after my own affairs. Ask about my department, about my experiment with Mickey, about theory, about practical... but it doesn't fill my tank*"

(Alekar 375)

In one of the dream sequences, the professor goes into a subconscious episode in which he had interacted with a stranger. He has a sudden imagination that Gulavani came to meet him. However, Gulavani was with him all the while sitting in the neighbour's lawn. It indicates the Professor's total mental wreck. The element of absurdism is clear in the conversation continues in an absurd manner as the Professor speaking of gardening when Gulavani requests for his corrected rough draft. Over the situations, The Professor continues to be in a state of subconscious thoughts. His daily task of filling water tank and memories of Mickey are a part of subconsciousness. The events and happenings that the Professor performing a prayer; appearance of *Memsahib* in her transparent nightgown with a spear in her hand; the Professor and Gulavani's singing invocatory hymn to goddess Durga; *Memsahib*'s arrival with a small box in her hand; Gulavani's perceiving it as a miracle and assistance to pooja; realization of an empty box and the Professor's subconscious prattles thinking that his Mickey has grown big in the person of Gulavani. Awaiting for his thesis papers, Gulavani is mystified to observe the Professor in a frenzy dancing around him and his gazes as his blown up Mickey. The Professor is completely absorbed in himself; attempts to inject Gulavani and dreams that *Memsahib* would fetch water. All these incidences are full of absurdity.

The title of the drama *Mickey and the Memsahib* also absorbs attention towards the central concern of experiments by the Professor. His experiments on Mickey are being carried out with a great ambitious plan of making breakthrough in Molecular Biology and even aims at the Nobel Prize. However, his wife wrecks all his plans and turns out to be an antagonist and she made him to be a slave in her hands, a victim of her caprice. Rather than her involvement in his experiment, she turns the Professor helpless and is torn between the mouse and the *Memsahib*. Lost identity of a man is a total break down in his roles as husband and Professor. Instead of being a husband, he is made a mere servant figure a total reversal of roles. Having no control over his wife who was once his Ph. D. Scholar, the professor, has lost the focus of his scientific life of experiments and intellectual pursuits, falling a prey to her sensual charms. Eventually his experiments with Mickey are destroyed by the wife who kills the mouse to end his experiments to possess him fully as her man. The dramatist remains many question unanswered.

Satish Alekar presents the absurdity of modern human condition and the humanity's loss of

religious, philosophical, or cultural roots. The individual is essentially isolated and alone. In case of the Professor, he is isolated in his marital life as well as his ambition too. It has led to his fractured self forgetting a role he was expected to play and actually he was compelled to play. It presents the existential viewpoint of man shown him lonely, confused and often anguished in a bewildering universe in isolated and fragmented form. Prof. AJ Sebastian rightly points out: 'The play probes into the evil machinations of the Memsahib and could be assessed in the absurd theatre tradition with its atmosphere of nervous tension, coupled with comical situations. The absurdists believe that reality is meaningless and senseless.' (Sebastian 2015)

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