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

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PHONOLOGICAL AND PHONETIC REPRESENTATION OF FOCUS PROSODY IN YEMENI ARABIC - *Dr. Mohammed Damom*; RECENT CRITICAL DEBATES ON ACTION RESEARCH - *Dr. Shaikh Haroon M., & Mr. Hussein Ahmed Rajhy*; TEACHING ENGLISH VIA LITERATURE - *Dr. G. Somasundaram*; THE POSTCOLONIAL WRITERS ENDEAVOR TO CREATE A NATIONAL REALIZATION: WITH SPECIAL REFERENCE TO SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN* - *Abhibunnisha Begum*; *ERZOG: THE GLORIFICATION OF SELF* - *Mr. Basavaraj Dalawai*; TRACING THE VICTIMS OF POST-TRAUMATIC STRESS DISORDER IN TONI MORRISON: *HOME*- *Madeswaran R. & Dr. S. Subbiah*; *HENDERSON THE RAIN KING: AN UNDERSTANDING* - *Mr Basavaraj Dalawai*; THE FICTIONAL CHARACTERISTICS IN MAYA ANGELOU'S *I KNOW WHY THE CAGED BIRD SINGS* - *Dr. M. Shamuna Jerrin Araselvi*; ALIENATED SELF: A STUDY OF UPAMANYU CHATTERJEE'S *ENGLISH, AUGUST: AN INDIAN STORY* - *Raghunath Rao. Y, & Dr. Parvathi.V*; CULTURAL DILEMMAS, DISLOCATION AND CHANGING IDENTITIES, IN JHUMPALAHIRI'S NOVEL *THE NAMESAKE* - *Mangala Mary. M.*; THE IMEGE OF NEW WOMEN IN SHOBHA DE'S NOVEL *SOCIALITE EVENINGS* - *K. Panchatcharam*; THE ROLE OF FATE AND CHANCE IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS* - *Mrs. S. Amala & Dr. G. Somasundaram*; ETHNICITY AND IDENTITY OF IMMIGRANTS IN MEENA ALEXANDER'S MANHATTEN MUSIC AND NAMPALLY ROAD - *Dr. Vivek Mirgane & Miss Patil Manisha Sarjerao*; PORTRAYAL OF CULTURE IN T.S.ELIOT'S *THE ELDERSTATESMAN* - *Chandrashekhar. S. & Dr. S.Venkateswaran*; PRETERNATURAL ELOQUENCE OF HERO – VILLAIN MACBETH; *Shweta Chaudhary*; DRAMATIC JUGGLING OF EMOTIONS IN SHAKESPEAREAN SONNETS - *Shweta Chaudhary*; REFLECTIONS ON THE VALUES OF LIFE AND THE AVERSION FOR WAR IN THE SHORT STORIES OF WILLIAM SAROYAN - *Manjunath Hiremath*.

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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
CHARM OF SCIENCE FICTION

Manee Hanash, University of Aden, Yemen

In the second half of the last century, writers became pretty obsessed with writing works on science fiction. Literature today has to be in conformity with the developing rising imagination of modern man's way of thinking. There's a major move in terms of the futuristic predictions. Man is looking into the future with a melancholic and bleak vision. But this does not necessarily mean that he's pessimistic. He is making hopes that the fog that is on him will be lifted up. This will lead him to make his way through to reach the most predicted portrayals of future. So writers of science fiction tend to portrait a picture of their savior who presumably possesses the ultimate supreme power. Anyway, he is expected to come and save this world and also bring salvation to the humanity.

Under the threat of the impending danger of human extinction, people became more cautious. In the hypothetical world, we find literary works naturally subjected to the traits of futurism. A writer could create his world in a distant place into the future maybe in the year 2300, or he can go all the way up to 1000 years into the future. He then, would have to adjust the setting of his story to match the new creation of his catastrophically injured characters. The writer will create a new small society of people to replace the exterminated ones who came under the apocalyptic catastrophe.

The major threat to human race here could be an annihilation caused by nature agitation or astronomical disturbance. Pandemic, apocalyptic snow, meteor, famine, post-holocaust winter, alien invasion and deliberate killing, etc., are themes of writers' concern to depict the collapse of civilization and human extinction.

The Last Man (1826) and *Frankenstein* (1818) by Mary Shelley are two Sci. Fi. novels that speak about the collapse of civilizations and horror fiction. And then more novels started to be released out afterwards. A great prospective change was added to the accumulation of traditions of literature. A new prospective of futuristic view was made to keep pace with the contemporaneous technology of science. So in this respect, I wanted to capture the imagination of the students in the University of Aden and other ones if possible, to the genre of science fiction that is unfortunately not available in their academic syllabus. Hopefully, my article could reach further readers. So the scope of this article is to shed light on this genre of literature.

Today, there is a tendency towards the most fascinating movies of apocalyptic and post-apocalyptic world. These movies are like Hunger Games or The Walking Dead and other different zambi movies. Writers have a huge fascination to picture the world after it is depopulated due to a catastrophic event that hit the world and eradicated the inhabitants. This could be an insane portrayal for those who failed to understand science fiction. But in my opinion, I think that's where we are heading.

I will try to dive deep into this topic in future articles, and I will break down some of the issues of the mysterious future and the chance of surviving in a dystopian collapsed cultures that writers pushing their readers towards.

Scared from the unknown gloomy future, writers precede the current situation and release their imagination into the future. They paint a picturesque image of fight with the future enemy before it even exists. They show their characters desperately surrendered for the coming decisive war which they believe it will certainly come. It could also unexpectedly happen. The war would possibly annihilate the population of the world. So it's going to be their final war. The problem here is that the apocalypse that they have to come under is superior and subjecting to their way of defense. The fore-mentioned themes of

science fiction are the same powers that man has to face.

To be more specific, I would also say that the whole plot of the novel centers on the survival of the remaining people rather than the event of the apocalypse. Survival in this planet is man's permanent goal to achieve. Man refuses to die. He fights for his existence and remains steadfast in challenge with nature's super powers. Hence, writers of this literature are always mind-occupied with thoughts of educating their readers to keep up their entity and rebuild life even in the absence of modern culture and potential supplies.

Survivors have to rebuild their ruined world after it's demolished on a large scale. They will have to depend on the scraps of the previous civilization and find fresh water and stocks to begin a new life. The supplies must be scattered here and there. It is also pretty important to get united and help one another and work as one team or one community, because those who escaped the catastrophic apocalypse are scattered in small pockets of isolated territories. So they have only one goal that is to observe human race from extinction.

Eventually, I would love to mention that science fiction is not only manifested in the western works of fiction, it has its peculiarities in the Arab and western literature. Nihad Shireef is the pioneer of the Arab science fiction. He refers to Abbas Ibn Farnas 810-826 who was originally from Libya and was born in Al-Andalus what is known today as Spain which was under Islamic-Arab Dominance 711-732. He was the first man to adopt the idea of flying. Then the idea of the possibility of flying found its way down to the following ages. Also, I should not forget to mention the Wind Carpet or the Magic Carpet of Aladdin in 'One Thousand and One Nights' (Alif Laila Wallilah). In addition, 'Aladdin and his Genie of Lamp', was an Arab transcript of stories. These stories have been originated from Middle East, Hindu, Egyptian, Persian, and Iraqi folklore but were collected in the Golden Islamic Age. So that was a clear proof that the Arab and the western civilizations were the first to go into the future and release their thoughts of imagination. However, with the new technology, science fiction was created up to the previous accumulative fiction of imagination. But it was only recently that that type of traditional literature was applied to writing in novels and advanced in the way of science fiction.

02

AN ADEQUATE DEFINITION OF PEACE IN ADA AHARONI'S QUEST FOR CONFLICT RESOLUTION

Dr. S. Venkateswaran, Professor, RIESI, Jnanabharathi, Bangalore

*Prof. Esther Prasanakumar, Principal, Bishop Cotton Women's Christian College,
Bangalore, Research Scholar, Bharathiyar University, Coimbatore*

Abstract:

From time immemorial, Peace in the sense of peace between nations and peace within societies has been exclusively based on the inter play between justice and force, a relationship which is at once conflictual and consensual. History shows that peace has been and continues to be primarily an affair of state and of states.

In our time however the nature of war has changed and most often it is no longer waged between states but within their borders. Conflicts within states have become so wide spread that warfare has never been so rife and in many cases so unnoticed as it is today. Furthermore violence exists in all our societies in one form or another even if it does not necessarily erupt into armed confrontation. Societies torn to the point of disintegration by civil war or violence are societies whose regulatory mechanisms which exist to settle conflicts are warped or paralysed; they have degraded into ineffectual existence. Some believe that this gloomy analysis heralds a future in which war and violence will inevitably prevail. This is where Ada Aharoni seeks to promote extensive research.

Key words: *Peace, bridges, conflict, harmonious relationship, war, culture, love.*

Introduction

Ada Aharoni is an Israeli writer, poet and lecturer at the Haifa university in Tel Aviv, Israel. She has won international acclaim and published twenty six books both in Hebrew and English which has been translated into many languages. She falls in line with the other Israeli writers and exposes the confessional mode of writing fiction. She believes that culture and literature act as healing agents to the war prone global village. She reflects on the themes of Peace and conflict resolution in most of her works. She was awarded Ph d on Saul Bellow's Introspective fiction and she is also the founder and editor of the literary magazine Galim Waves (1987-1997) and the electronic journals "Pave Peace".

Ada Aharoni's book titled *From the Nile to the Jordan* 1994 is a story about a tragic event that led to the forced departure of Jews from Egypt in the 1940's, 50's, and 60s. It depicts a young idealist Jewish woman who grew up in Egypt and saw her life transformed from one of comfort and culture to one of fear and tragedy. These events are documented as a Second Exodus for the family and friends of Inbar, the heroine who takes the journey to Paris and to Israel. She starts a new life, regains hope and meets with her long lost love, Raoul another Egyptian Jew who was jailed by the Egyptian authorities. The story courageously takes on many difficult emotional and historical issues from the perspective of young men and women growing up in Egypt. Ada Aharoni's unique feature in this story is highlighted when she empowers the heroine, Inbar with her eternal optimism and hope for the future where she dreams of a future without war and violence between Arabs and the Jews.

According to Albert Einstein "peace is not merely the absence of war but the presence of justice, of law, of order, - in short, of Government." Promoting social justice and freedom by democratic means requires selfless concern at all levels at the personal level a brotherly love and at the international level less

narrow national self-interest. It is a call to mankind to live in a world where war has been made impossible by a new community and as part of one family.

The quest for conflict resolution moves on where we teach peace and not just about Peace. Ada Aharoni shares her wisdom and the experience of the unspeakable horrors of the holocaust during the Nazi infested time. Ada Aharoni believes that we have the creativity and power to change both ourselves and the World. It introduces us to a radical new way of realizing the latent possibility of our potential influence to abolish and outlaw the concept and practice of warfare. Ada Aharoni firmly believes that we should in our capacity try every method in bridging our differences in harmonious and constructive way. She says "Of course one will need the basic values and to build up on; they are the love of life and human beings the ability to change oneself from a crawling creature bent down by rancour to a convivial one with open wings flying freely, high in the skies." Quality like frustration, anger, hatred and the feeling of helplessness can imprison us much more than iron chains and barbed windows.

Peace Studies of Ada Aharoni:

Ada Aharoni has been called as Israel's 'Poet of Peace'. The theme of peace is the silver thread which underlines some of her most beautiful and moving poems. In 'Sapling of Peace' written on the occasion of Geneva Convention (17th December, 1973), she joyfully welcomes the promise she sees in the sprouting of 'tiny green leaves/with amazing patterns/of kaleidoscopic dew drops of peace.' In one of her best pieces "To a Captain in Sinai", written during the Yom Kippur War, she ends with a heartfelt earnest prayer;

Before the night dies again
On my lips,
Flash a sign from the desert
My love,
Make a sign of life
So that I can live,
Ending howls in sound
Of Peace.

"To read Ada Aharoni's poems is to be introduced into the very heart of the experience of living, loving and fearing, in modern Israel through the intimate and fresh perceptions of one of its most sensitive minds"
Barbara Noel Scott.

Ada Aharoni laments the death of Yitzhak Rabin in her poem:

"Birth Pangs of Peace".
In this cursed, cursed war
In which you fell
A new phoenix is born
Breath taking in its beauty,
Lovingly nursed
By millions of tears and songs of children.

New born shalom will
Spread its multi-coloured wings
In the heart of Middle Eastern
Golden sun shine and fly high.
High above the birth pangs of the sky

The suggested innovative peace culture system, to counteract violence, war, terrorism and the phenomenon of suicide bombers, would replace the culture of violence rampant in many places around the world, and would shed new lights and point out new directions. It is suggested that it would consist of, among other various factors and elements: The foundation and organization of a wide, powerful and resourceful "Peace Media and Telecommunications Network," that would function nationally and globally, to support the regional and global culture of peace system. A Peace Satellite, Television and Radio, in the Middle East, for example, could help to counteract the hatred, terrorism and suicide bombers, rampant in the region.

The peace culture system assisted by the peace media network, would research, develop and promote not only governmental and political science research, but also basic and thorough research of culture, communications, literature and the arts, in the pursuit of peace.

"Peace studies," and "peace culture education," should be introduced as a required subject at all levels of education: kinder gardens, schools, colleges, and universities, just as for instance, the teaching of science or mathematics. The new "Peace Satellite and Television Network," would help cover and spread the teaching of peace culture at all levels, including adult education, through popular open wavelength and online universities, and also, encourage entertainment based on peace literature, drama, poetry, and various arts.

It would cover, encourage and promote the establishment of a wide network of peace museums, as for instance they have in Japan, where more than sixty peace museums have already been established. These museums should be organized as a functional platform for the presentation of peace art with lively peace activities, and cultural presentations of drama, films, videos, both for school children, students, and adults.

According to Ada Aharoni, it would present and promote the peace research, projects and works of the UN, UNESCO, and various peace culture NGO's, such as IPRA: The International Peace Research Association, and establish global and regional "Multicultural Peace Culture Research Institutes and Centers", which should be substantially funded, if possible, at least as war research institutes.

The foundation of a global interconnected "Peace Internet Network," could render available: programs for peace, websites, lists and discussion groups, that could diffuse national and global peace developments and information about the work of NGO's for peace, and peace research, nationally and globally.

The Roman saying: "*If you want peace prepare for war,*" should be replaced today by: "*If you want peace prepare for peace.*" The new pluralistic peace culture system delineated above, could spread into various new directions, and it could generate a climate of peace, that would have a preventive influence on terrorism and the phenomenon of suicide bombers, as well as on impending danger of conflicts and wars.

Humankind is at the beginning of our third millennium, and should be able to self-organize politically, culturally, ethically and legally, in such a way that it can generate the banishing of conflicts, wars, terror, and mass destructions seeds for true peace should be duly planted, to give a fair chance for the many voices and cultures of the earth in order that their yearning and global sustainability and peace to be heard. The foundations of peace be built but in our daily life, through willingness to listen and talk things through with others on equal terms within the frame work of a caring society. This approach required more than good intentions or the occasional act of generosity. The capacity to talk and listen to others and be receptive to the needs can pave the way to peace through an acceptance of a shared responsibility towards other people as well as towards ourselves. The main spring of the culture of peace is making common cause with others in peace building projects in everyday life, in whatever area of society that we may be involved.

This is a way that Ada Aharoni seems to answer the questions of conflicts of all kinds through her vibrant and forceful writing. Her answer is certain to have a universal appeal and relevance in the process

of human evolution.

Conclusion:

Ada Aharoni believes that the key lies within us to resolve the conflicts by bridging the differences in a harmonious and constructive way, finding a common ground in a conflicting situation. Living on good terms with one's neighbours and entourage is an art and a technique which can be taught, learned and developed. Each person can help to build a culture of peace and non-violence by living in each moment, joyfully and thankfully with the deep consciousness of the sacredness of our own lives and the lives of all beings and creation.

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THE COLONIAL ENCOUNTER IN VALERIE FITZGERALD'S *ZEMINDAR*

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The conquest of this land by the British marked the beginning of a new era in the annals of the history of India. The colonial rule that began in the 17th century continued for nearly 300 years until the exit of the British after the Second World War. Scholars have dealt extensively with the varied dimensions of this encounter between the East and the West.

The revival of interest in the colonial literature has also brought into focus many Anglo Indian writers like Rudyard Kipling, E.M. Forster, George Orwell, Meadows Taylor, Flora Annie Steel, John Masters and Valerie Fitzgerald. Their works reveal the strange kind of love-hate relationship that existed between the ruler and the ruled. It has been variously described as the “Prospero-Caliban relationship”, the “Master-servant relationship” or the “White Man's Burden”. Post-colonial writers like Edward Said and Gayatri Spivak try to expose the hidden mask of hegemony in the literature of the Raj period. But the imperialistic attitude does not necessarily reflect domination or superiority. Many Anglo-Indian works show us how difficult it is to grasp the imperial psyche. The imperialistic attitude in literature involves the love-hate, accept-reject kind of relationship. This paper attempts to observe this relationship through a close study of Valerie Fitzgerald's *Zemindar*. *Zemindar* is set in India during the Sepoy Rebellion of 1850. Laura Hewitt accompanies her newly married cousin Emily Flood and Emily's husband Charles to the exotic sub-continent for a visit to Charles' half-brother Oliver Erskine. Emily is passionately interested in the many cultures of India and frustrated by the attempts of her countrymen to restrict her explorations. When Emily first meets Oliver she says that she has seen some of the country but that is not what she would like to see. Then, in reply to Oliver's question about what she wants to see, she says,

Indian India, if I can put it like that. And the people themselves. I'd like to know more of them than we can do, living in cantonments and big towns. I'd like to see how they live, know what they believe in and think about; I'd like to be able to read their literature; learn about their history; look at their art; hear their music. Understand them, I suppose... I know that my naivete is past believing. I know enough of things out here now to understand that I have small chance of coming closer to the country than we have done. As it is, I am even laughed at for my Urdu lessons; yet if I were to spend a year in France and neglect the chance to learn the language, my friends would think me criminally negligent, would they not? (Fitzgerald 139)

On another occasion, when Emily and Oliver go for a ride, they come across a little procession of children carrying garlands and bouquets of the yellow 'basant' flower.

Two or three had small drums on strings around their necks, others played on bamboo flutes and the rest tapped short wooden staves together in time to the drums. They were singing and dancing as they came. (Fitzgerald 227).

Emily exclaims, “What a pretty sight!” and asks Oliver what they are doing. Oliver replies, They are going to visit the shrine of some favourite village deity here in the Grove, and lay their flowers and other offerings at the foot of the peepul tree he inhabits. They couldn't have timed it better, could they? That's another little bit of the “real India” that I am glad you have seen. Those children are bred to dirt, disease and grinding poverty but, as you see, India has gifts for everyone who will take them. We like to consider their beliefs mere ignorant superstition, but those beliefs are enough to produce music, laughter and respite from

the fields on a day like this, and what god can do more? ...They will make the most of their day... Then tomorrow they will put away their yellow finery, sweep their court yards clean of dead flowers and return again to the intractable fields and their pinched bellies. But they always have another holy day to look forward to. (Fitzgerald 227-228)

The tragic incidents that Emily sees around her, like the sight of a leper, put out to die by his family, make her reflect on the monstrous and manifest injustices of fate.

In literature, "Imperialism" refers to the imposition of the colonizer's culture on the colonized. However, Valerie Fitzgerald's *Zemindar* unfolds an Englishman's attempt to adapt to the culture of the natives and sympathize with their understanding of things. So when they come across an instance of "suttee", Oliver tells Emily,

A widow who is "suttee" is assured of a better life in her next incarnation, and when you know something of their lives here, you'll sympathize with the lengths they'll go to improve their lot in the next. (Fitzgerald 238)

Oliver condemns "suttee" as an evil but he also tries to see their point of view.

For them "suttee" is no barbarous ritual of senseless cruelty....It is a religious function, solemn, holy, admirable, sanctioned by centuries of usage. And, let's not forget, often necessary economically! (Fitzgerald 238)

Emily is filled with an "overwhelming repugnance for India and everything Indian" because she can neither understand it nor sympathize with it. When the Sepoy Mutiny breaks out and takes terrifying forms, it disturbs not only the lives of English men in India like Oliver and Emily but also the atmosphere of the whole country. Thus Emily feels that

Hassanganj as an entity would be swept away, whatever its state when the rebellion was finally over. And it might be years...before peace returned to India. (Fitzgerald 640)

Living in India becomes something unimaginable to Emily after her frightening experiences during the mutiny. She asks Oliver whether he could forget all that he has been through.

After your horrible experiences of treachery and barbarity, how can you even contemplate living again amongst such people? (Fitzgerald 676)

Oliver replies,

They have not all been treacherous- or cruel- and I owe my life to "barbarians" like the leather worker who pulled me from the river...And talking of barbarity, I could tell you tales of the behavior of our own white-skinned, civilized...fellows that bear dishonourable comparison with any of the evil things done by the others...When did the colour of a man's skin ever control his virtue or lack of it? There have been things done here, in the name of British justice, of course, that are as foul and as vicious in intent as anything those men out there have done to us in the name of their freedom...their right to live in their own way...We have done similar things, will continue to do them, without the excuse of fanaticism or hysteria... (Fitzgerald 676)

The novel unravels a new dimension of the colonial encounter. It questions our notions of the civilized and the uncivilized, the superior and the inferior. Many Englishmen who lived in India for years grew sympathetic towards the natives and resented the oppressive treatment by the imperialists in the name of 'civilization'. They were filled with a sense of awe for the traditions, customs and thoughts of the natives on the various aspects of human life. It enabled them to understand life differently and adopt a more

philosophical outlook. Thus, women Anglo Indian writers like Valerie Fitzgerald look at 'imperialism' from a totally different perspective.

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VIKRAM SETH'S *AN EQUAL MUSIC*: A THEMATIC STUDY

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Vikram Seth's new novel *An Equal Music* is unlike his *A Suitable Boy* in many ways. *An Equal Music* offers a challenging reading experience. It may be read in terms of fictional traditions of modernism or postmodernism. *An Equal Music* delights and moves us differently. In contrast to the epic dimensions and density of the earlier work, the textual world of *An Equal Music* is fragmentary, allusive and romantic. Shirley Chew appropriately points out raags and ghazals are replaced by a repertoire of Western music; the nineteenth century realist novel gives way to a modernist work; and out of the glare public and national events, the focus is on ordinary lives and their silent heart breaks. Alvin Toffler has described the modern man as the new nomad who is least interested in rooting himself anywhere. Seth seems to concur with Neil Compton's views on the new literary situation of deregionalized writers.

For the past two centuries, the creative focus of literary culture seems to have been shifting away from the centre towards the margins. In English literature, the eighteenth century masters-Fielding, Pope, Johnson -were probably the last robust expressions of cultural, social and psychological centrality, and each of them maintained at best a perilous balance. Since their time, there has been wholesale literary emigration-both geographical and psychological. The great writers of the early twentieth century- Yeats, Conrad, Joyce, Lawrence, Eliot-were all marginal men living with varying degrees of unease in a no man's land between conflicting culture, and the most interesting writers of the Sixties - Beckett, Baldwin, Nabokov, Bellow for instance were almost arrogantly so. Everyman now over thirty was born into a cultural situation dramatically different from that in which he lives today. The technological evolution has decreed that we are all marginal now.

In her essay *Inside the Outsider*, Meenakshi Mukherjee says: Today it is not at all rare to find a writer for whom the multicultural situation is not only a subject matter but a mode of perception as well. As one of a new generation of Indian writers who have chosen to settle in the west and write in the English language. Seth is in the company of writers such as Salman Rushdie, Amitav Ghosh, Rohinton Mistry and Bharati Mukherjee but unlike them, Seth does not concentrate on immigrant's experiences. He endeavours in the realm at personal relationships, their intricacies and nuances. He even tries to work out as to how music can form the theme of a novel and connects not only individuals but also their souls. Seth also works out a creative definition of 'Life' in his recent novel *An Equal Music* and seems to agree with Leavis's viewpoint in this regard: 'Life,' It may be commented, is a large word. Certainly it is a word we can't do without and unquestionably an importance is of a nature that makes it obviously futile to try to define abstractly, by way of precision the force of value it has and i have just used it. We feel the futility the more intensely in that.'

Like *A Suitable Boy*, *An Equal Music*, too, reflects Seth's understanding of life, not in slices but in totality, it is contemporary reality and is optimistic about present state of affairs. Unlike his contemporary counterparts who have experienced the total collapse of a shared background of values, Seth portrays positive attitude towards life. He values relations, feelings and traditional art of music. Though for his contemporaries, expatriation has been a fashionable theme, for him it is a resource material that transcends all geographical and psychological boundaries and can look at human endeavour for peaceful coexistence. He sustains his hope of assimilation through *An Equal Music*. He at times becomes allegorical, symbolic,

cerebral obscure and abstract. His characters become recondite, his situations abstract and contrived, his language obscure and private.

Vikram Seth is asked, 'Do you see yourself as an Indian or American or a Commonwealth writer and as a poet or novelist.' He has replied that he sees himself as an Indian and primarily as poet. 'But if tomorrow I were inspired to write a quintet of proseplays set in Iceland i would let neither image of myself stand in the way.' One of the two sustained themes in Vikram Seth's *An Equal Music* does indeed involve a quintet except that it is Schubert's quintet the *Trout*.

An Equal Music shuffles its narrative between England, Austria and Vienna, told from the point of view of Michael Holmes. The narrative consists, in part, of the activities of a Venice-inspired, London-based string quartet the Maggiore; its rehearsals, performances, concert tours, private squabbles, arguments about music and shared enthusiasm. Music in the novel becomes more of a device through which Michael 'frees himself' or so to say liberates himself. He gives an interesting account on musical topics, talks about an interactive tradition among the composers like Haydn, Mozart and Beethoven and Bach's *Art of Fugue*. Perhaps, this is the reason he remarks: "I release myself into the spirit of the quartet... I mute my will, I free myself." It is also an instigator of self-doubt and fear and panic-attacks resulting in spells of paralysis. Michael also confronts turbid anxieties. It is gradually revealed that they are connected with his experiences as a music student at Vienna. He also has difficult relationship with his father, and also with his music teacher, Carl Kail, and his love for Julia the woman he left behind when provoked by Kalls inflexible attitudes, he chose to abandon his studies. For ten years Michael lived with burden of loss. Now he finds that Julia is once more in London and when she seeks him after the Wigmore Hall concert their renewed intimacy encourages him to feel: "I can recreate the past, that any wrong turn can be righted." In a recent interview, Seth justifies his creation of Michael as violinist: "a violin has no frets and it is nothing but a miracle to be able to produce music from it." Michael feels fresh blood replenishing him with the advent of Julia. Here, an interesting parallel can be drawn between Byron's Don Juan and Seth's Michael, Like Michael, Don Juan abandoned his first love and like Michael's Julia writes a distraught letter. But unlike Byron's Julia, Seth's is a pianist, a wife and a mother; she is also becoming increasingly deaf. She also accompanies with Maggiore to perform Schubert's 'Trout' quintet to Vienna and then to Venice. These haunted cities are full of the ghosts of the past and reminders of present responsibilities. Earlier in the novel Michael contemplates on contemporary existential dilemma:

'In dark outside, and we are exhausted as much with one another's temperaments as with the music. But ours is an odd quadripartite marriage with six relationships, any of which at one given time, could be cordial, neutral or strained. The audiences who listen to us cannot imagine how earnest, how petulant, how accommodating, how willful is our quest for something beyond ourselves that we imagine with our separate spirits but are compelled to embody together. Where is the harmony of spirit in all this; let alone sublimity? How are such mechanics; such stops and starts; such facile irreverence transmuted, in spite of our bickering selves, into musical gold? And yet often enough it is from such trivial beginnings that we arrive at an understanding of a work that seems to us both true and original and an expression of it which displaces from our minds and perhaps, at least for a while; from the minds of those 'who hear us-any versions, however *true*, however original played by other hands. (EM 14) Michael's life has very little room for anything else other than music. He seems to share his fascination for music with Seth, his creator. Michael teaches music to Virginia, who confesses her love to him but in reality, does not leave any impression on his consciousness as Julia does. On the other hand, Michael-Julia relationship has intense emotional density. Michael relates it thus, 'it is a tangled web that I'm weaving. If I have survived ten years of absence and vacant regret, why are three days so unbearable' (EM 125) initially their intimacy has Platonic dimensions but later it becomes difficult for them to resist their physical urges and intuitive desires.

The sun falls on our bodies. She does not want the blind dream. I run my hands through her hair, so

much longer than it used to be. We make love not with tenderness but with ecstasy born of starvation-yet in her I sense a tension drop away. She does not want me to speak nor does she speak herself. . . My thoughts are perplexed with many things. . . I know there are things that disturb me, that I cannot reconcile but I cannot even put my finger on them. But just the thought of what has happened burns through this light, unsettled mists. (EM 137-38)

Memory and desire, return and flight, form the major motifs developed and sustained through the novel. Another sustained theme is the chamber music, its audience, the passions of its players, the heavy cost of its instruments and so on. In her letter to Michael, Julia confesses.

Music is a language... where one improves one's skills with tune and effort... As for making music, since I do play chamber music still, I have learned to judge from the bow, the fingers, the change of posture...I do want to share my life and my music with you...I don't see how our love can reach any rest of full expression...I can't live two lives. I am afraid of hurting every one, all of us. I don't know how to proceed-or even retreat. (EM 152-54)

Michael is unable to read the message between the lines. He replies in emotional frenzy, not ready to accept her polite denial to continue their relationship, which is nothing but adultery and sin. He breaks up with Virginia in order to retain his loyalties to India but soon grows skeptic about this relationship. He begins to think: 'What is it like for her? How can she sustain these visits to me while being wife and mother at home? Since she believes in trust, I see her pain, and yet I dare not probe for fear that it will spill that world into our own...Adultery and sin: ludicrously, there are no gentler worlds.'

Michael is a sensitizing youth, his training as a musician does not make him just a professional performer on the stage. He proves to be a good human being as far as his relations with India are concerned. Shobhana Bhattacharji, a reviewer, points out 'Chamber music is the perfect metaphor for the human relationship in this book. Unlike a symphony orchestra, a quartet does not have a conductor so that the musicians arrive at collective decisions about their playing.' It can be seen through one of their rehearsal sessions:

Every rehearsal of the Magi tore Quartet begins with a very plain, very slow three octave scale on all term instruments in Winton... No matter how fraught our lives have been over the last couple of days, no matter how abrasive our disputes about people or politics or how visceral our differences about what we are to play and how we are to play it. (EM 10)

The writer celebrates the music of the late eighteenth century and early nineteenth century. Bach died in 1750 and Schubert in 1828, Mozart preceded them and Beethoven died just one year before Schubert. The musical range does not step outside these limits. The author has fine knowledge of this music. The invocation of music as suggested in foregoing passages continues till the end of the novel,

As far as Michael's relations with his father are concerned, they do not contribute to the main plot of the novel, but they do contribute in psychic and emotional development of Michael in one way or the other. Michael often talks to his father on telephone. Their conversation lacks intimacy but yet they feel concerned for each other and are also aware of deep-seated loneliness in each other's lives. Michael visits his father's house to meet him and mourn the death of their cat Zsa-Zsa. The novel can also be analyzed on the postmodern dimensions of self that Seth tries to give to Michael. A parallel can be drawn between Seth's and Lyotard's point of view. At one place Lyotard observes: 'A self does not amount to much, but no self is an island; each exists in a fabric of relations that is now more complex and mobile than ever before.'

The self of Michael can be better understood in terms of a 'fable of relations' with Julia, Virginia, Piers, Helen, his father, his teacher Carl Kall and others. Though he is a node in a network, but in our postmodern condition, it is the relationship that is important and not the node as such. Lyotard's description of the postmodern condition is in fact a description of the network of our society and the manner in which it produces and reproduces knowledge. In other words, this network has become too complex for general description. All characteristics of a complex system can be found in *An Equal Music*. The argument for a

multiplicity is an acknowledgement of complexity:

Music, such music is a sufficient gift, why for happiness, why hope not to grieve? It is enough, it's to be blessed enough, to live from day to day and to hear such music-not too much, or the soul could not sustain it-from time to time (EM 380). Simplicity in melody is very necessary for all music to reach the heart or even greatly to delight the ear. Seth seems to have similar views, like James Beattie: 'A great part of our fashionable music seems intended rather to tickle and astonish the hearers, than to inspire them with any permanent emotions... simplicity makes music, as well as language intelligible and expressive...In music it is indispensable; for we are never pleased with that music which we cannot understand, or which seems to have no meaning.'

In other words, *An Equal Music* has both simplicity of music and intelligibility of its own. It is divided into eight parts and the linguistic variations in these parts further divided into sections, suggest movement and section in chamber music. Seth rewrites into his narrative the stylistic features, and variegated textures, textures of music and poetry in these great song cycles:

The plane trees and all bare, but their flaked bark is lit by a slanting light. The fountains at the end of the Long Water bay and sur rounded by mud a couple of weeks of a one playing again, snow drops are coming through and the odd croup here and there. The weeping willows have come to life again all lime green by the serpentine. (EM 256)

The prose is lyrical, imagistic and moving, at points with gathring intensity, towards the borders of collapse. There are several other instances of Seth's lyrical cinematic narrative:

The valley gets broader the clouds disappear. Everything is in bloom full candled chestnut trees, sole poppies unsheltered in the fields... Every so often like some exotic confer... and tender cakes, their skin fresh with the silken buff of suede, drink at the edge of broad stream. (EM 252)

The hero of the novel remains throughout an enigmatic figure. He was over sometime towards figures of authority, too impatient with Carl Kall as his friends imply, he lives a life of a musician struggling to make ends meet. In place of successive events of narrative, we have a succession of images that change from moment to moment across a variety of contents. On the other hand we have variegated moods and colour and tone which all in one way or the other contribute to the wealth of images and incidents in the novel. The incidents are drawn from everyday life on one hand and on the other from musical sources.

Giti Chandra traces two distinct movements in the novel- centripetal and centrifuging. She says: 'Intense and passionate, the landscape which the song cycles conjure up and inhabit us are locked in its own memories of solitariness and movement towards death...But there is another movement, another energy in *An Equal music*. Itself fragile-fleeing sounding contrapuntal, speaking across several simultaneous dimensions-it pulls together and it transports.'

There are occasions in the novel when Michael is not sure whether Julia still loves him. He suffers solitariness and memories of loss. And when she writes to her husband about her urge to be back home with him, Michael feels 'like a thief who has entered a house to find in it goods stolen from his own.' (EM 291)

The rest of the novel is a series of anticlimaxes. The two return to London. Julia goes back to her family and severs all relations with Michael who is left alone: 'The streets are full of noise. I sit in my next above the world. The wind flap against the panes, but apart from that there is nothing. I sit and let the sky darken. The sky is grey, the room is not yet cold. Let me sit in silence, let my head drop on my chest. Let me, abjuring hope, find peace.'

A long distance from the hectic musical world of London and other major European cities, there is another space which the novel turns to again and again, and some of its most tender and touching moments are linked to Michael's journeys back to the north. It is the landscape of the place which has emotional importance for Michael. His parents lived and died in Rochdale, his hometown, where he learned to play violin, then its decline and rise during 1950s and 1960s. His involvement with the place is also due to Mrs.

From by who wills him a prized violin with unspoken loyalties. Darryl Reaney, a contemporary philosopher in his music of the mind is of the view: "Ours is the age of make-believe, which sends substitute heroes on risk-free journeys into virtual realities. Yet the hero's journey is still there, as it has always been and as it always will be, even backing to those who have the courage to answer to its call. It is not the call to discovery in the old sense for on earth at least-except in matters of detail-the seas are all charted, the mountains are all climbed and the jungles are all conquered. The fronting now lies in the psyche, at the very point we have reached in our journey together. If they venture beyond this point they may voyage into the unmapped territory that lies beyond it which is the majesty of what they have not yet become.

Seth also acknowledges the crucial importance to the psychic journey which has manifestations in physical journey of his hero. *An Equal Music* concludes with India's concert at the Wigmore Hall. Michael goes to attend it, takes away with him the impregnable impression of the sound of music. There is something refreshing about the novel; it is the shift in locale and Indo-Anglian writing not writing about Indians. But the novel is full with musical majestic discoveries and revelations. Seth carries out the story line of *An Equal Music* with great lucidity, tact and decorum, it echoes the view that a novel is more a way of travelling than a point of arrival, more an invitation to wander than a secure niche, and more akin to the way a man enters and meanders through this world than to an assumed resting place in the afterlife.

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NOSTALGIC STRAIN IN AMITAV GHOSH'S *THE SHADOW LINES*

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The Shadow Lines is a highly innovative, complex and celebrated novel of Amitav Ghosh. It was published in 1988. It received the Prestigious Sahitya Academy Award in the following year. It is a story of a family of a people, of nations, of individuals with complex shadow lined psyches. It tells the story of the family and friends of the nameless narrator. Their past, present and future combine and melt together erasing any kind of line of demarcation. Such lines are present mainly in the shadows they cast.

The narrative delineates the relationship between the child narrator and the grandmother. She is an image of authority and control, when we first meet her in the novel. The form of the novel is really a carefully crafted structure. Both the narrator and the reader discover through this artistic form that the world is not a simple place that can be seen in an atlas. Though the solid lines, that divide the nations, may not be clearly visible, they are in fact an inexorable fact, as they lead to political aggression and violent bloodshed.

The shadow Lines interrogates complex themes like political conflict, national identity and cultural dislocation through the use of memory, nostalgia and multiple subjectivities. David Lodge in his essay "Novelist at the Crossroads" observes that the modern novelist is in a privileged position as he can avail of an astonishing variety of styles. The aesthetic pluralism of the times allows him to make use of "traditional as well as innovative styles, minimalism as well as excess, nostalgia as well as Prophecy". But it needs to be pointed out that each literary artist uses the same device in his own way. Thus, when Amitav Ghosh uses traditional realism he does not merely conform to it. But he brings a questioning attitude to such reality and looks at it a fresh from an entirely new perspective. This is how, he understands time and space as virtual entities in the context of racial violence. Similarly nostalgic strain in the text does not merely recreate the past. But it resides in memory now and forever.

Devoid of feelings, emotions and sentiments are the components of our affective life. Therefore, memory is perhaps more gratifying than disinterested kind of thinking. Literary artists, Poets and novelists have acknowledged the presence of emotive element in memory. The famous poet Shelley alludes to memory in these words in *Ode to Skylark*

We look before and after
And Pine for what is not
Our Sweetest Songs
With some pain are fraught.

The word 'Pain' here is indicative of the emotion accompanying memory. Similarly Ghosh made up of the narrator's memories relating to Tridib, the grandmother Thamma's memories relating to her old uncle Jethamoshai and their memories with their relatives and acquaintances.

When the narrator recalls hearing the sound of "feet pounding heavily after him", the grandma recalls the vital fact mentioned in the letter that was written by Mayadebi to the narrator's grandma.

Mayadebi wrote that she had not been able to visit their
old house yet...

The grandmother gasped with disappointment and nostalgia on seeing the courtyard of her ancestral house. Born in Dhaka and forced to migrate to Calcutta as a consequence of the bloodshed of the partition, Thamma feels that her sense of political identity that being an Indian Citizen is at odds with her nostalgic longing for her roots that lies outside the political and geographical boundaries of India in Dhaka. It is this psychic confusion that is comically rendered in her inability to adequately describe her trip to Dhaka. Though, she is going to Dhaka she says that she is coming to Dhaka. This is because; she views her journey to Dhaka as a home coming.

Thamma is a woman who experienced displacement and dispossession, struggle and fear and witnessed violence in those horrific days. But now she is sixty years old. She has ceased to be a person. As she is old and powerless now, her family members are kind to her. But they do not take her seriously. She is considered a whimsical old person who must be kept in good humour and sometimes scolded like an errant child. Returning late from a walk in the park, she is scolded by her impatient son. He considers it unsafe for her to be out in the dark. We are told that she accompanied her grandson when he went out to play cricket. There, in the park she would often meet other elderly people and they all talked about the past. Her son asks her what she and her friends talked about. Promptly she answers the past is what we talk about". The elderly people live in the past, because they value the good old days when they were young. They are unable to live in the present, because they are no longer young now and considered old and useless. The family is relieved that the old woman goes out and has found company:

She had become easier to cope with now that she was going out of the house regularly and meeting people of her own age group.

Sadly Thamma expresses her anguish "they are all dead the people in the past". In the house in Dhaka, four elderly persons namely Thamma's uncle aunt and her parents could not be made to forget the past.

A strange withdrawn creature sat staring out of the window a shrunken fragile little figure gazing out across the lake.

The words evoke pity and a sense of deep loss. The narrator feels frustrated at the disconnection with his Thamma. It is the 'head' that is affected. Soon her mind would wander off. There is something stirring in her head. She is unable to take care of her life. Her family does not even recognize the grandmother's anxiety associated with her visit to Dhaka at the invitation of the Shaheb and Mayadebi Chorus of voices cajoles and coaxes her to go to Dhaka. The voices are familiar and their intimacy tempts her. Her real objective to visit Dhaka is to bring back Jethamoshai. When her son suggests that "it will be a good holiday for her, It won't be for a holiday....If I go it will be for the sake of Jethamoshai. She is focused about the objective of her visit. It is a nostalgic strain which inspires her to bring the poor old man back. It is only the voice of her Sibling, Mayadebi, on a long distance call which finally dispels her doubts and anxieties and fills her with a vigour and determination. The moment she hears, he is a live, she is determined to somehow get him across.

There's only one worth-while thing left for me to do in my life, she announces. And that is to bring the old man home....

Now, there is no shadow Lines which divide her mind. The image of the old woman whose mind had 'cracked' is replaced by a caring person, one who is resolved to do her duty towards her old uncle. The house has sent her day dreaming about the old house. But she shakes herself out and pulls herself out of the morass of day dreams she has said that nostalgia is a weakness, a waste of time. It is everyone's duty to forget the past and look ahead and get on with building the future. But the elderly Time always refers to the past. It is only Khalil who is simple minded like a child himself. He extends him a love which keeps Jethamoshai alive. Their tender, endearing relationship is symbolic of the possibility of Hindu-Muslim amity in spite of the political divide. In his younger days, Jethamoshai would not have tolerated the shadow of a Muslim anywhere near him. Now he trusts no one, but Khalil.

The rescue mission turns tragic as Khalil, Jethamoshai and Tridib are killed by a frenzied mob. The

shadow of this tragedy casts a gloom on all the characters in the novel for the rest of their lives. Robi, who was always keen to know what 'trouble' means, now finds himself troubled. Tridib had gone on the trip to Dhaka merely because he wanted to be with May. May's visit to India was planned, not her trip to Dhaka.

The rescue mission takes place, after a chance acquaintance of Tha'mma had informed her that her uncle was alive and living in Dhaka. Again it is a nostalgic strain, the memories of Dhaka leads to an unexpressed sorrow, a silent pain and a suppressed sob.

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PATRIARCHY AND FEMININE STRIFE IN SELECT NOVELS OF MANJU KAPUR*F. Vincent Rajasekar, Ph. D. Research Scholar, Bharathiar University, Coimbatore**Dr. V. Nagarajan, Associate Professor and Head, P.G. Department and Research Centre in English, Alagappa Government Arts College, Karaikudi***Introduction:**

According to the traditional way of living in India, a woman must be subservient to her male counterpart in one way or the other all through her life. She must play the roles of sister, wife, mother and caregiver to make a man's life happy for him. When women wish to be themselves and begin to live for themselves this equation certainly changes. Women in India are not happy with the traditional way of living anymore. They do not want to live a confined life in their houses cooking and serving food, washing clothes and taking care of others. They want to explore new territories and realise their potential in all spheres of life. They are willing to step out of their comfort zone and take risks to make their lives entirely theirs.

In an interview, Kapur said "... one of the main preoccupations in all my books is ... at what cost to their personal lives do they (women) find some kind of fulfilment outside the home." (Kiran Nagarkar: 2006) Kapur presents a wide range of social issues from a feminine perspective. She probes in to the psyche of her women characters and shows how they balance their inner and societal selves to come up in their lives and realise their dreams. Geeta Phogat & Kiran Sikka point out that "... in Manju Kapur's novels women are shown to rise above their feminine roles and attempt to live their lives in their own terms and have power over themselves." (Geeta Phogat & Kiran Sikka: 2012) Kapur's novels show her unshakable conviction that higher education and economic independence can help women become independent and set them free. The present paper attempts to bring out the strife of Manju Kapur's women against the patriarchal norms which fetters them and make their lives miserable.

Manju Kapur's debut novel *Difficult Daughters* is broadly based on the life of the novelist's mother. It tells about the difficult existence of Virmati, the central character of the novel. Virmati is portrayed as a new woman who challenges the anti-woman practices of her times. She dares to break free from a traditional role as a wife and mother, and attempts to explore the possibilities available to her through education. She lives her life with dignity and she has a clear ambition in her life. In the process of coming up, she faces many challenges and even meets failures but her attempts to break free matters most. As Dr. B. R. Agarwal puts it, the novel raises the important question, "should women accept the position of inferiority assigned to them by society or seek personal and social growth through the assertion of their individuality?" Being a member of a joint family, Virmati struggles a lot to get education and secure a space for herself.

The novel presents the lives of three generations of women: Kasturi, Virmati and Ida. Their lives are characterized by significant personal as well as social changes. They represent the different periods of Indian history. Kasturi belongs to the pre-independent India. She is a victim of patriarchy and lives most of her life as a childbearing and rearing machine. Virmati belongs to the period during which India was struggling for its independence. She does not want to be like her mother. She fights against the suppressing attitude of her family and society. Ida, Virmati's daughter represents the contemporary woman. She uncovers the story of her mother and grandmother and does not want to live like them. She probes in to the past and narrates her mother's tale from the perspective of a daughter. Unlike her mother, Ida leads a fuller life but she undergoes painful experiences like her mother. Virmati represents the

collective plight of Indian womanhood and their struggle for a better life through education and better job opportunities.

Virmati is the daughter of a visionary father and a traditional mother. She is the eldest among ten brothers and sisters. Her mother Kasturi is portrayed as a weak woman whose only duty is to bring forth children. It becomes Virmati's duty to take care of her siblings and attend her sick mother. While her brothers look after the family's business, Virmati is actively prepared for her role as a wife and mother. She does not want to live like her mother Kasturi who failed to use her education for self-improvement and ended up as a traditional mother. She wishes to study, work and live independently like her cousin Sakuntala but her tedious household work does not allow her to do so.

Like other women of her times, she is asked to accept an arranged marriage. Her marriage is fixed but it is postponed due to a sudden death in the groom's family. When she pursues her degree, she falls in love with Harish, a married college professor. Harish had married an illiterate woman at a very tender age. He is a victim of child marriage. He had tried his best to educate his wife but had failed miserably. Ganga, Harish's wife is portrayed as a woman whose only duty is to look after the house, her husband and her child. Harish begins to love Virmati who is very passionate to pursue her higher studies. He seduces Virmati and persuades her to say no to her marriage. Harish writes her lots of love letters, meets her secretly and begins to exert complete control over her life.

Virmati reciprocates her professor's love without knowing its consequences on her life. The professor wishes to have Virmati as an intellectual surrogate. What begins as an intellectual relationship becomes a sexual affair soon. The professor begins to crave for Virmati and longs to be with her always. They also make love secretly. It is during this time that Virmati's marriage with Inderjit is arranged. Virmati is unable to express her feelings to her parents and to the professor. She runs away from her house to kill herself by jumping in to a canal. She is saved by a bus driver and conductor. She is brought back to her house by her grandfather and uncle. She is locked up in the storehouse and her sister Indumathi marries Inderjit. After her sister's marriage, Virmati insists that she wishes to study. She is sent to Lahore for her higher studies and her mother Kasturi accompanies her.

Virmati studies BT course in a reputed institution in Lahore. She is taken care of by her cousin Sakuntala and her roommate Swarnalata. Virmati considers both women as a source of inspiration in her life. Sakuntala had refused to marry and lives as a single woman. Swarnalata, a social activist works for the cause of the poor people. Harish learns that Virmati is in Lahore and arrives in Lahore to meet Virmati. They meet secretly and Virmati compels him to marry her. When he delays marriage, Virmati decides to avoid him and moves to Nahan, a small state located in the foothills of Himalayas. There she becomes the principal of a famous school. Harish follows her to Nahan and continues his love with her. This ruins Virmati's reputation and forces her to leave the school. She finally marries Harish and gets back to Amritsar to live with him.

Virmati life with Harish fails miserably as she has to share it with his first wife, Ganga. Harish refuses to leave his first wife. So Virmati is forced to live the life of an intruder in the professor's house; she is oppressed and humiliated by Ganga, the professor's first wife and his mother. They both accuse Virmati of spoiling the professor's normal life. Harish does not care about Virmati and fails to support her. Virmati is deprived of her identity and feels miserable in her life. She finds she should no longer stay with the professor. She wishes to study further and move ahead in her life. She applies for her M.Phil in philosophy. After completing her course, she gets pregnant. After her death, her daughter Ida continues the feminine struggle in a patriarchal society. Just like her mother, Ida also becomes a lonely woman after falling in to a relationship with a wrong man. She has no mother, no child and no identity of her own.

Kapur's novels are widely considered as heralding the appearance of new womanhood that fights patriarchy in all its forms. Her novel, *A Married Woman* deals with the story of a passionate woman and presents it against the background of a turbulent communal crisis. This time, the novelist focuses her

attention on the problematic positioning of Indian womanhood and portrays the struggle as happening against a repressive society. The novelist also deals with the sensitive subject of lesbianism and the reasons why some women indulge in such taboos. Kapur shows male dominance as ailing the feminine psyche and its existence.

Astha, the protagonist of the novel is brought up in a traditional Indian family. Her father is a government employee and her mother is a teacher. Her parents take a lot of effort to educate Astha, teach her to be a good woman and future wife and mother. Their only ambition is to marry her off to a suitable boy. Astha struggles to strike a balance between her demanding roles of a daughter and woman. While her parents wish to marry her in a traditional way, Astha likes to have a love marriage. When Astha turns sixteen, she is well trained for her married life. Like many adolescent girls, she has her own desires. "She was prey to inchoate longings, desired almost every boy she saw..." (A Married Woman, p. 8)

Astha happens to be attracted by her neighbour Bunty, a trainee in the Defence academy and falls in love with him. Bunty had come home to his home for his holidays. He looks handsome and accepts Astha as his friend. His is a well-to-do family that lives in a duplex apartment. His family is on visiting terms with Astha's parents. Astha wishes to take her relationship with Bunty beyond friendship. She invites Bunty to movies and writes a series of letters to him. Astha's mother intervenes and severs their relationship. Astha could not find out why Bunty no more speaks to her and misses him very much.

At the age of eighteen, Astha joins college. While she is studying in the college, her dutiful mother searches the matrimonial columns for a suitable boy. One day, she finds a suitable boy and invites him to her house to meet her daughter. But much to the embarrassment of her mother, Astha refuses to speak to the boy and locks herself up in the bathroom. During her college final year, she meets Roshan through her friends in the University Coffee House. Astha lies to her parents and wanders the town with Roshan in his old car. Rohan takes her to deserted streets in his Vauxhall. In the privacy of his car, the young pair indulges in mischief. On one such occasion, Astha asks Rohan if he will marry her. Rohan is shocked but manages to say he will do so in time and begins to kiss her. When Astha feels uncomfortable, Roshan drops her in a street corner and leaves. Astha had never been so aware of her body's separate life before. Such secret trips make her passionate and long for more.

One evening, Astha and Roshan park their car in a dark by-lane in Akbar Road and begin their duty of love making as usual. Suddenly they hear loud voices and banging on the car's door. They see people shouting and peering in to the windows. Rohan starts his car in reverse and flees from the place. The angry people chase the car for a while before giving up. Rohan and Astha are terrified by this experience. Astha realises if she had been caught, she would have been beaten up or gang raped by the mob. She could not even imagine the horror of the consequences it can create for her.

When Astha enters her house, she finds her mother looking at her personal diary with scorn. She is shocked to find all her secrets and fantasies flashing before her mother's eyes. Sita grabs Astha by her arms firmly and demands an answer from her. Astha mutters weakly that she cannot read her private diary. Then, she manages to say that the scribbling are actually notes for a story that she is planning to write.

After his exams, Roshan goes abroad for his studies. Astha fails again in her love. She completes her MA degree and thinks of becoming a teacher. Her parents fix Hemant, a successful businessperson who had studied in the US as the groom for Astha. After her marriage, Astha finds Hemant does not have time for her and is always busy with his business. She feels lonely and has nothing to do when Hemant goes to office. She suffers from ennui and longs for a life which will give her something more than just being a man's wife. She does not like to experience the constant pressure of family and society any longer.

Astha decides to free herself from the cocoon of domesticity. As a woman living in a male dominated society, she finds no way to express her pent-up emotions and passions. When an inner turmoil rages her mind, a communal unrest storms the society. The communal clash between the Hindus and the Muslims following the Babri Masjid issue in Ayodhya upsets the calm of her society.

Astha joins a social group led by Aijaz, a drama artist. She draws paintings and sells them through art exhibitions to collect funds. After living an oppressive life for such a long time, she finds her new vocation pleasurable and meaningful. Her paintings serve as a vent to her loneliness and suppressed feelings. They help her to earn money and help her to get rid of her loneliness and despair. In *Ayodhya*, Astha meets Pipeelika Khan, a social worker who had undergone the same experiences as herself. She develops a homosexual relationship with Pipee and seeks fulfilment of her suppressed passions.

Manju Kapur's fourth novel *The Immigrant* (2008) is set in Canada. It focuses on man-woman relationship in a diasporic environment. In her interview with Jai Arjun Singh in 2008, the novelist said, "the genesis of the book was her desire to explore the NRI sensibility...."

Nina Batra, a 30-year-old unmarried woman lives in Delhi. She works as an English lecturer at the Delhi University. After the death of her father, Nina struggles to exist with her mother. When the novel begins, Nina's prospects of getting married appear very dim. This grieves her and her aging mother. An astrologer introduces Nina and her mother the sister of Ananda, a NRI dentist. Ananda is a renowned dentist in Halifax, Canada. He arrives in India to meet Nina and her mother. After the unfortunate death of his parents in an accident, he had left Delhi some five years ago to make a living in Canada.

Nina's marriage with Ananda gives her an opportunity to leave behind her uninteresting life and move to Canada. Nina is shocked to learn about Ananda's sexual inability. But she is looked down by others as an infertile woman. Contrary to her expectations to mother a child, Ananda remains to be a highly indifferent man. All her attempts to make him seek medical attention fail. After some months, she manages to overcome her problems. She enrolls in a library science course to keep herself busy and forget about her problems. Nina and Ananda move away from each other gradually and do not understand each other's emotional needs.

Nina lives a rootless and solitary existence in the alien land. She is unable to strike a balance between her Indian self and immigrant identity. She loses her personal and cultural identity. Like most of the diasporic women, she suffers from nostalgia and longs to get back to India. She had dreamed of a happy life with Ananda in Canada but now everything appears like a wasted dream. She is heartbroken to learn that her mother died alone in India. She feels she has no one in her life. She gradually recovers from her misfortunes and obtains a part-time job as a library assistant. She also joins a feminist group started by Beth, a Canadian woman. She shares her personal and familial experiences with the group and tries to find solutions for her problems. She learns to cope alone and live with confidence in the new land. She redefines herself and discovers a new identity as a new woman.

Conclusion:

Manju Kapur's women characters suffer due to patriarchal norms and in one way or the other. In *Difficult Daughters*, Virmati tries to avoid traditional marriage, as she does not want to lead a life like her mother. She fights against the undesirable influence of Harish, her professor and after much pain and struggle, she breaks free. In the novel, *A Married Woman* Astha longs to have a love marriage but she is forced by her parents to marry Hemant in a traditional way. Hemant ignores her sexual and emotional needs. So she finds fulfilment through social participation and lesbian relationship. In *The Immigrant*, Nina is seen as an infertile woman due to the sexual inability of her husband. She also suffers from acculturative stress while coping to live as a woman in Canada. She manages to overcome her problems at last and emerges as a stronger woman.

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07

EXPLORATION OF DIASPORIC CONSCIOUSNESS AND MIGRATORY EXPERIENCES IN BAPSI SIDWA'S SELECT WORKS

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In the recent scenario, Diaspora has become an effective tool of postmodernism by means of which the big voice of Master Narratives could be challenged. Those living in the margin, who feel exiled and alienated from their roots and find no place of their own, can effectively discharge their voice. Diaspora is one such topic which has seen abundance of writings all around the world. Diaspora has been derived from the Greek word diaspora that means 'dispersion'. Currently in English language the word 'Diaspora' expanded in its literal meaning and began to be understood as the migration from one country to another. Since Literature is the only medium of the expression of a person's experiences, there has been an abundance of diasporic literature in the past few years. The diasporic writers are unable to detach their minds from the land they belong to. There is always a nostalgic consciousness in these writers that gives shades of colours to their works. There is also a concern for homeland which they have left behind. They also engage in cultural transmission that is equitably exchanged in the manner of translating a map of reality for multiple readerships. These writings are equipped with bundles of memories and articulate an amalgam of global and national strands that embody real and imagined experiences. The terms 'immigrant' and 'expatriate' closely related to diasporic literature in general refer to persons who live outside their own country either by choice or otherwise. The 'immigrant' willingly transforms her or him to fit in and absorb the best in the host culture. The immigrant experience therefore becomes a transformative process of the 'self' and its relation to society. The 'expatriate' on the other hand is more a reluctant entrant into the new culture and finds it hard to let go a familiar way of life. Diasporic literature has become a major part of contemporary literature because of the global understanding it imparts to the readers. In this way this paper tries to explore the Diasporic Consciousness and the Migratory Experiences reflected in Bapsi Sidwa's select novels *An American Brat* and *Ice-Candy-Man*.

Bapsi Sidwa was born in Karachi in 1939. She was brought up and educated in Lahore. She has been active in social work and shows a concern for the women around. She has been a part of a women's delegation to Iran and Turkey in 1970. She has been a volunteer for many social work organizations. She is a Parsi Zoroastrian, a distinctive minority who left Iran for South Asia to avoid religious persecution. There are many Parsi people living in India, Pakistan along with U.S.A, Canada, Australia and England. Her writings reflect a distinctive Pakistani yet Parsi ethos. Her sense of individualism and humour makes her a fine comic writer in English. But she cannot be labelled as a comic writer only. The major different themes in her novels are the Partition crisis, expatriate experience, the Parsi milieu and social idiosyncrasies of the Parsis, the themes of marriage, the problems of Asian women, and patterns of migration and the complexities of language. She has emerged as Pakistan's finest English language novelist as The New York Times observes. Bapsi Sidwa's first novel, *The Crow Eaters* was published which was well appreciated by readers in Europe. Then came her novels *Ice-Candy-Man*, *The Bride* and *An American Brat*. She believes that though a writer cannot change the ethos in society yet he can present the facts in a realistic manner. Bapsi Sidwa also provides a glimpse of her contemporary political condition in Pakistan.

In her novel, *An American Brat*, she provides a backdrop to the fundamentalism prevailing in Pakistan during the reign of General Zia. Sidwa is ironical while discussing the problem of fundamentalism in Pakistan. Sidwa's indictment of fundamentalism is not restricted only to the Muslim

community but also to other communities. She also exposes the parochial attitude and narrow-mindedness of American society. In this novel Bapsi Sidhwa moves the- locale from Pakistan to the United States of America. In it, she takes up the issues like globalization, brain-drain from the third world. Sidhwa handles the change in theme and locale, expertly, with a lot of humour and from a contemporary perspective. This novel marks her entry into the orbit of diasporic fiction in which other South Asian novelists have already made a mark," writes Novy Kapadia. The genius of Bapsi Sidhwa as a writer is better revealed in this novel brings out her gift of keen observation, heightened sense of story and character along with her moral vision of her Parsi community. The novel *An American Brat* deals with the metamorphosis of an expatriate. Feroza desires to be an immigrant and refuses to return to Pakistan after living four years in America. The novel *An American Brat* unveils the experiences of Feroza, a Pakistani girl, belonging to the Parsee community, shifted to the United States by her family to make her modern in approach and outlook. Furthermore, the experience of diaspora can be seen both as empowering, as well as disempowering for the women of color in the novel. Sidhwa introduces her protagonist Feroza's identity from multiple geographical spatial locations of Pakistan and America. These locations often demand contrasting codes of conduct resulting in often hybrid and conflictual tendencies among the individuals in diaspora. In the narrative of the novel, the protagonist Feroza Ginwalla the rebellious daughter of Cyrus and Zareen Ginwalla moves from Gulberg, Lahore to Denver, Colorado, U.S.A. with her ambitious, hopes and dreams. The novelist delineates the character of Feroza "adapting to an alien culture and the stress that accrues when collided cultures clash." On many occasions, Feroza finds herself in an awkward situation that she fails to understand the nuances of a foreign language. Her room-mate Joe teaches her various Americanism. This helps Feroza to grow and make herself fit in a new system. In the last pages of the novel, Feroza has shed her old persona of Lahore and she finds herself a new with an independent attitude. The novel unfolds the mental, psychological, social and cultural conflicts that the shy conservative Pakistani girl Feroza confronts during the process of her migration to America. It describes how she gets uprooted from her 'mother culture' and is forcibly transplanted in the alien American culture. Bapsi Sidhwa highlights the theme of expatriate experiences in Feroza's initiation to the U.S.A. Her check-up at the customs, incredibility at the lights and shopping at New York have been portrayed imaginatively in the novel. Psyche shows the interaction of traditional culture within the culture of an adopted alien land and brings about a transformation in the composite one made up of collectiveness, multiple journeys, still points and border crossings. Experiences are shaped by economic positions, personal skills and political relationships between country of origin and of adoption. Migration that leads to separation may be seen as rebirth, rebirth in a new place / city / country marked by a new culture, different flora and fauna, new adjustments and so on. If migration is reincarnation, it takes the memory back to the earlier birth as the migrants have to build a new world and also die in hope and dread.

Sidhwa's novel *Ice-Candy-Man* which is also known as *Cracking India* by Sidhwa's American publishers Milkweed Editions (1991) is her grand achievement. In this novel, Sidhwa employs the political and narrative strands. In her narrative strategy, she makes use of a child narrator. The story is told from a child's point of view. When the novel opens, the narrator Lenny is eight years old and suffers from Polio. The child narrator records the incidents relating to the Partition. "The device of the child narrator enables Sidhwa treat the holocausts of partition without morbidity, pedanticism or censure. It also helps to maintain a masterful balance between laughter and despair." The Parsi community is shown in a fix on the issue of the Partition. They want to stay wherever they are. *Ice-Candy-Man* is a politically motivated novel. One finds references to the names of political leaders like Mahatma Gandhi, Jawahar Lal Nehru, Lord Mountbatten, Subhash Chandra Bose and Mohammad Ali Jinnah. Here Bapsi does not treat Gandhi as a saint but as a clever politician, "an improbable mixture of a demon and a clown." She confesses that she has tried to humanize the divine image of Gandhi. In this novel, she selects some villages in undivided Punjab province where Sikhs attack the Muslims. These incidents are a part of her political game-plan. She writes

about these Sikhs as, “the Sikhs perpetrated the much greater brutality- they wanted Punjab to be divided. A peasant is rooted to his soil. The only way to uproot him was to kill him or scare him out of his wits.” In the incidents and episodes she narrates, it becomes obvious that the Muslims in East Punjab suffered more. The Sikhs killed a large number of Muslims in an organized violence. Her focus has always been on her Parsi community and its problems. In modern times, the Parsi community though affluent, faces the danger of becoming more than a mere minority group. These worshippers of fire are now struggling to maintain the strength, vigour and number also. Sidhwa with her insight and understanding of Parsi faith's, antiquity and its beliefs, unveils secrets of her community life. During the recent years, Bapsi Sidhwa has emerged as a potent voice of the Parsi community and as a committed writer in Pakistan writing in English. Bapsi Sidhwa has recaptured that decisive moment in the history of the two nations in this novel. This novel has vividly captured the events leading to partition and migration. *Ice-Candy-Man* reflects the emigrant consciousness of a whole community of humankind. Thus the novel *Ice-Candy-Man* is a Partition novel dealing with the migrant consciousness.

Migration is one of life's essential rhythms and the losses it incurs are made good with gains in self-knowledge. Feroza Ginwalla in *An American Brat* emigration and transformation into what her stay-at-home family sees as the brat of the title. The journey is risky, and arrival both provisional and tentative. Although Feroza will never be entirely at home in the country she has left, neither does she wish to be totally absorbed into American culture. With maturity has come in equilibrium in which the hybridity of the migrant is a cause for celebration, not regret. Feroza's self-discovery leads to her commitment to the public sphere, and she is changed woman vastly different from the innocent girl of the novel's beginning, now eager to exercise the infinite options that America offers her. Feroza is found to be very conservative in all her behaviours and so her mother forces her to go to America. At first Feroza strives hard to adjust with the life style of America. Feroza slowly but steadily adapts to the immigrant life in America. And completely transforms herself into an audacious American girl. Feroza refuses to go back to her old conservative life at Pakistan. She has tasted the fruits of freedom and does not wish to be bound by the traditional ways of her community. She wants very much to live a free life of bird. She attains her self-hood and maturity. Her mother may consider her an American Brat but she too knows that Feroza is now capable of being herself. From the innocent naïve child, she has now become a confident young woman. The immigrant life at America has taught her how to make her own decisions. She has dug out her self-identity through her immigrant experience. Sidhwa portrays a positive picture of a sense of loss, but this sense of displacement is repositioned and repossessed with Feroza providing her credentials, her beliefs, and her Self-awareness. Ayah Shanta in *Ice-Candy-Man* highlights female sexuality, something that is celebrated as well as exploited by men. A major part of the novel revolves around her character. Eighteen years old and a Hindu, she is entrusted with the duty of looking after Lenny. Possessing a charming and beautiful personality, she is Lenny's experienced and trusted advisor. The communal riots in Lahore bring about a change in her life. As a prey of male violent possession, Ayah's raped and humiliated body turns into the symbolic representation of the gendered violence unleashed during the traumatic events of Partition. The outbursts of violence, the feelings of revenge and suspicion, the departures or conversions of Hindu, Muslims and Sikh friends make of her a cowering, fearful being. As a result, she considers leaving Lahore to reach her relatives in Amritsar. The traumatic events Ayah has experienced have changed her life. Due to the Partition of India and Pakistan many people were uprooted from their native lands. Bapsi Sidhwa has not only depicted the sufferings of Ayah but also she has portrayed the mayhem of all the women during this Partition. Due to Partition's forceful shifts, even close friends turn out to be vigorous foes. Finally, Ayah migrates to Amritsar with a hope that she may get a better life there. Due to the change of ghetto both Feroza and Ayah realize the value of their own self and are able to make their own decisions regarding their own life. Feroza is sure that she can manage her life in America without the support of her parents. Ayah is not sure of getting a better life in Amritsar but she has finally got the guts to face the consequences of her

own decision. Bapsi Sidhwa's fictional writing demonstrates that she has addressed all issues associated with transformation of oneself. With her evolving creative vision, the canvas of her thematic content enlarges and the complexity of cultural assimilation acquires a new dimension. Thus, in depicting the migratory experiences Sidhwa has tried to juxtapose the first and the third world perceptions.

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08

REPRESENTATION OF CARIBBEAN IDENTITY IN THE WORKS OF GEORGE LAMMING

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Caribbean literature, which has been a part of the new literatures in English like the rest deals with the new country via new immigrant populations has settled a new national identities have come into existence like any other new literature, Caribbean literature also reflects par excellence. The historical processes by which new societies have been created, and the development of a new consciousness contributing to the collective consciousness are reflected in the literatures of emerging new countries. The literature produced by the new emerging countries like the Caribbean Islands are “more internationalist in their origins and less obviously rooted in the more conspicuous determinants of place” (Bindella, 1993:8)

The discovery of the Caribbean Islands by Christopher Columbus in 1492 led to a brutal period of colonial domination that continued till the 1960's when most of the Caribbean Islands gained independence. The European settlements spread all over, lived with the Dutch, Portuguese, English and French colonisers and by the 18th Century, the entire Caribbean region was under colonial rule and it was predominantly English. The aboriginal inhabitants were victims of expansionist colonial policy, social dislocation and new epidemic diseases. Those who survived had their socio political cultural lives re organized in the name of Christianity and its civilizing missions. Their lives were regimented by slavery. The Europeans, who invaded and conquered the Caribbean, destroyed the World of the Native people and re aligned their world with larger euro centric events. Over a period of time, the immigrants formed their own community and they added to the different nationalities that made up the Caribbean society. Soon, slavery got abolished leading to the emergence of an educated, low class and working class population supported by various British trade union groups. These were the pre cursors of the rise of Nationalism in the Caribbean. Post-independence Caribbean society witnessed the emergence of Nationalist sentiments. During the late 19th Century and late 20th century Anglophone Caribbean nations saw nation - wide agitations for better wages and working conditions and a wide spread social unrest in the Caribbean. Demands for self-government and political representations gained popular support.

In the early 1930's Jamaica witnessed the establishment of the Rastafarian movement which soon became a political and cultural movement that helped consolidate the Black power Movement in the Caribbean.

As a cultural and political ideology, it had an immense contribution in forging a sense of national consciousness and identity for the Blacks and helped it to emerge as the dominant social group in the Caribbean. Soon, it paved way for the creation of West Indian Federation followed by the achievement of complete independence for Trinidad and Tobago in 1962, Barbados in 1966, Bahamas in 1973, Grenada in 1974, St Lucia, St Vincent and the Grenadines in 1979, St Kitts and Nevice in 1993. The emergence of a Caribbean literary aesthetic has to be viewed in this historical background. “Living in a borrowed culture, the West Indian, more than most needs writers to tell him who he is, where he stands”(Naipaul, *The Middle Passage*, P.73) .Similarly, a writer of eminence, Brathwaite commenting on the condition of dislocation and displacement says, “the most significant feature of West Indian life and imagination since emancipation have been its sense of rootlessness of not belonging to the landscape ... The problem of and for west Indian artists and intellectuals is that having been born and educated within the fragmented

culture. They start out in the world without a sense of wholeness". In this forward culture, the writer is not only trying to reclaim his/her own history, he also needs to do so for other histories. The emergence of a revisionist agenda for Caribbean literature can be located in 1930's and 1940's. Caribbean writers and intellectuals were trying to forge their cultural identities. Hence cultural decolonization became an important aspect. Certain writers who were writing about their separate national identities were moving away from an Anglo centric aesthetic tradition. Intellectuals involved in the project of cultural decolonization also undertook to expose and oppose the colonial education. George Lamming, in his "The Occasion for speaking",

...The West Indians' education was imported in much the same way that flour and butter was imported from Canada. Since the cultural negotiation was strictly between England and the natives and England had acquired, somehow the divine right to organize the natives' reading, it is to be expected that England's export of literature would be English. Deliberately and exclusively English. And the further back in time in England went for these treasures, the safer was the English commodity. So the examinations, which would determine the Trinidadians future in the civil service, imposed Shakespeare and Wordsworth, and Jane Austen and George Eliot and the whole tabernacle of dead names... How in the name of Heavens could a colonial native taught by an English native within a strict curriculum... how could he ever get out from under this ancient mausoleum of historic achievement?..."(254-5)

George Lamming, a Caribbean writer, in all his works has been focusing on bringing out the Caribbean voices in these works that conclude:

In the *Castle of My Skin*, published in 1953, *The Emigrants* in 1954, *Of Age and Innocence* 1958, *Season of adventure* in 1960, *Natives of my person* in 1971 and *Pleasures of Exile*

In the Castle of My Skin is not only an autobiography of a childhood. It is also a collective autobiography of a Barbadian village moving through the break-up of the old plantation system dominated by the Great House and into the new age of nationalism, Industrial unrest and colonial repression. Set in the Barbados of the 1930's and 40's, the story is largely narrated by a young boy whose growth to manhood corresponds with the gradual disintegration of the social ethos in which he grows up. In an illuminating essay, "Make me a captive, Lord, and I shall be free," Roopali Sircar, like Ngugi, argues that the novel is "a study of colonial revolt." The boy 'G' actually experiences the non-existence of ties and his inquisitiveness on his ninth birthday, regarding father and relations, hints at an exodus, an aspect of West Indian life, that touches all classes of society and all races. In this novel, Lamming demythologizes Prospero and allows Caliban to grow out of a stultifying relationship. In doing so, says Roopali Sircar, Lamming's West Indies is seen through the eyes of Caliban and not Prospero.

The Emigrants is an elaborately conceived novel, dense with dynamic characters and evocative details. First published in 1954, it focuses initially on the emigrant journey, then on the settling-in process. The journey by sea and subsequent attempts at resettlement provide the fictional framework for Lamming's exploration of the alienation and displacement caused by colonialism. This is the epic journey of a group of West Indians who immigrate to the Great Britain in the 1950's in search of educational opportunities unattainable at home. Seeking to redefine themselves in the "mother country", an idealized landscape that they have been taught to revere, the emigrants settle uncomfortably in England's industrial cities. Within two years, ghettoization is firmly in place. The emigrants discover the meaning of their marginality in the British Empire in an environment that is unexpectedly hostile and strange. For some, alienation prompts a new sense of community, a new sense of identity as West Indians. For others, alienation leads to a crisis of confrontation with the law and fugitive status.

In the *Pleasures of Exile*, as in his other works, George Lamming embraces the intricate issues of colonization and decolonization with a canny combination of playfulness and seriousness, irony and commitment. "(It) is a reciprocal process," Lamming observes, "to be a colonial is to be a man in a certain

relation; and this relation is an example of exile.” Through a series of inter related essays, *The Pleasures of Exile* explores the cultural politics and relationships created in the crucible of colonization. Drawing on Shakespeare's *The Tempest*, and C.L.R. James's *The Black Jacobins*, as well as his own fiction and poetry, Lamming deftly locates the reader in a specific intellectual and cultural domain while conjuring a rich and varied spectrum of physical, intellectual, psychological, and cultural responses to colonialism. “My subject,” he writes, “ is the migration of the West Indian writer, as colonial and exile, from his native kingdom, once inhabited by Caliban, to the tempestuous island of Prospero's and his language. This book is a report on one man's way of seeing.”

In one of his speeches, Lamming observed that in the cultural history of the region, there is a direct connection between labour and literature. To him, human solidarity does not arise by chance or miracle. It has to be learnt, it has to be nurtured and it has to be cultivated which requires a kind of educational work, a kind of indoctrination and the reciprocal sharing of cultural histories. Lamming laments on the absence of this that has been at the centre of the political agendas of the Caribbean. A Caribbean identity can be established only by the coming together of the different minds of the immigrant population that would also help in shaping the sensibilities required for social existence. Caribbean world is a conjunction of different worlds that includes Amerindian, European, African and Asian worlds. The materialism that lies at the centre is linked to human progress for, it allowed the Western world to accept that even the enslavement of the people was morally justified one and only if it contributed to the march towards economic development. On another occasion, Lamming questions this mind set of the Caribbean. To him, the individual identity lies in the understanding of the Self and its ways of functioning in whatever environment the individual is situated. Identity crisis happens only if the accommodation of the self becomes highly impossible and the adaptation of the self fails as he says in *The Emigrants*, the self is a journey and the self gets the commands and all other imperatives only from the environment in which the individual places himself and confronts. Self-discovery, the object of mankind, can help in committing oneself with another. The West Indian as Lamming says in his *Emigrants* seeks his fortune in the West. He knows no hatred against the white. For him, England is his home. The colonized West Indian seeks love and understanding and thus, he works for his identity.

To conclude, the Caribbean identity to Lamming lies in the Caribbean's fulfilment of the Caribbean consciousness. To establish the Caribbean identity, Lamming is of the opinion that political change in the Caribbean must be accompanied by a deep psychic transformation in the individuals.

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INDIAN DIASPORA AS REPRESENTED IN THE SELECT NOVELS OF AMITAV GHOSH

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Abstract:

Amitav Ghosh has been bestowed a prominent place in Indian Writing in English, especially in the field of Diasporic Literature. His novels bear a uniqueness in representing the Indian Diaspora excellently. This paper accentuates how Amitav Ghosh represents the Indian Diaspora in the novels, 'The Shadow Lines', 'The Glass Palace', 'The Hungry Tide' and 'In an Antique Land'. Ghosh touches upon the Diasporic elements such as Migration, Displacement, Alienation, Quest for Identity, Assimilation, Reminiscence and History in these novels. Amitav Ghosh always conclude his Novels with a preference for Globalization and oneness, which makes him so special in a world which is bifurcated by many different ideologies.

Keywords: *Migration, Alienation, Quest for Identity, Assimilation, Reminiscence, History, Displacement*

The term 'Diaspora' refers to people moving from their original homeland. People move from one place to another place seeking better means of subsistence. Sometimes they were forced to leave their native place and settle in a foreign country due to labour trade and slavery. No other writer other than Amitav Ghosh has got the ability to portray the plight of these Diasporic people with such a great intensity.

The novel, *The Glass Palace* is a novel of Diaspora. People move from one place to another in the novel. The novel begins with the story of Rajkumar, a eleven year old boy from Chittagong of India who has come to Burma for his livelihood. Rajkumar is a Diasporic character who has established himself through Timber trade in Burma. He finds it hard to distinguish himself as an Indian or Burmese. He marries Dolly a Burmese orphan who was taking care of the exiled family of King Thebaw and queen Suplayat. Amitav Ghosh describes Rajkumar in the context of diaspora as,

He was a kalaa from across the sea - an Indian, with teeth as white as his eyes and skin the colour of polished hardwood. (TGP: 3)

After becoming a successful business man the character of Rajkumar takes a new turn as he has started acting as a capitalist by oppressing the people of his country who were brought to Burma in labour trade. By the deeds of Rajkumar lot of poor labourers from India migrated and settled in Burma with dreams of having a better life. These diasporic people live a life of slavery, remembering and yearning of their homeland. They do not know how to continue their miserable life accepting their fate. These people are left in a dilemma whether to retain the culture and customs of their homeland or to live according to the culture of the new place. Rajkumar's illegal relationship with a poor woman Labourer from India has begotten him a son called Illongo. Ghosh expresses the desolate life of Illongo's mother by the lines, "She touched Dinu's face with fingers that were cracked and callused." (TGP: 360) Rajkumar finally goes back to India when the intensity of war between British in Burma and the Japanese increases. He has lost his son Neel in the War and Daughter in law Manchu while travelling back to India.

In *The Glass Palace*, Amitav Ghosh narrates the exiled life of the Burmese king Thebaw and his family. When the British occupied Burma for Teak, King Thebaw's family was cruelly moved out of their country to Ratnagiri of India. A homeland carries a sense of belonging with it. When people get displaced from their homeland, it rips them of their self- dignity and forces them to live a miserable life.

King Thebaw, queen Supayalat the three daughters and their maid Dolly enter into Rathnagiri of India losing their royal dignity. They had to depend upon the mercy of the British for food and shelter. The culture and way of living of the royal family undergo a great change as they live in Rathnagiri. The first daughter marries the coachman Samant and lives with him. The second daughter elopes with a local man which subsequently caused the death of her father, King Thebaw. Dolly moves back to Burma marrying Rajkumar. When the queen gave birth to her third daughter in her exilic state, she said: “a girl would be better to bear the pain of exile.” (TGP: 56)

Dolly stands as a best example of diaspora. An orphaned girl of Burma, Dolly links her life with the life of King Thebaw and his family. When the royal family moves to Rathnagiri, Dolly also goes to Rathnagiri. She suffers along with the royal family and falls in love with the coach man Samant. Interrupted by the first Princess' influence, the affair between Samant and Dolly comes to an end. Rajkumar comes in search of Dolly and she marries him. Dolly moves back to Burma and lives as the wife of Rajkumar knowing very well how lowly the Burmese people consider Indians who live in Burma. Both Dolly and Rajkumar endure the pain of alienation in Burma. When her second son Dinu was polio attacked, Dolly finds that her heart was inclining towards Buddhism. Having lost her son Neel as a consequence of the war she moves along with Rajkumar to India. From there she goes back to Burma searching for her second son Dinu and finally finds peace in life by becoming a Buddhist monk. Amitav seems to say that Dolly can find peace only in her homeland. Dolly also represents assimilation as she adapts herself to Indian culture while living in Rathnagiri.

Saya John, Alison, Dinu, Neel, and Illongo are diasporic characters in 'The Glass Palace'. Saya John, Mathew and Alison are diasporic characters who have created their own identity in an alien land and have adopted themselves to the new culture and country. Amitav Ghosh has created the diasporic context with memories and has represented them in different hues. The Diasporic conditions afflict and confuse people. Not able to adapt to the inimical situation of the alien country, people lose their hold on life and end up their lives. Manju, Rajkumar's daughter in law commits suicide as she could not endure the pressures, loss of war and displacement. Rajkumar thinks of his parents and life in his homeland. King Thebaw's family think of their luxury and power in Mandalay. Dolly misses her life in Burma deep inside her heart, when she stays in Rathnagiri. In the novel, 'The Glass Palace' Ghosh represents the diasporic life of the poor common people with beauty and effective voices of their own.

Amitav Ghosh makes use of History to represent the Diasporic world. Amitav Ghosh's “The Glass Palace” brings out the history of 20th Century across three generations; spread over three interlinked parts of British Empire Burma, Malaya and India. “*The Glass Palace*” opens the reader's eyes to see the reality in displacement and even genocides of peoples that took place historically; and re-visit grand historical events from different perspectives.

The novel *The Hungry Tide* by Amitav Ghosh deals with the diasporic experience of the Bangladeshi refugees trying to create a world of their own in the tiger reserve Island called Morichjhapi and ending up in ultimate destruction. Ghosh gives voice to the poor refugees of Bangladesh through the idealist Nirmal. Kusum is portrayed as one of the sufferers of the Morichjhapi incident. When these refugees tried to settle in Morichjhapi the government forces them to evacuate the place. Amitav Ghosh asks why the dreams of these refugees should be broken. Is it because they are poor? Amitav Ghosh asks,

Were the dreams of these settlers less valuable than those of a man like Sir Daniel just because he was a rich shaheb and they impoverished refugees? (THT:213)

The novel, 'The Hungry Tide' focuses upon the tragedy of the Morichjhapi people. Ghosh also highlights the tough and difficult life of the tide country people who have come and settled from various places of India. Nirmal and Nilima are also diasporic people who have come to the tide country from Calcutta and started the Badabon Trust for the welfare of the people of the tide country. Piya the researcher of the Dolphins is a diasporic person, born to Indian parents and grown up as a foreigner. In the novel, 'The

Hungry Tide' Piya does research on the displaced Dolphins. Piya represents assimilation as she has completely adapted to the American culture. When she was offered a saree by Fokir, the boatman, she receives it and remembers her mother wearing a saree like that. Amitav describes her feelings of disinclination towards the culture of India through these wonderful lines,

They had been a great grievance for her once, those faded saris: it was impossible to bring friends to a home where the mother was dressed in something that looked like an Old bedsheet. (THT: 72)

Kusum's life represents migration, displacement, yearning for homeland and suffering. From Lusibari she goes in search of her mother who was sold for prostitution in Dhanbad. On reaching Dhanbad, Kusum gets the help of a lame man called Rajan. She finds her mother in a desperate state and brings her back to Rajan's shack. Rajan marries Kusum in the presence of her mother. They long to go home. Amitav Ghosh beautifully describes the fervent yearnings of the diasporic people to go to their homeland, through these lines,

“That place was not home; there was nothing for us there. Walking on iron, we longed for the touch of mud; encircled by rails, we dreamed of the Raimangal in flood. We thought of high tide, Mohonas mounting, of islands submerged...” (THT: 164)

Rajan dies after four years in an accident and Kusum joins the Bangladesi refugees who have come from the Sundarban's edge. Since these Refugees belong to the Sundarban's edge, they have planned to go and settle in the tide country. Ghosh delineates the agony of these refugees through lines,

“I saw them coming, young and old, quick and halt, with their lives bundled on their heads, and I knew it was of them the poet had spoken when he said: 'Each slow turn of the world carries such disinherited ones to whom neither the past nor the future belong.'” (THT: 165)

Through the novel, “The Hungry Tide” Amitav Ghosh bring into light, the unspoken history of the poor migrating refugees massacred in Morichjhapi. The pain of the refugees settled in Morichjhapi increases as the government has started taking strict measurement to evacuate them. Amitav Ghosh states the struggle at the hearts of the poor migrating refugees as,

“ ‘Morichjhapi chharbona. We will not leave Morichjhapi, do what you may,'... Where else could you belong, except in the place you refused to leave.’” (THT: 254)

When the government forces evacuated the Morichjhapi settlers by dragooning them, countless people were murdered and thrown into the sea. Women like Kusum were used by the military forces and then thrown into the sea. Ghosh brilliantly vocalizes the screeching voices of the trembled diasporic people through the novel, *The Hungry Tide*.

The novel ends with Kanai promising to write about the book of Nirmal which narrates the life and massacre of the Morichjhapi settlers, Piya calling the Tide country as her 'home' as she has proposed do more research on the Dolphins found there and Nilima expressing the view that 'home' is wherever she could brew a pot of good tea. Through the lips of his characters Ghosh opines his standpoint that for the diasporic people 'home' is anywhere they could live with comfort and peace.

The novel *In An Antique Land* tells about the diasporic life of Ghosh himself in Egypt. Ghosh has gone to Egypt for field work. He tries to trace the life of Bomma and his relationship with his Arab master Abraham Ben Yiju in the 12th Century. Abraham Ben Yiju started his journey from Tunisia, reached Mangalore coast, settled there for many years acquiring a nair wife Ashu, and a Tulu speaking low caste slave, Bomma. Ben Yiju's stay in Mangalore for many years and acquiring a family, prove that how he had assimilated himself to the new culture. The migration between Egyptian traders and Indians were continuing smoothly until the colonization of the Portugese invaders. By bringing into light, the master slave relationship between an Indian slave, Bomma and an Egyptian Jew Ben Yiju, Amitav tries to express the positive diasporic life lived by the ancients before the entry of the power craving colonialism. By narrating the history of a great relationship between a master and a slave of two different civilizations,

Amitav seems to promote oneness and globalization through his works.

When Amitav was in Egypt he had heard about the legend Sidi Abu Kanaka's grave, which is considered holy by the people. In order to lay a Canal, the officers tried to remove the legend Sidi Abu Kanaka's grave, but all the modern machinery failed to remove the holy grave. While in India the author was taken to a Bhuta temple. There he hears the same story that when officers tried to remove the Bhuta shrine which was on the way in which the government had planned to build a road by connecting Mangalore to the port, the bulldozers could not move the shrine. Amitav tries to bring similarities between both the Egyptian and the Indian civilizations, emphasizing on the need for oneness.

In this Novel, *In An Antique Land*, Ghosh focuses on the diasporic life of Nabeel and people like him going to Iraq and settling there for the purpose of earning money. Nabeel's family desperately wait for the money, he would send. But caught in the midst of the Gulf war, Nabeel vanishes into anonymity. The novel ends up with the line,

"Nabeel had vanished into the anonymity of History." (IAAL:296).

Through these words Amitav tells about the diasporic life of people who settle in foreign countries for their livelihood and live a miserable life longing for their homeland and sometimes never getting an opportunity to come back home. Ismail, the friend of Nabeel narrates how they had to spend their life in Iraq in fear of getting killed for being an outsider. This alienation is a by-product of diaspora as observed by Amitav Ghosh.

The novel *Shadow Lines* is a novel interwoven with memories and history. Amitav Ghosh accentuates cultural displacement in the novel. The novel is based upon the 1964 riots in Calcutta and Dhaka. The protagonist of the novel is a nameless narrator who hankers for knowing the truth behind the death of his cousin Tridib by digging the past. Tridib has fallen in love with May Price, a lady from London and Ila, an Indian marries Nick Price, an Englishman. Through these relationships Amitav Ghosh focuses on showing cross cultural connections in the novel.

Thamma, the grandmother of the narrator migrated from Dhaka and moved to India during the partition time. She remembers every detail of her life in Dhaka. She represents the diasporic people as she is tormented between the past and the present. When she comes to know that her father's brother Jethamosai lives in Dhaka, she tries to bring him to India by going there along with her sister Mayadebi, Tridib and their London family friend May Price. Jethamosai was taken care by a muslim Rickshaw driver called Kalil. Jethamosai fails to recognize his brother's daughter and they ask Kalil to bring him to their house through his auto Rickshaw. When Kalil was bringing the oldman in the Rickshaw, a riot started spreading in Dhaka. The violent mob surrounded Kalil and the old man and both get killed. On sensing the danger, May Price runs out of the car to rescue them. Tridib rushed out to save May Price from the mob, but he himself gets killed by them. The way Tridib had died was never narrated to the nameless narrator who is fond of him. How the narrator confronts the past and finds out the truth of Tridib's death is the locus of the novel.

Mayadebi's granddaughter Ila is a perfect diasporic character as she feels that she doesn't belong to any particular place. Ever since she was born, her parents were always on the move and she experiences a turmoil of insecurity in her rootlessness. Ila hates the restrictions in Indian culture and chooses to assimilate to the western culture by marrying Nick Price. She knew even from her childhood days that she wouldn't be accepted in the western culture and that she would be alienated. Knowing this very well Ila has chosen her life to be with the Englishman Nick, where she could never fit in. Her quest for identity is never ending. Amitav has dealt with the theme of rootlessness, migration, quest for identity, alienation and assimilation in the representation of Ila's character. When Robi stops Ila from dancing with a stranger in a pub while she was in India, she gets frustrated and says,

"Do you see now why I've chosen to live in London? Do you see? it's only because I want to be free.' 'Free of what?' I said. 'Free of you! She shouted back. 'Free of your bloody

culture and free of all of you'." (TSL: 98)

Amitav portrays a three generation friendship between the families of Justice Chandrashekhar Datta Chaudhari of India and Lionel Tresawsen of London. Through the memories of Tridib, Ila, Thamma, Robi, May Price and the Narrator, Amitav makes a beautiful collage of Globalisation and the need for oneness in the novel, "The Shadow Lines". The Narrator in the novel, "The Shadow Lines" too moves between London and India for his research work, marking his diasporic nature. Amitav represents his diasporic people as bewildered immigrants never fitting into any frame. He brings up the history of an ordinary man Tridib, whose death in riots, has brought everlasting scars in the hearts of many.

Salman Rushdie states that the diasporic identity is,

"Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools." (IH:15)

Amitav Ghosh's representation of the Indian Diaspora in the Select Novels such as "The Shadow Lines", "The Glass palace", "The Hungry Tide" and "In an Antique Land" excels in myriad expressions of different angles focused extently. Amitav Ghosh's depicts the diasporic elements very excellently and realistically through his novels.

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10
**LIBERAL HUMANISM OF E. M. FORSTER WITH SPECIAL
 REFERENCE TO *HOWARDS END***

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Abstract

At the end of the nineteenth century and the beginning of the twentieth century, many novelists continued to practice the act of novel writing based on their predecessors. But two novelists stood apart and these two novelists included George Moore and Henry James; both aliens to England. They held different perceptions about the role of the novelist and fiction in public. "The novelist, must preliminarily decide through whose eyes the proposed narration may, most profitably, be viewed" and he must rigorously exclude himself as public commentator or chorus. The only point of view is that of the author", observed Henry James in his Art of fiction Henry James', this perception of the novelist had its influence on a few novelists which included E M Forster, the liberal humanist. This had influenced James Joyce, Ernest Hemingway, Virginia Woolf whose works had the appreciation of E M Forster who belonged to the far end of the Edwardian era.

Key words: *Perception, fiction, novelist, narration, influence, liberal humanism*

Introduction

In Forster's *Aspects of the Novel*, he expounds the Jamesian theory only to reject or minimize it. It is dangerous; he thinks for the writer to take the reader into the novelists' confidence about the universe is a different thing. It is not dangerous for a novelist to draw back from his characters, as Hardy and Conrad do and to generalize about the conditions under which he thinks life is carried on'. To him, the novelist must, out of elementary artistic decency, foresee. As the characters develop, the author interprets, concomitantly, their states of sensibility; he must keep his dramatic or factual surprises until they reach and take on or off the guard, his persons. If the novelist be a man of wisdom as well as mimetic power his imaginative self can assuredly, only with loss are spared from the dramatis personae. He should move among his characters though certainly not as a man among dolls; he is to be cast as the most deeply seeing member of a company.

This implies that E M Forster declines to restrict the novelists' liberties. The richness of the novel, for him, lies in the range of levels: The story, the characters- then inner life, the plot, the fantasy and so on. A novel must be more a memoir and is history; it is based on evidence and it is the function of the novelist wishes, their inner vision as well as their outer life can be exposed. If on the other hand, the inner life becomes all, then the novel turns into a psychological treatise and the persons decompose into their continent moods and intermittences. The function of a novel, to Forster is that of a persuasive equilibrium; it must balance the claims of the existence and the essence of personalities and ideas. To him, values are more important than the facts and the real values are friendship, intellectual exploration, insight and imagination, the values of inner life.

With this perception of the role of the novelist and the function of a novel, Forster, did not seem to have written his novels though. However, it can be said that most of them are written as ethical rather metaphysical arguments. But they exhibit the same dogmatically imposed form, which can be found in three of his novels, namely *Howards End*, *A Passage to India* and *A Room with a View*. E M Forsters' novels are at best triumphs of a personal attitude expressed in a special tone of voice.

E M Forster has been a great spokesman of the liberal tradition, agnostic, anti-imperialistic, anti-authoritarian concerned with social justice. 'My motto, is Lord. I disbelieve, Help thou my unbelief'. Fundamental to his public attitude has been his faith in the holiness of the hearts, experiences as a young man at Cambridge with its emphasis on personal relations, rational discourse and disinterestedness.

Forster is fundamentally, a tragic humanist for whom man is justified by his self-awareness and by the fruits of his imagination, by the arts especially by music. He is the advocate of balance of the whole man, but man is rarely balanced and few can be said to be whole. The criticism of lack of balance, of lack of wholeness is the impulse behind his first four novel- *Where Angels Fear to Tread*, *The Longest Journey*, *A Room with a View* and *Howards End*. In all these novels he analyses the undeveloped heart.

As he has said in his *Howards End*, *Only Connect* is the motto. Only connect the passion and the prose as the motto of the novel. In the *Howards End*, there is an attempt at reconciliation. It is a novel about the state of England.

Howards End (1910) tells the story of two sisters, Margaret and Helen Schlegel, and their involvement with two other families: the wealthy and much-propertied Wilcoxes the businessman Henry, his wife Ruth, their two sons Charles and Paul and daughter Evie and the Basts- the hardworking lower-middle-class clerk Leonard and his wife Jacky. Visiting Wilcoxes at *Howards End*, in Hertfordshire, Helen supposes herself in love with the younger son, Paul. This romance rapidly evaporates, however and the connection between Schlegels and the Wilcoxes then develops through a rapport between the older sister Margaret and Ruth to Margaret or indeed anyone else, Ruth Wilcox is dying. The legal owner of *Howards End*, Mrs. Wilcox scribbles a note in pencil specifying that the house be left to Margaret, but the Wilcoxes resolve to destroy this note and conceal the fact of its existence. Meanwhile the Schlegels and especially Helen take an interest in lowly Leonard Bast; we are introduced to his rather pitiful home-life with the largely unsympathetic, domineering Jacky. Prompted by a tip from Henry Wilcox, who is evidently privy to crucial knowledge behind the scenes of the London stock-market, the sisters advice Bast to change job: he accordingly shifts from the Prophyrion Fire Insurance Company and takes a position with Dempster's Bank in Camden Town, on a reduced salary. Henry's connection with the sisters develops on account of the fact that they have to move from their rented house in Ducie Street, and then proposes marriage to Margaret. She accepts and they become engaged. Though no fault of his own, Leonard Bast loses his job at Dempster's and is taken to the brink of the abyss of poverty. Margaret's and Helen's attempts to elicit Henry Wilcox's sympathies prove not only futile but catastrophic in an unexpected way. Late in the day and out of the blue, at Evie's wedding celebrations at Oniton (another Wilcox house, this one in Shropshire), Helen shows up in her oldest clothes with the Basts. We learn that Jacky used to be Henry Wilcox's mistress. Henry suspects blackmail and releases Margaret from the engagement; she however sees the matter as 'not her tragedy' but Ruth's. They marry, after all Leonard Bast becomes 'a professional beggar'. Helen mysteriously goes off to live in Germany. In due course we discover that she is pregnant with Leonard's child.

The novel accelerates to its conclusion as the sisters meet again at *Howards End*, a house at this point empty but for the Schlegels' books and furniture and under the guardianship of a woman called Miss Avery. On finding out about Helen's condition, Henry Wilcox cannot sympathize or forgive: he cannot acknowledge the connection 'Only Connect', as the epigraph to the novel proclaims between this and his own past. Meanwhile Charles learns from an interview with the Schlegels' brother Tibby that Bast is the culprit. Unaware of this, Bast goes to *Howards End*, full of remorse and wishing to confess with the words, 'Mrs. Wilcox, I have done wrong'. But Charles is there waiting for him, beats him with a sword and kills him unintentionally. He is sentenced to three years for manslaughter. Henry breaks down and Margaret takes him to 'recruit'. The narrative closes with Henry announcing his will- 'I leave *Howards End* to my wife absolutely'- and Margaret and Helen together at the house in an atmosphere of 'infectious joy', with Helen's baby and Miss Avery's grandson Tom.

Howards End has often been regarded as a novel that epitomizes Edwardian England and more than any other of Forster's novels, Forster's attachments are nostalgic, dwelling on Britain which is agricultural, non-industrial, pre-motor car'. This is a Britain or more specifically an England and in the form of what Paul Delany, for example has called 'the eternally sunlit meadows of the past'. In this respect Howards End, like the house it names, would appear to present an image of fixity and stasis, a sense of standing still.

“Art stands still”: in the context of Howards End, there are at least two ways of thinking about the validity of this formulation”

The novel is an expression of indignation at what it calls such life as is conferred by the stench of motor-cars and such culture as is implied by the advertisements of anti-bilious pills' as an attack on London as satanic, lamenting the fact that to speak against London is no longer fashionable and especially in its ending, as an attempt to affirm traditional values of agriculturalism.

There is no doubt that Howards End is concerned with the reality of early

Twentieth-century England, an England of the motorcar, suburbanization, class war, colonial expansion and exploitation.

Posthumous bustle is a phrase used in the context of Ruth Wilcox's will. It is a kind of oxymoron, ironically connecting the stillness of death with the bustle of life. It can also function as a phrase to describe Howards End as a whole. At issue here, is the peculiar connection between Mrs. Wilcox's will and its revised version and the novel itself as a kind of strange will, a Forsterian document bequeathed to us as a kind of strange will, a Forsterian document bequeathed to us as readers and to an unforeseeable future.

Forster's distinctiveness as a writer has to do with the way in which his novels engage with the unforeseeable. This is what Elizabeth Bowen says at when she speaks of the blaze of unforeseen possibilities in Forster's writing and characterizes 'the magic' of his work as lying in 'the manner, the telling, the creation of a peculiar, electric climate in which anything might happen.

most unforeseeable of all in Forster's work is the strange place- placeless place, unforeseen, unseen, Unseeable-called death. Howards End presents us with what Garret Stewart has aptly described as the most dramatically elided death in Forster

Institutionalized forms of spiritualism such as theosophy may be satirized in Howards End: as the ever-materialistic Henry Wilcox charmingly enquires of Margaret, 'What's it i.e Margaret has been reading? Theo-theo- how much?' But Forster's novel is in itself the creation of a kind of telepathic world.

It is a world described by the telepathic narrator, by someone who flickers unpredictably between one Identity and another, from one point of view to another.

Of the aftermath of Ruth Wilcox's death, we are told: (The children's) grief, though poignant than their father's grew from deeper roots, for a wife may be replaced: a mother never.

Charles would go back to the office in London. There was little to do at Howards End. The contents of his mother's will had been long known to them. There were no legacies, no annuities, none of the posthumous bustle with which some of the dead prolong their activities. Trusting her husband, she had left him everything without reserve. She was quite a poor woman- the house had been all her dowry and the house would come to Charles in time. . . . How easily she slipped out of life!

Told primarily from Charles' point of view, the passage is contaminated and pervaded by irony. There is the irony of Ruth 'trusting' Henry (a trust ripped apart, posthumously, by the revelation of his infidelity), the irony of her being described as quite poor.

Forster's writing illustrates parapraxic paradox at work in the lives of fictional characters; but he renders it more enigmatic in two ways. First, his writing tends to 'diagnose' or explain slips, but rather to leave their significance unstated and thus slippery. Second, the structure of narration (telepathic or partially or allegedly omniscient, foretelling or foreknowing) means that a slip is never simply a slip anyway: there is no equivocal place for a Freudian slip in the telepathic world of a Forster novel. Forster's

work, through the perceptions and observations of its telepathic narrator, at once inhabits and creates a singularly strange mental space, a world of deferred or 'slipped' sense.

Forster's novel does not stand still in the sense that a new reading can always alter it. Langland, for example, provides a forceful account of *Howards End* as an exploration of notions of male and female, masculine and feminine. In this way she elucidates the novel as a work structured by, but tampering with, binary oppositions, arguing that 'Forster is committed to an ideology that seeks to defy the phallic code and that *Howards End* discloses a radical sexual politics that has been obscured by psycho biographical approaches and by assumptions about Forster's literary allegiance to the nineteenth century. She sees Margaret's point of view as being at the heart of the novel, but proposes that Margaret is ultimately not representative of a view we might code as essentially female or feminine'. Instead and especially through the affirmation of what Margaret refers to as 'the battle against sameness', Langland sees her as 'the principle that will complicate the hierarchical oppositions and provide a new kind of connection'.

In a corresponding fashion, recent work in queer theory has subtly but irrevocably altered the ways in which *Howards End* calls to be read and thought about. Queer readings have been particularly concerned with the question of same-sex inheritance and queer legacy. Thus in 'To Express the subject of friendship', Charu Malik writes:

In *Howards End*, because Helen will not marry and Margaret will not have children, these dearest sisters/friends will live on together, with Helen's son as Margaret's and England's heir. The infant will also have a lifelong comrade, Miss Avery's grandson Tom, and in their union these boys will be like Maurice and Alec at the end of Maurice.

For Trilling, Mrs. Wilcox can then be defined with categorical simplicity: she represents England's past.

Portrayal of Society

The novel has the motto 'Only Connect' Only Connect...the prose and passion, and both will be exalted and human love will be seen at its highest, Live in fragments no longer. Only connect and the beast and the monk, robbed of the isolation that life is to either will die. This theme underlines Forster's lifelong belief in the great importance of personal relationship, honesty and un-fragmented human being. A person *isho* is absolutely rational, lacking in the other human quality of passion is a fragmentary as another who is just the opposite. To be a whole man, a complete man, one must hold a balance within himself between the two cardinal human properties rationality and passion.

The bi-variant man may thus become an integrated whole. These two antagonistic properties of man have given birth to two contrary cultures: the urban commercial culture dependent upon cool rationality in the misgivings for passion and passionate culture of the countryside that is funky about frigid rationality. In *Howards End*, the former culture has been represented by Henry Wilcox and later by Helen Schlegel. A marriage between these two opposing cultures is affected by Margaret Schlegel. Therefore, the theme of *Howards End* is that salvation is possible and so should be achieved through personal intercourse, because life is not a battle but a romance. The plot of *Howards End* is contributed to effect a partial synthesis of its anti-ethical elements, Margaret is to marry Henry, Helen is to have a child by Leonard; then in the final chapter will settle at *Howards End* of which Margaret becomes the acknowledged mistress.

In *Howards End*, Forster continued to work out the antithesis between the liberal and repressive wings of the middle class but he was forced into qualifying earlier positions. In the novel, a modern epic, people and events have realistic, social, psychological and moral existence.

Although a rationalist, Forster like Lawrence and Virginia Woolf was convinced that life was something more than merely mental. A love of the bright pagan life of the senses, of impulse and spontaneous emotions, drew him to the Greeks, but his fastidious intelligence and innate dualism forced him to distrust the imaginative vision of life even while he succumbed to its inspiration. He was far from accepting Lawrence's religion of the blood and would have shrunk from a conception of human personality that was based on repulsion and attraction, violence and primitive self-assertion. He was convinced that

the “wisdom of the heart” had been too little considered in the nineteenth century, with the result that in spite of material progress there had been a weakening of human sympathy and understanding. Englishmen were especially to blame in this, since their educational system neglected the emotions and by overvaluing restraint as a means of developing character they impaired sensitivity and hence his attack on the Public Schools.

Forster, a liberal and a humanist, loved civilization, which he regarded as liberalism's finest achievement. But he perceived the peculiar dilemma confronting liberalism in the twentieth century. Liberalism was based on reason; it had rejected theology; its chief exponents were agnostic or vaguely pantheist. Moreover, reason which had denied the force of imagination was itself in danger of being swept away by irrational impulses the mere presence of which indicated an unadmitted hunger of the human soul for deeper satisfactions than trade, commerce and a civilized social system could provide. Reason was obviously not enough, but the alternatives were alarming and uncontrollable. Forster's problem was how to reconcile civilized order with imaginative awareness and the world of feeling.

Order, culture, toleration, admirable as they were in themselves, was so often balanced by hardness, complacency and insensitivity and by the absence of the vital principle that gave richness and joy to life. Those who were the pillars of society, respected guardians of civilization, often lacked heart and were devoid of tenderness. Down in the ripe human jungle among the swamps of passion both good and evil pulsed with stronger and more intense life than on the cleared cultivated uplands. According to Forster, who considered this problem in relation to England, the Englishman's weakness lay in his feat of emotion, in 'undeveloped heart,' which prevented him from understanding the human predicament in the world about him.

“This problem of the confused complexity of human character and relationships is the chief theme of Forster's novels.”

No modern writer has so scrupulously set down the dusty answer life reserves for those who seek for certainties and expect to find clear-cut distinctions. His attitude to society provided the basis for the conflict embodied in his novels between the two ways of life- the way of the heart, which loves and understands but is often confused and misguided and the official way that preserves order but stifles genuineness and sincerity under a pal of good form and convention. Human beings tend to fall in Forster's world into two main groups, the 'crustaceans' and the 'vitalists'. The former are the adherents of lifeless convention hidebound conservatives who responses, once conditioned in youth, are never modified by experience and understanding. They are the enemies of the idea, they destroy love because hearts are undeveloped and they destroy love because hearts are undeveloped and they cause the delicate fibres of human relationships to wither. Such people make admirable officials because they are rather less than human. Opposed to them are not afraid of their feelings, who take the broad view and refuse to let respect for convention stifle their generous impulses.

In the novel, Forster dwells on the co-existence of two realms of sensitivity, found in both the English and the German character, which must be brought into accord if those peoples are to avoid war. At the dead center is the disturbance within the individuals, the sickening uncertainty or ambiguity of purpose, a pull of the idea against the passion tending to the disunity of the self.

Though treated in a comic mode, *Howards End* is a novel about the circumstances in which the ethical life can be led in a society, about the compromises which it must affect with itself if it is to do so and about the moral and imaginative value of making such compromises. One has in mind ethics of this kind while talking about Forster as a novelist.

Howards End is really a heroic book; it attempts something which is beyond humanity and tries to do so in human rather than in heroic terms. The novel is central to Forster's ethics or says the most 'quintessential'. A typical specimen of the novel's reception is a statement in *Athenaeum*, “This novel, taken with its predecessors, assures its author a place among the

handful of living writers who count.

The 'Times Literary' reviewer says,

Mr. E M Forster has now done what critical admirers of his foregoing novels have confidently looked for- he has written a book in which his highly original talent has found full and ripe expression.

With this Condition-of-England novel, the fictional parallel to Bernard Shaw's condition-of-England play, *Heartbreak House*, Forster assumed his place as one of the foremost English novelists of his time.

Indeed, the growing materialism of the Edwardian age and the challenge of the machine to traditional culture were topics no responsible novelist could ignore. Hence Forster considers carefully both sociology and art. It illustrates very well what has been called Forster's.

In contrasting and bringing together the two families Wilcoxes and Schlegels, each with its faults and its virtues, Forster, while himself firmly a Schlegel, is trying to work out a formula which should preserve the best qualities of each kind of outlook.

Stephen Spender refers to the curious parallelism between *Howards End* and the *Waste Land*.

The civilization of Eliot's Europe is a desert because the rain does not fall as a result of the Fisher King. The myth is that for it to rain, he must be healed. Ruth Wilcox has the role in *Howards End* of the Fisher King. She is dying and if we were to give the psychological reason for her illness it would be for lack of connecting love in her relationship with the world of the successful England of big business which her husband and the other Wilcoxes run. England then is the waste land dying because the English cannot obey the precept Only Connect.

Forster declares the city 'as a heart that certainly beats, but with no pulsation of humanity'.

The prophesy of *Howards End* may be found in its epigram 'Only Connect!' The novel's special concern is human relationship. The novel dialectical in nature, in so far as it deals with the conflict between the two economic classes, in so far as it deals with the discrepancies between the township and the countryside, in so far as it deals with the relation between the sexes, and lastly in so far as it deals with the conflict between reason and passion-between prose and poetry. And the novel suggests that all the conflicts can be overcome or averted only if we can connect the two conflicting poles.

The Schlegel sisters at the end of the novel are not what they had been in the early part of it and this is equally true also of Mr. Wilcox. The rhythmical movement of the narrative is manifested in the almost repetitive actions of the major characters with occasional divergences, conditional to situations newly arisen as a result of interactions of the characters.

Lionel Trilling says that

Howards End is undoubtedly Forster's masterpiece; it develops to their full the themes and attitudes of the previous novels of Forster and throws back upon them a new and enhancing light. It justifies these attitudes by connecting them with a more mature sense of responsibility.

Howards End, Forster's fourth novel, has a wider social range than his previous fiction. In addition to the society of the cultivated and well-to-do, it deals with the world of business and that of shabby gentility.

Trilling and Martin are at variance as to the subject matter of *Howards End*. While Trilling says that "Howards End is a novel about England's fate", Martin writes that the novel is not about England's fate, "for it leaves too much of England out of account". But Martin admits that in one respect the novel is concerned about England. He writes:

Nevertheless, in one important respect, the world of *Howards End* does resemble our own the world of England socially and spiritually it is fragmented. Except in their formal dealings, the various classes of society scarcely communicate with one another. There is a

gulf between rich and poor and a subtler but nonetheless insidious one, between men and women. Public life is divorced from private, the outer world from the inner.

Martin has pointed that the novel is allegorical and thrives upon contraries:

Forster's fictive imagination tends to work allegorically and nowhere more obviously so than in *Howards End*. The novel's world is composed of contraries- of antithetical places and people, embodying antithetical values.

Conclusion

In short, *Howards End*, Forster's masterpiece attempts to impress Forster's concerns for humanity. What he wants from the society is that there should be human understanding and love.

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11
**PORTRAYAL OF INDO-WESTERN TRADITION IN
 RUTH PRAWER JHABVALA'S *ESMOND IN INDIA***

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The Englishmen like the Evangelists believed in the superiority of Christian faith. Because of this superiority complex, the English people did not admit Indians in their social circle. They strictly adhered to their own way of life.

Indian society was a contrast to the British both in their upbringing and cultural settings. The Indians believed that their centre has spiritual quality which was lacking in the materialism of the west. Indian art was said to be for more authentic than the Greek art, because Greek art was obsessed only with physical beauty. The English on the other hand found Indian art aesthetic and appealing.

The impact of Western education on the Indian mind gradually worked changes. There arose a group of educated Indians, who were tempted to throw off everything Indian, to become an imitation of Englishmen in dress and behavior. Macaulay's minute was the most important factor in strengthening British-Indian relationships. Indo-Anglican literature of the nineteenth and twentieth centuries is the off spring of this Anglicization process.

This Novel *Esmond in India* is also set in this scenario only which is published in 1958 after ten years of Independence, Jhabvala nicely portrays the clash between the traditions in this novel. Esmond the protagonist of the novel is from the England and a Girl of India Gulab, both of them are brought together by marital ties but soon there is a break-up when both realize that they cannot live under the same roof, because of different cultural, social, religious background.

In this novel Jhabvala throws light on the two families one is Ram Nath's family and another one is Har Dayal's. Both were schoolmates and later in their youth fought for India's freedom and now Ramnath gave up everything to country and leads a very simple life and his sister Uma is also leading the same life and her daughter Gulab is married to a Englishman Esmond that is the only cause to worry her, and looking about Har Dayal's family, it is still in good position. He hasn't give up anything and he is leading a materialistic life and his daughter. Shahuntala is also following her father who later after of the novel attracted towards Esmond and Esmond is a sort of link between these two families. In the first family as Gulab's irresponsible husband and in the second family Shakuntala's over.

India, which has had years of Independence is the setting in *Esmond in India*. The British living in India are no longer the rulers but visitors. Some of whom have overstayed and got mixed up with the natives. Esmond an Englishman makes his living by giving private tuitions about Indian History and literature to English memsabibs, tourists and sophisticated rich Indians. The rich class of Indians are fascinated by western culture to such an extent that they have forgotten their own rich culture and dress and behave like Europeans.

Esmond falls in love with an Indian beauty Gulab and marries her but Esmond and Gulab prove to be as incompatible with each other as their cultures. They have been married for five years and have a son Ravi. Ravi becomes a matter of dispute between them. Esmond wants his son to be fed on boiled English food, on the contrary Gulab true to her tradition, wants to give him spicy and oily Indian dishes. The eating habits of Gulab are disgusting to Esmond. But Gulab loves to eat in this way only when Bachani, her maid servant brings something from the mother's house.

At eleven o' clock she sat down to eat. She sat on the floor and ate with her fingers. She

always did so, whenever Esmond was out for that was the way she enjoyed her food most.

Esmond's eating habits provide a contrasting picture

He sat alone at his smart little dining table in his smart little dining corner and ate his cheese salad. Everything on the table was colourful and modern the bright table masts, the painted drinking glass, the earthenware plates of a rich dark green so that it looked rather like a beautiful photographed full-page advertisement in an American magazine. It was very different from Gulab's spicy meal eaten on the floor out of brass bowls.

Esmond wants Gulab to take to Western way of life in everything. Gulab cannot sleep with her son Ravi and shower sentimental love on him by kissing again and again because this was forbidden by Esmond.

Esmond wants him to sleep in a separate bed because he knew that if the child slept with Gulab, there would be far too much petting and unhygienic sharing of beds. Gulab puts a lot of oil in her hair and uses strong scents which Esmond simply cannot tolerate. He is very fastidious and wants his house to be kept clean and beautiful and really hates Gulab's habit of sleeping all the time. Gulab dislikes moving out whereas he wants her to be an asset in his career as an expert on Indian culture. Esmond is proud of his elegant furniture which fits in the little flat so nicely and appreciated by all, but Gulab who has been used to her mother's big house with much less furniture, finds herself suffocated in his nicely decorated flat. Gulab is seen to revert to Indian ways (lying on floors, eating with fingers sitting on floor, petting Ravi etc) in the absence of Esmond, which when he finds out, irritates him and he becomes rough and inconsiderate. He starts treating Gulab with contempt. But like a typical Indian women, Gulab looks upon her husband as her God and clings to him, she doesn't mind Esmond's ill treatment and submits to her husband as her lord.

R. G. Agarwal writes in this connection Jhabvala deals with the clash between two culture in its simplest aspects. Putting oil in the hair, eating fried food or the smell coming from the kitchen is a trivial thing but perhaps she means to suggest that life is made of trivialities and much depends on them in our day-to-day life. Because she also shows the basic difference between the English and the Indian characters that keep them apart. According to her the English are rational and Indians emotional. Thus, the clash between the two is also a clash between two conceptions of culture.

Esmond and Gulab are unable to understand each other and so their marriage becomes a cold affair. Bored of Gulab, Esmond goes to picnic with the European ladies to Agra as a guide. There he gets involved in an affair with Shakuntala, who is just out of college and who happens to be the only pampered daughter of Har Dayal, Shakuntala falls in love with him, she doesn't mind that Esmond is a married man with a wife and son. Shakuntala is an immature teenager and falls to the temptation of the flesh, she expresses her feelings to Esmond without any hesitation.

Shakuntala; he said gently, you mustn't act like that. 'Why should I lie to you? Why should I not show you how much, how deeply, how greatly I love you? Shakuntala, please I do love you, from the very first moment I saw you, I loved you. I cannot hide it any longer, if I do, it will break me, my heart will burst.

Esmond is rather skeptical of Shakuntala's passion and tries to make her understand that her parents had sent her with him so that he could protect her, But when Shakuntala doesn't need his words, he gives into the call of passion and the flesh.

I give up, he said and kissed her long and expertly on the mouth, so that night he allowed her to stay with him, and her bed in Betty's room remained empty.

Jhabvala in an ironical way tells how an inexperienced girl, just out of college and full of notions of love can fall into the temptation of the flesh. When Esmond goes out to meet her again in market place, he finds Shakuntala in very joyous mood. But when Esmond looks into her eyes, he is reminded of Gulab's eyes as they had been when he first married her. This suggest that Shakuntala will be another Gulab to him in course of time.

On the same day when Esmond has gone to meet Shakuntala in the market, Gulab is alone at the home and their new servant enters her room and tries to molest her. Gulab tries to defend herself from the clutches of the servant and feels hurt that the her husband has failed in his duty as a husband as he is unable to protect her, she finds it impossible to live with a man who is unable to look after his wife. So she decides to leave him and go to her own people. Although Gulab leaves him Esmond feels that Gulab's presence surrounds him. He is constantly reminded of her passion for meat and spices and strong perfumes.

Esmond also craved for freedom, he longed to be a free man, from the tangles not have any binding for him, he is free to roam about with anyone. The modern westerners consider marriage as a business contract, but the Indians regard it as a relationship lasting for a life time.

Jhabvala is very ironic towards her Indian as well as western characters. In this novel the two ways of living are contrasted. Jhabvala shows how the westerners cannot adjust with the life style of Indians and vice-versa. Jhabvala is critical of both Indians and foreigners staying in India. The contrast between the two ways of living, their habits, likes and dislikes causes a tension in the mixed married life, leading to the ultimate separation of Esmond and Gulab. Esmond dreams of being in England and having another family there, while Gulab with no hopes for future returns to her mother's house. The novel ends with Esmond thinking of the life he would enjoy in England dreaming of playing tennis with Betty on the ship.

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QUEST FOR IDENTITY IN ESTHER DAVID'S *BOOK OF RACHEL AND THE WALLED CITY*

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Indian English writers have made significant contribution in the realm of fiction. In recent years, fiction's claim to 'neutrality' within a framework of only 'showing' and not 'telling' has become suspect. It speaks for a particular class or group, whether it belongs to a nation, religion, class or caste. Now issues of identity have become major concern of the novelists. The main aim of the novel is the delineation of individual's quest for the self. A sense of identity is a constant sustaining creative force in a writer. Identity and its quest refer to the spiritual odyssey of the character. When the character finds himself or herself in the fullness of his or her capacities, he or she is satisfied with himself or herself. Sometimes people search for their identity in order to understand the significance of their existence in the world. Many factors such as age, gender, race, religion, family, society etc. helps to form one's identity. Swpnali Koli and Pradnya Ghorpade Quote Erik Erikson's definition of quest for identity: "as a subjective sense of efficient uniqueness as well as a remarkable predicate of personal continuity."(222)

Esther David is a new emerging voice in the realm of fiction since 1997. She is Indian born Jewish author who finds her home in her writings. She has changed her field from an art critic to a writer at the age of fifty. This is because she wants to know herself, her religion and her people. Her imaginations are governed by the social status she gets due to her origin and the cultural difference she has experienced throughout her life. Her writing reveals many issues deeply rooted in our society- cultural conflicts, sense of loss, alienation, migration and quest for identity etc. Her novels *Book of Rachel* and *The Walled City* portray the protagonist's quest for identity. Present paper aims to focus on this particular aspect of these two novels written by Esther David. Her novel *Book of Rachel* won her Sahitya Akademi Award in 2010. It is a story of an old widow, Rachel Dandekar, who struggles very hard to save the synagogue from estate developers. She identifies herself with the synagogue which is the only emblem of her religion in her village, Danda. Rachel's story is woven around love, longing, recipes and the Jewish heritage in India. Although her children call her to Israel she wants to stay in this country, where her husband is buried. It is a story of the transformation of a shy, timid and a dependent woman into a bold, stern and an independent person. She passes through several stages of life and finally her search for identity is complete.

As Simone de Beauvoir's famous assertion, "One is not born, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the female presents in a society, it is a civilization as a whole that produces this creature....which is described as feminine."(16) Rachel is also trained to be a woman, a submissive creature, by her mother. She is crushed under the weight of a male-dominated and tradition-bound society. Being a Jewish woman she faces double marginalization: firstly being a woman she is marginalized in male dominated society, secondly, she is a Jew living in a society which is dominated by Hindus. On her puberty her mother proclaimed in a curt, hard voice "Now you are a woman and ripe enough to have a baby". From ancient times women are considered as machines used for reproduction. She is considered unclean because of her menstrual blood. There was a special room,

rajodarshan room, where women are isolated during their menstrual cycle and childbirth. They are treated as untouchables by other family members.

Her husband's death gives her mental shock. All her dreams are shattered and she finds herself as a helpless person. She doesn't know what to do, how to start doing things on her own. At this crucial moment she becomes aware of her identity. She comes out of her husband's shadow which hovers on her throughout her life. Till date her life is governed by either her husband's wish or her children's demands. Her own wishes and desires are deeply buried within herself. She spends all her life for her family without any complaint. She never imagines herself as a separate being having an individual identity. She observes herself and discovers many unknown things. Now she spends her time serving the God. She cleans the synagogue and looks after it as her own house. At stormy nights she rushes to the synagogue to protect it from falling. The synagogue becomes the center of all her activities. She kept it clean and neat except the teva as girls are not allowed to climb the teva because of their menstrual blood, according to the customs followed by Bene Israel Jews. It is the domain of men and a woman cannot step on it without the permission of men. The visit of an American rabbi changes everything. He rebukes the committee members for not looking properly at the synagogue and appreciates Rachel's dedication. He gives her the permission to climb on the teva. Encouraged by the rabbi, Rachel starts walking towards the teva but the age old teaching stands between them. Each step seems like a century for her. Finally she reaches her destination. For her "this was a moment of freedom from the confines of age-old traditions and taboos"(37). She becomes confident and self-willed person.

Rachel was furious when Mordecai broach the subject of selling the synagogue to Mr. Satish Chinoy, who is planning to build a health resort at Danda. She has sentimental attachments with the synagogue and the thought of leveled it down shatters her. She decides to fight against the evils to secure her rights. Frustrated, she reasons herself "Can it (synagogue) be mine just because I clean it, wash it, polish the benches and look after it as though it is my house? I must never forget that it is the house of God, a synagogue, which is in the custody of a committee, a committee of men. After all, I am a woman"(36). Soon she overcomes her frustration and determines to save the synagogue from falling in the hands of estate developers. With the help of Judah, in legal matter, she overcomes the problem. Now the synagogue is in her custody and she plans to set up a museum there. This is the moment of her self-recognition or self-discovery.

Elaine Showalter, one of the leading feminist critics in the United States, has identified three phases of women's literary development: the feminine phase (1840-80), during which women writers imitated the dominant tradition; the feminist phase (1880-1920), during which women advocated minority rights and protested; and the female phase (1920- onwards), during which dependency on opposition is replaced by the rediscovery of women's text and women. We can examine Rachel's journey through these phrases. Earlier being a traditional woman she strictly followed customs, rituals. She was dominated by her in-laws. Then she protested against the age old traditions by breaking rules. And finally she made her own rules and emerges as a new woman: determinant, self-willed, and confident.

David's another novel *The Walled City* is about the three generations of a Jewish family living in the city of Ahmedabad. The story is narrated through the eyes of the fifteen year old unnamed narrator. This suggests that the narrator could be any teenage girl from any Jewish household. As Anil Kinger rightly observes that "The success of the novel lies in its scattered incidents without any relevant and sustained thread of the story running through."(140) These incidents unfold the narrator's search for her identity.

Her conversation with her friends kindles the curiosity in her to acknowledge herself, her roots, and her religion. One of her friend asks her "If you are not a Christian, a Parsi or a Muslim, what are you?" This question reminds her, the myth of the shipwreck and the arrival of their ancestors to this alien land, reciting the Hebrew prayers silently and becoming one with the people there, wearing Indian clothes, speaking the local language and taking the name of their surrogate village that had adopted them. She thinks "I am but a

whips of that memory and sometimes I question my Jewishness”(24). Her dark complexion compels her to think about her Jewishness and to pacify her queries Samuel and she “search for the features similar to ours in the Children's Illustrated Bible” (22). She finds out that what separates her from her friends is her 'religion'. It creates an invisible wall between people which restricts them from mingling with each other. There are questions and more questions without any answer. Images of Hindu Gods encourage her to visualize her God. She bothers her parents by asking about their God but their answers are unable to satisfy her. Their elderly answers are 'God is Work' and 'God is Love'. They fail to understand her question about the image of God. She lacks the definite sense of identity which comes from being rooted in one's culture. Every human being is a product of culture and an identity is constituted out of cultural experiences. Her search for the God ends when communal riots arouse in Ahmedabad and innocent people lost their lives for no fault of theirs. She discovers that a new God is born in Ahmedabad. Further she explains this god as “This god has two fierce heads, looking at opposite directions and each of his thousand hands holds a naked sword.” (197). People become blood thirsty and their swords have the labels of Gods. That is why the narrator stops to find her God and consequently she stops herself to be identified with the God.

Being a mother, it is Naomi's duty to help her daughter to find her own self rather she restricts her efforts to establish herself as an individual. She explains the narrator “...the correct dress and behaviour codes for Jewish girls” (28). According to her Jewish girls are not expected to wear so much jewelry so the narrator should not wear anklets nor anything so pagan as a ghaghra. She wants her daughter be a mere shadow and not a fully developed human being. She deprives her daughter from looking beautiful. When a marriage proposal comes to her without a moments delay she rejects it by telling that she is too young. She is surprised because she never expects that anybody wants to marry her *ordinary* daughter. When a person is suppressed with unbearable pressure the outburst is inevitable. At certain places we find the narrator's rebellious personality: when she allows her friend to apply kumkum between her brows, decorates her hands with nail polish, visits temple, though, she knows that she is going against the tradition. Though, we label her as a 'rebellion', she is never an adamant child. She is fully aware of her responsibilities towards her parents. She envies boys from her community that they enjoy the freedom of escaping, going to Israel to make their future. But, if a girl fails to find proper match “she is destined to become her parents' support, for her own good, so that she does not become polluted by sex” (156). For her parents she refuses to marry Emmanuel. There is no future for her unless she equips herself with education and secures a job. At the end of the novel she finds her new role of being a single parent of her parents. It is quite difficult to bury all her feminine wishes without a complaint. Now her whole and sole aim is to take care of her parents and provide them with all the happiness in the world. She whole heartedly carries the duties of her newly found identity.

Thus the protagonist's quest for identity is fulfilled at the end of the novels. Esther David succeeds in giving Rachel the status of a new woman in *The Book of Rachel*. Rachel fully enjoys her newly found identity as the caretaker of the synagogue. She goes through physical and psychological torments to save it from estate mongers. Now it is in her custody and she plants to set up a museum there with the help of other Jews from all over the world. In *The Walled City* Esther David made her protagonist choose the unconventional way to lead her life. She recognizes her identity through her role of a teacher and a caretaker of her parents. Both characters pass through several crises in their lives and finally reach their destination. All their needs, roles in the society, their sublimations, their personal and cultural achievements together give us the impression of them as individuals with established identity.

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**QUEST FOR IDENTITY IN RUTH PRAWER JHABVALA'S
 THE HOUSEHOLDER**

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The Indian joint family, essentially patriarchal in character, kept itself alive by satisfying two vital needs of its male members the patriarch's love of power and the young man's need for financial security. By undertaking to support them, the system enabled young men to marry and raise a family before attaining financial independence.

Prem, the central figure of the novel is an underpaid Hindi Lecturer at a private college in Delhi. He is newly married and he scarcely knows Indu, his young wife. Having recently arrived in Delhi, he lives in a small flat for which he is paying quarter of what he earns from his job. Apart from Prem and Indu, a single domestic servant also lives in the flat, the novel's titles provides its own frame go reference as we see Prem entering the second stage of a traditional Hindu life, that 'of a Householder.' We see Prem explaining to Mr. Seigal, his landlord.

... there are four stages to a man's life. When he is young, he is a student, he is a student, learning from his father and his teachers... After that comes the life of Householder. Prem said In this stage a man must raise a family and see to their needs... The third stage is when a man retires from his duties as a householder and spends his time in contemplation. (40)

Mathematics remarks convey deep-reaching criticism, not only of the Indian system of early arranged marriage which has deprived him of freedom to live the spiritual life of his liking, but of the Hindu view of life, of which such marriage is a part:

... Here in our India... It is so that while we are still children and know nothing of what we want, they take as and tie us up with a wife and children... so... when we are old enough to know what the world is and God is, then it is too late, for we have a burden on our back which we cannot shake off for the rest of our days (27).

Prem is not a good degree holder and is lucky to have got a job. The college where he teaches is owned by the snobbish Mr. Khanna and his even more despicable wife who do not pay their staff well, but lives on the profits that the college fetches. They also treat their stays with Scant respect. Prem who belongs to lower middle class milieu, is obviously exploited by Mr. Khanna the principal of the college and Mr. Seigal, and his handlord. Consequently he is in severe financial crisis throughout the novel. He plans to ask for a rise in salary and reduction in rent but never succeeds in his attempt.

'My salary is not very big and it is difficult for me to pay so much rent every month.... 'Ai' said Mr. Seigal in irritation at his tooth and digging deeper. Especially now I expect my expenses to go up higher.... Perhaps you know already you see I am expecting.... my wife is expecting a baby.... Mr. Seigel said 'Ah' as he dislodged the of ending particle; ... 'let us hope for a boy'... very nice he said again and went indoors.

That landlord even doesn't care about Prem's situation. Prem is economically deprived in the traditional role of being a householder. He feels genuinely unhappy and also lonely. He longs to talk to someone, to share and discuss his problems, but ironically he does not turn to Indu, who is equally lonely and unhappy.

At the same time misunderstanding takes place in the early months of their life when he returns home rather late, he finds the house dark and silent and his wife already asleep, he reflects that :

... it was not right for a wife to go to sleep before she had served her husband however late he night come. He considered for a moment whether to wake her up and tell her so. Be he did not feel angry enough for that (46).

Prem's expectations of Indu are whimsically erratic. He wants her to be 'remote and sowful' and a practical and competent woman at the same time. He expects her to accompany him to mixed parties where she must command respect and impress the assembly with her personality. At the same time he expects a complete obliteration of personality and subordination of all her wishes to those of her husband. But Indu is aware of the tradition of subservient womanhood but has a mind of her own which refuses to tolerate oppression beyond reasonable limits. She believes that a woman can perform her traditional duties without succeeding her individuality and that her obligations to others need not blind her to her own needs.

Besides this, Prem's mother creates a sense of frustration and irritation in Indu by passing comments on Indu. Indu goes to bed early as a way of avoiding her mother-in-law's critical comments and glances. The maladjustment in the context of Indian family system between daughter-in-law and mother-in-law is portrayed by Jhabvala very effectively in the novel. The mother-in-law throws accusations at the daughter-in-law, who bears them in silent or at the most, indirectly expressing her rage on the servant boy. At this the mother-in-law again feels sorry for her son and remarks. 'She has bad temper also my poor son', As a result of these unfavourable situations, Indu suddenly goes to her mother's house without intimating Prem, this hurts him a lot but also he doesn't show this to his mother and after spending some time her absence makes Prem realize how much he values her presence, it is a necessary stage in Prem's development. He realizes that he wanted to be looked after not by his mother but by Indu. And he wanted to look after her.

In the course of time. Prem is insecure of his profession as a lecturer, once he thinks about government job also Prem's complete urge is not towards success so much as towards security and government is the only institution that spells out the kind of security.

Prem wanted very much to be one of them. If one succeeded in getting into government service, one's future was settled; there was nothing more to feat. And are belonged somewhere, one was part of something bigger than oneself. That was just what Prem wanted : he felt a great need to be absorbed. (138)

Struggling to secure his life and at the house in the absence of his wife Indu, his mother serving him, his mother gives him back his boyhood. She cooks his favourite dishes, tidies his things, massages his temples and pampers and cossets him everything he had longed for in the early days when he had felt sad because Indu was there. But now they bring him no satisfaction, for he realizes that it is not his boyhood that he is nostalgic for but his status as a married man.

Now that it was gone from him, he craved again for the sensation of being a family man with duties and responsibilities. He though almost enviously of Raj, who had a wife and daughter to looks after, and was frowning and anxious with worrying about how to get the lavatory repaired or pay the school fees in the coming years when his child would have to start going to school (127).

In effect, Prem has come to terms with the fact that he is a boy no longer the moment he actually yearns for the house-holder's state:

At least with such burdens one was someone a family man, a member of society, living next to, in rows and colonies with, other such members of society, who had the same worries. But Prem-what was he? He was no longer a student living in his father's house: he has lost interest in his mother and in her cooking and in talk of Ankhapur. But what was he instead? Where did he belong? It seemed to him that he belonged nowhere, was nothing, was nobody. (127)

One afternoon Prem was amazed to see Indu in his house, she comes back to him and he was so

happy. Prem's new found maturity emerges as he decisively arranged for his mother's tactful removal from his house to that of his sister; He writes a letter to his sister in Bangalore asking her to invite their mother to spend the summer with her as the Delhi heat is likely to undermine her health. In due course invitation comes. Prem's mother leaves for Bangalore to join her daughter, she is profusely apologetic about leaving him so soon, but he is transcendently happy because he will now be 'alone and supreme' with Indu.

Prem realizes for the first time that she loves him. On the night of his mother's departure they sleep on the roof of their apartment building. The couple's wish to sleep outside is indicative of their new relationship. Now they are at ease with each other and are not alone as oriented individuals anymore. With these changed in their feelings, Indu becomes Prem's main source of consolation. He feels he has achieved something as a husband. Now his status in the college does not matter very much. He is matured enough to find happiness in what he has and in his confidence as a householder.

In the end when Raj comes with his family to have a dinner at Prem's house on his invitation and comments, "it seems your wife is a very good cook" both Indu and Prem feel a sense of achievement. Thus the newly married Prem and Indu who start with the rudimentary cross-fire are finally at home. Jhabvala shows that irritations like not having enough money or the presence of mother-in-law can be overcome in course of time, especially when people are young and the future is all before them,

The householder, however is marked by a seeming gap in tone and content and an ambivalence in Ruth Praver Jhabvala's attitude to her material. The deliberate polarization of the two views of the world Prem's and that of his creator's may puzzle the reader and make him ask if the novel a serious account of a young man's confrontation with a hard adult world or a comic extravaganza. He may even attribute the novelist attitude to a superior western consciousness that finds the problems of a middle class Indian college teacher laughable and paltry.

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GOVERNMENT BRAHMANA: A LITERARY PROTEST*Shrinivas K., Research Scholar, Department of Studies in English, Karnatak University, Dharwad***Abstract**

The present paper aims to study Aravind Malagatti's autobiography Government Brahmana, as a mode of literary protest. Dalit literature has created its own space in the literary world due to its ability to resist oppression against Dalits. It speaks of Dalit experience which is filled with complete discrimination and humility. Yet, emerging out of such trauma, Dalits have protested against the injustice. In post-Independent India, the protest is done through literature. Here is an attempt see such protest registered through Government Brahmana. Strengthened by various ideological backup, Dalit literature has been giving voice to the voiceless. Government Brahmana is one such voice to pretest the discrimination.

Key terms: Dalit Literature, Autobiography.

There is an existing critique that Dalit literature is reactionary, violent, carries no objectivity, no aim to serve. But *Government Brahmana* is an exceptional to the above said criticism. Perhaps it is one of those Dalit autobiographies that amalgamate Ambedkar and Gandhian thoughts to fight social evils. Ambedkar's resistance and Gandhi's protest are well woven into an autobiographical form. It adopts a moderate way of resistance and a very subtle way of protest; it is subtle but not sober. It is perhaps the best way to fight our social evils.

Ambedkar's ideas are known for the constructive resistance against discrimination within our social fabric. He always advocated for the issues of Dalits, and their emancipation. His basic focus was social, political and economical strength to the Dalits. Mahathma Gandhi's thoughts are tested by time; he is still relevant to our times. His protest against the colonial regime shook the stronghold of the British all over the world. His was not a wild and violent protest, yet it was effective. His idea of non-violence mobilized the whole country to fight for freedom.

The presence of the both rebellious spirits can be witnessed in *Government Brahmana*. It registers mild resistance but its effect is felt across India today. The protest aims at the inclusiveness the whole society against the divide and rule policy of the upper caste people. After the two decades of publication, the autobiography has caught the attention of the critics, because there is a lot hidden in it. It is opened to different ways of criticism as the narration is not biased by any ideological grip. Writing *Government Brahmana* is a direct message to the whole world that Dalits are asserting their identity. Shah says, "Dalits in India have been socio-economically oppressed, culturally subjugated and politically marginalized for centuries. They have now begun to articulate their identity asserting not only equality for themselves but also struggling to bring about revolutionary changes in the social order based on equality and liberty" (DIP 14). This assertion of one's identity is the first step of protest. Therefore, *Government Brahmana* is a literary protest that voices for the social justice in subtle way.

Aravind Malagatti wrote this autobiography in 1994. The effect of the Dalit movement was still fresh. Many Dalit autobiographies had appeared in Marathi and other languages by 1994. In Karnataka, Dalits seemed to be satisfied with poetry, play and novels. But Malagatti broke the silence with much fuss or without much upbeat. Unlike Dalit autobiographies, it does not tell cruel or bloody incidents. From the beginning to the end, it maintains a composed narrative that makes the readers think of his plight. The protest is so subtle and latent.

In the twenty two small life incidents, Malagatti uses each part to show his protest. He uses past events in the present context to tell how he feels today looking back at those days of suppression. These small episodes cover his experience from childhood days to adulthood. Few incidents are taken for the analysis to show the nature of protest through the literary genre.

In the first episode, “With you reader... before you read”, Malagatti carefully establishes an intimacy with the readers so that they should turn their back, saying it is like any other Dalit autobiography. When says, “I am quite an ordinary”, the reader is taken into the confidence. But suddenly he warns by saying, “I will not give up”. He continues to clear agenda behind writing the autobiography, “This is to make it clear that with the right kind of opportunity, even a dalit can live with dignity and pride before the eyes of those who mock them” (GB 4). This way, he is protesting against the discrimination which he had experienced. Therefore, writing autobiography itself is a kind of protest. It gives an opportunity to tell what happened with the author. It registers his experiences so that others can see what exactly happened with him. It is going be a fair chance to see the world from a Dalit's point of view.

The third episode, “The She-buffalo on heat and the he-buffalo after her”, is filled with light humor and sharp wit. In this incident, the village head's he-buffalo runs after the Malagatti's she-buffalo. It becomes a matter of concern as the untouchability and class hierarchy are imposed even on dumb animals. The narrator protests against the social discriminations and the concept of untouchability inflicted into animals too. But the narrator tries to break the shackles of the caste by referring to such anecdote, where animals live a natural life and human beings live a disgusted one.

“Marxism and the plate after the meal” is an interesting event in which the author is invited by his friend and fellow Bandaya activist, who happened to be an upper caste fellow. After meals his friend says, “No chicken bones like in your house, boy! We are quite strict regarding food, I other things we are normal, simple... reformists” (GB 101). This incident mocks at the hypocrisy of the upper caste people who enjoyed the privilege of being 'progressive thinkers' by using the identity of Dalits. Malagatti gives a hint why Dalit movement could not last for long time in Karnataka. It is because of fake or pseudo reformists who never wanted the Dalits to be into mainstream.

In the above mentioned events, Malagatti never uses the names of any individual, makes no personal comments. His intention is not to hurt anybody, he wants to post his protest against the discrimination which he underwent. Rahameth Tharikere aptly observes that Malagatti is not writing the autobiography to gain sympathy or waging war against anyone. He simply wants to convey the non-Dalits to stop the atrocities and let him live like any other upper caste person (DM 391). By not using names of the characters, he is protesting mildly. It is because he knows that Dalits and non-Dalits are supposed to live in a peaceful society together. It is possible when both of them give space and share mutual respect.

The humble tone of the narration makes the protest very sensible and humane. This approach of Dalits towards non-Dalits will certainly make room to interact without social prejudices.

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COMPARATIVE LITERATURE: THEMATICS, INFLUENCE, RECEPTION, MOVEMENT AND GENRE

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In his scholarly book *Comparative Literature* (1988), Amiya Dev and Sisir Kumar Das opine that comparative study of literature is not an established academic field in India in spite of the fact that India is both multi-lingual and multi-cultural country. One such influential seminar on comparative study of literature was arranged by Indian Institute of Advanced Science (IIAS), Shimla in 1970. Such great writers like V. Raghavan, Sunitikumar Chatterji, Krishna Kripalani, Umashankar Joshi, A.K. Ramanujan, Niharranjan Ray and also the then director of the Institute, Margaret Chatterjee had all attended. Sisir Kumar Das initiated the programme comparative study of literature and the common reader. The comparative approach to the study of literature is important for the common man, because for him all literature is literature.

Once Rabindranath Tagore spoke for the comparative study of literature. Das tells: "Even half a century later, when a department of comparative literature was established for the first time in India, many eyebrows were raised and many more openly questioned the legitimacy of its academic status." (Das 4) This was in Jadavapur University, Kolkata. Only recently, many other Indian universities, including S.K. University Ananthapur (AP) have started comparative study departments, or introduced an optional paper on it in their English departments. We should know that the study of provincial literatures is to be undertaken with other literatures. For example, we need to study Kannada literature in comparison with Marathi/Telugu/Tamil/Sanskrit/Hindi and foreign literatures like the English/French/German. The orange has to be compared with the apple; the gooseberry with the pumpkin and the cat with the lion. Secondly, the comparative study of literature is to be done for its own sake, without bringing in any kind of language/ literature politics. The emphasis is not just a study of literature for its own sake, but for society's sake. Literature has to provide us enlightenment alongside entertainment. Mr. Das adds:

We must examine now the ways and means through which our teaching of literature can be reorganized and how comparative literature can be related to the whole exercise. The study of literature can be a meaningful as well as a legitimate academic exercise only when it is directed to our needs, private as well as social. So can the study of comparative literature. The importance of the study of national literatures in an academic curriculum needs no pleading, they being the manifestation of the national consciousness, depositaries of living experience of the people and a part of their total social activity. (Das 5)

We need to know the other, - the others their life. We need to know the power and value of others' literature/culture. To see others and learn from them is the motto. We need to know the value of national literature other's literature. The study of our own literature is not enough. It is otherwise narrow and parochial. Das adds:

No national literature, howsoever powerful, is sufficient to counteract the innate provincialism of man; no national literature, no single literature, howsoever rich, is rich enough to present the highest literary achievements of man. The study of literature, then, has to be directed towards these two goals, one dependent on the other, namely an enlargement of taste, and an inheritance of the total achievement of literature. Educationists may still have their reservations about the desirability of departmental autonomy of comparative literature, but their refusal to reorganize the

existing departments of literatures, the usefulness of which is questioned by the exponents of comparative literature, will ultimately make them irrelevant to our academic life. (Das 6)

In the past, each nation was independent. There was little globalization effect, or internationalism. The comparative study of life began when the Romans began their empire and Latinization. All the European countries had the impact. The ancient Greek, happy with his own literary achievement, did not have the slightest desire to know about the literatures of the 'barbarians'. The ancient Indian remained ignorant about the literatures in the neighbouring lands; and there is hardly any evidence that he showed any interest in the language in which Socrates spoke and Sophocles wrote, even when the generals of Alexander ruled a part of India for more than a century. China remained free from any foreign contamination for many centuries since the composition of *I-Ching* or the book of Changes, and only in the third century after Christ did she become interested in another literary tradition, the Buddhist. The exclusiveness of the ancients began to break down gradually with changes in political and religious life; the impact of one literature on another became a part of the creative process, conscious or unconscious. With the revolution in the system of transport and communication, making the world a much smaller place, we realized the immensity of the world of literature.

The German writer Goethe advocated translation for the sake of creating world literature. The Indian poet Tagore did the same. This was for the expansion of man's thirst for knowledge. Good or ill, colonization / globalization, industrial revolution, modernization, and digitalization have furthered the process of comparative studies of anything. This is because of foreign rule for centuries. Is not the study of foreign language so popular today? Do not folks speak a foreign language in any country today? Learning a foreign language means learning about their culture or way of life. For example, Satyajit Ray's direction of the literary text *Pather Pancheli* into film as much as Shakespeare's play *The Blood of Throne* (the Japanese version) for the Japanese are agreeable in their 'othering'.

By doing comparative study of literature, for example, all Indian literatures can benefit from literature in English, French, German and even Arabic. Das adds:

I think comparative literature, which is not different from the study of single literatures so far as the critical methodology is concerned, but differs only in matter and attitude, can play a vital role in the reorganization of our literature faculties and in the teaching of literature. (Das 8)

Then comparative study of literature with other subjects/ arts philosophy, history, anthropology, painting, and music can also be done. Of course, certain changes have been made in the teaching of literature which recognize the relations existing between literature and the other arts, namely, music and painting. Literary criticism had borrowed concepts and terms from painting and music and architecture in the past which are now a part of critical terminology.

The universities in the world have several language departments. Some of these may be classical languages like Sanskrit, Prakrit, Latin, Greek or Arabic. The departments have provincial languages, national/international languages sometimes next state languages. So let there be a comparative study of these languages and literatures. Das adds:

Only a few European languages other than English, notably French, German and Russian, are taught in a number of universities, but barring a few, the departments of European languages or, for that matter, of any foreign language do not go beyond the routine work of language teaching. The only European literature to be precise, the only foreign literature that has taken a firm root in India is English. There is not a single university in the country without a department of English literature, nor is there a department of English literature which fails to attract a reasonable number of students. (Das 8)

Each Indian university has at least one department of a modern Indian literature, invariably the language of the region where the university is located. Some of them have a department of Hindi in addition to that of the language of the region, and in some cases a department also of another language

whose speakers form a sizeable community in that area. Every Indian university follows the three language formula (for example, Kannada, Hindi and English in the context of the universities in Karnataka).

But each department of language / literature exists itself without any comparative study of any other language/ literature. This is like people living without neighbours. The departments of Indian languages people do not want to study, for example, Kannada, applying English/ French criticism which they think would be sacrilegious. There is a tussle amongst Indian languages as much as amongst Indian and foreign languages; and also between ancient and modern languages. Actually this kind of comparative study can be of great literary value.

Classical literary study fails to stem the widening gap between the ancient and the modern, which is to some extent inevitable, then it also fails to serve the needs of the discipline itself. This is also true of comparative studies of vernacular languages and eastern and western languages.

The nature of English studies in India is not questioned, because English as a language is an emancipatory and empowering language. It is a global language. And then English literature is known for its power and values. However, English studies do not have much to do with the studies of regional languages. This makes English studies dry and poor, and the study of regional languages, regional and narrow.

Comparative studies help us for making these studies inclusive / all-accommodating. Das writes:

The state of literary studies in India, then, is a state of exclusiveness of varying degrees. Exclusiveness of any kind, whether derived from a blind adherence to the past or from a borrowed pride of association with a supposedly superior Western culture or from a self-defeating linguistic patriotism, must be rejected. The only happy sign is that all the major departments of literature in India are subjected to pressure from both within and without for a change in outlook. (Das 14)

The aims and objectives of the teaching of literature are different from those of the teaching of other arts, music and painting and dance and sculpture. A department of music, for example, produces not only musicologists but musicians as well. Likewise, the departments of literature must produce writers as much as English teachers. Because literature as a literature/culturizing material is much needed today as ever before. Das writes:

The study of literature cannot make one literature its only corpus. It has to extend. Since it is beyond the capacity of most individuals to acquire competence in several languages, literary study tends to be confined to a very limited corpus. But the realization of the vastness of the corpus on the one hand and the limited capacity of man in learning the languages of the world on the other, are bound to create a sense of inadequacy. In such a situation a compromise has to be found, and if translation promises that compromise, that should not be ignored. The teaching of literature must have a hard core, which is the mother-language literature or national literature, but it must accommodate the literatures of other cultures, a part of which can be read in the languages they are written in, depending upon the student's capability, and a part in translation. This three-tier division of the corpus will take care of the shortcomings of the exiting literary study confined to a one-language, one-culture, one-nation frame-work.

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THE IDEA OF CULTURE WITH REFERENCE TO RAYMOND WILLIAMS

Mrs. Anu Nair, Saraswathy Sadan, Habbuwada, Karwar

I

The idea of culture is a great thing. If one asks what is culture, the others do not answer it satisfactorily because, culture is an abstract thing. On the other hand, civilization is a concrete phenomenon. Culture is the way we live, and civilization is the things we use. If culture relates to our heart, civilization relates to our head. If women can better represent culture, man can do it in regard to civilization. Arts stand for culture, and sciences for civilization. Culture is informal, unofficial and private; and civilization is something like formal, official and public. Culture is something which is elusive and indescribable; and civilization visible and subject to description.

Now a day, we have a study of several aspects of culture cultural studies, cultural poetics, cultural materialism, cultural constructs, cultural primitivism and the like. M.H. Abrahms observes:

Cultural studies designates a cross-disciplinary enterprise for analyzing the conditions that affect the production, reception, and cultural significance of all types of institutions, practices, and products; among these, literature is accounted as merely one of many forms of cultural “signifying practices.” A chief concern is to specify the functioning of the social, economic, and political forces and power structures that are said to produce the diverse forms of cultural phenomena and to endow them with their social “meanings,” their acceptance as “truth,” the modes of discourse in which they are discussed, and their relative value and status. (Abrahms 72)

Cultural studies have been ancient and quite enriching. The first important critic of cultural studies was the English writer Matthew Arnold. He has written a book called *Culture and Anarchy*, in which he defines culture as “sweetness and light.” One of the modern cultural critics was Roland Barthes who in his book *Mythologies* (1957) speaks of the social conventions and codes such as woman's fashions and wrestling as cultural products. Just another critic is the British neo-Marxist critic Raymond Williams. Williams began the so called modern culture studies in 1964. The movement was inaugurated by his book *Culture and Society* (1958) and by Richard Hoggart's *The Uses of Literacy* (1958), and it became institutionalised in the influential Birmingham Centre for Contemporary Cultural Studies. Thirdly in America, the new historicists began to speak of culture as a set of signifying systems. This was from the background of post structural theorists Louis Althusser and Michael Foucault. It is observed:

A prominent endeavor in cultural studies is to subvert the distinctions in traditional criticism between “high literature” and “high art” and what were considered the lower forms that appeal to a much larger body of consumers. Typically, cultural studies pay less attention to works in the established literary canon than to popular fiction, best-selling romances (that is, love studies), journalism, and advertising, together with other arts that have mass appeal such as cartoon comics, film, television “soap operas,” and rock and rap music. And within the areas of literature and the more traditional arts, a frequent undertaking is to move to the centre of cultural study those works that, it is claimed, have been marginalized or excluded by the aesthetic ideology of white European and American males, and particularly the works of women, minority ethnic groups, and colonial and postcolonial writers. Radical exponents of cultural studies subordinate literary studies and criticism to political activism; they orient their writings and teaching toward the explicit end of reforming existing power structures and relations, which they consider to be dominated by a privileged gender, race, or class. (Abrams, 72)

II

Raymond Williams is a British writer. He was from Welsh. He was a Marxist / leftist culture critic. He has written on culture, mass media and literature, thereby laying the foundation for the field of cultural studies.

Raymond Williams was born in Llanfihangel Crucorney, near Abergavenny, Wales in 1921 (and he died in 1988). His father was in the railways. Welsh now as then was anglicized; and if the small farmers voted Liberal, the laborers voted Labor. He had a bleak childhood because of the World War I. He graduated (MA) from Trinity College Cambridge in 1946. Williams also served in the World War II. Then he served as a tutor at Oxford. He edited *Politics and Letters from 1945* and published *Reading and Criticism* in 1950.

Eliot's 1948 publication *Notes Towards the Definition of Culture* inspired Williams for his studies in culture. His seminal book *Culture and Society* appeared in 1958, followed by *The Long Revolution* (1961). The New Left gave him a wide publicity. He did reviewing for the *Manchester Guardian* newspaper.

The Jesus College, Cambridge appointed Williams as a tutor in 1961, and eventually as a professor of drama in 1974 (upto 1983). He was Visiting Professor of Political Science at Stanford University in 1973, an experience that he used to good effect in his still useful book *Television: Technology and Cultural Form* (1974). A committed socialist, he was greatly interested in the relationships between language, literature, and society and published many books, essays and articles on these and other issues. Among the most important is *The Country and the City* (1973), in which chapters about literature alternate with chapters of social history. His tightly written *Marxism and Literature* (1977) is mainly for specialists, but it also sets out his own approach to cultural studies, which he called cultural materialism. *Marxism and Literature* is a response to structuralism, and speaks of Antonio Gramsci's influence. Williams's work *Culture* (1981/1982) develops an important argument about cultural sociology, which he hoped would become "a new major discipline". Bruce Robbins identifies this book as "an implicit self-critique" of Williams's earlier ideas, and a basis on which "to conceive the oppositionality of the critic in a permanently fragmented society."

Williams's concepts of culture, work, hegemony, status and archaism are on meanings and contexts. Williams published *Culture*, in which the term is given extended discussion. Here it is defined as "a realized signifying system", and is supported by chapters discussing "The means of cultural production, and the process of cultural reproduction." His book on *Modern Tragedy* may be read as a response to *The Death of Tragedy* by the conservative literary critic George Steiner. Later, Williams was interested in the work of Pierre Bourdieu, though opining that the latter was too pessimistic in terms of the possibilities for social change.

Williams, after retirement, settled down in Saffron Walden, where he wrote *Loyalties*, a novel on working class people. Williams' novel *People of the Black Mountains* remained incomplete. Williams thinks there are different societies, and hence, different socialisms.

Wikipedia adds:

The Raymond Williams Society was established in 1989 to support and develop intellectual and political projects in areas broadly connected with Williams's work. Since 1998 the Society has published *Key Words: A Journal of Cultural Materialism*, which is "committed to developing the tradition of cultural materialism" that he originated. The Raymond Williams Centre for Recovery Research was opened at Nottingham Trent University in 1995. The Raymond Williams Foundation supports activities in adult education. A collaborative research project building on Williams's investigation of cultural keywords, called the 'Keywords Project', was established in 2006 and is supported by Jesus College, University of Cambridge, and the University of Pittsburgh. Similar projects building on Williams's legacy include *New Keywords: A Revised Vocabulary of Culture*

and Society, edited by cultural studies scholars Tony Bennett, Lawrence Grossberg, and Meaghan Morris, and *Keywords for American Cultural Studies* edited by Bruce Burgett and Glenn Hendler, In 2007, a collection of Williams' papers was deposited at Swansea University by his daughter Merryn, herself a poet and author.

Raymond Williams's essay "The Analysis of Culture" begins with a definition and categorization of culture:

There are three general categories in the definition of culture. There is, first, the "ideal", in which culture is a state of process of human perfection, in terms of certain absolute or universal values. The analysis of culture, if such a definition is accepted, is essentially the discovery and description, in lives and works, of those values which can be seen to compose a timeless order, or to have permanent reference to the universal human condition. Then, second, there is the 'documentary', in which culture is the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded. The analysis of culture, from such a definition, is the activity of criticism, by which the nature of the thought and experience, the details of the language, form and convention. In which these are active, are described and valued. Such criticism can range from a process very similar to the 'ideal' analysis, the discovery of 'the best that has been thought and written in the world', through a process which, while interested in tradition, takes as its primary emphasis the particular work being studied to a kind of historical criticism which, after analysis of particular works, seek to relate them to the particular traditions and societies in which they appeared. Finally, third, there is the 'social' definition of culture, in which culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behavior. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture. (Williams, Raymond. "The Analysis of Culture." All the textual references are from this essay)

Williams speaks of what can be the absolute or universal values as the core of culture. The tradition and human collectivity fosters that is over the centuries for the enrichment of human society. Williams' definitions have an inter-connection. This culture is against man's animal nature and the mere satisfaction of material needs. William writes:

Thus an 'ideal' definition which attempts to abstract the process it describes from its detailed embodiment and shaping by particular societies regarding man's ideal development as something separate from and even opposed to his 'animal nature' or the satisfaction of material needs seems to me unacceptable. A 'documentary' definition which sees value only in the written and painted records, and marks this area off from the rest of man's life in society, is equally unacceptable. Again, a 'social' definition, which treats either the general process or the body of art and learning as a mere by-product, a passive reflection of the real interests of the society, seem to me equally wrong. However difficult it may be in practice, we have to try to see the process as a whole, and to relate our particular studies, if not explicitly at least by ultimate reference, to the actual and complex organization.

Art is part of society. Art is an enabling activity. It is a living form of human energy. Art, while clearly related to the other activities, can be seen as expressing certain elements in the organization. The analysis of culture, in the documentary sense, is of great importance because it can yield specific evidence about the whole organization within which it was expressed.

Williams speaks of the history of culture too. Williams's essay justifies this:

I would then define the theory of culture as the study of relationships between elements in a whole way of life. The analysis of culture is the attempt to discover the nature of the organization which is the complex of these relationships. A key-word, in such analysis, is pattern: it is with the discovery of patterns of a characteristic kind that any useful cultural analysis begins, and it is with the

relationships between these patterns, which sometimes reveal unexpected identities and correspondences in hitherto separately considered activities, sometimes again reveal discontinuities of an unexpected kind, that general cultural analysis is concerned. The felt sense of the quality of life at a particular place and time can be called historical culture. This is social character or valued system of behavior and attitudes. It is both an ideal and a mode likewise. The 'pattern of culture' is a selection and configuration of interests and activities, and a particular valuation of them, producing a distinct organization, a 'way of life'.

Williams speaks of structures in culture. It is as firm and definite as 'structure' suggests, yet it operates in the most delicate and least, tangible parts of our activity. In one sense, this structure of feeling is the culture of a period: it is the particular living result of all the elements in the general organization. The society, communities and individuals possess it. One generation may train its successor, with reasonable success, in the social character or the general cultural pattern, but the new generation will have its own structure of feeling, which will not appear to have come 'from' anywhere. The new generation responds in its own ways to the unique world it is inheriting, taking up many continuities, that can be traced, and reproducing many aspects of the organization. This can be a new structure of feeling.

Williams thinks when the ideal culture of a generation dies, it is traced in the generation's documentation. The significance of documentary is that it expresses life in direct terms. Williams thinks that all life may not be recorded. There will be selection and representation. Every generation will have its own selection and addition to the culture. There is change / deletion / addition / transformation of these things. A period will have three generations; and we will be part of this change and we witness this. He writes,

The selection tradition thus creates, at one level, a general human culture; at another level, the historical record of particular society; at a third level, most difficult to accept and a rejection of considerable areas of what was once a living culture. Class, hegemony, relevance, and historical changes will govern the selection. The social institutions like schools and colleges, public institutions, cinema and radio keep the changes as recorded or available. It is natural and inevitable that the selective tradition should follow the lines of growth of society, but because such growth is complex and continuous, the relevance of past work, in any future situation, is unforeseeable. Often the past culture is irrelevant, though the public institutions do not change it so easily. Williams thinks in a society as a whole, and in all its particular activities, the cultural tradition can be seen as a continual selection and re-selection of ancestors. Particular lines will be drawn, often for as long as a century, and then suddenly with some new stage in growth these will be cancelled or weakened, and new lines drawn.

In all this, the existing contemporary culture is very important. The cultural tradition is subject to selection, and also subject to analysis the keyword in Williams's essay. Williams writes,

What analysis can do is not so much to reverse this, returning a work to its period, as to make the interpretation conscious, by showing historical alternatives; to relate the interpretation conscious, by showing historical alternatives; to relate the interpretation to the particular contemporary values on which it rests; and, by exploring the real patterns of the work, confront us with the real nature of the choices we are making. We shall find, in some cases, that we are keeping the work alive because it is a genuine contribution to cultural growth.

The 'documentary' analysis will lead out to 'social' analysis, whether in a lived culture, a past period, or in the selective tradition which is itself a social organization. In this way, Williams' definition / categorization of culture, is interconnected. The documentation will lead to keep alive the idealism of culture and man's general evolution (social role).

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SOCIAL CONCERNS IN CHINUA ACHEBE'S *NO LONGER AT EASE*

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Abstract

Chinua Achebe, a voice of Nigerian environment and African society has always been a champion of the colonized and has been working for the cause of their acceptance.

In this paper, an attempt is made to analyse Chinua Achebe's well known work No Longer at Ease in order to find out the concerns expressed and portrayed by Chinua Achebe in the novel.

The African novel in the European languages sometimes damned for its double ancestry is both African and European, the bastard child of many cultures and genres the accumulations of many styles and traditions. The modern African novel, it is said cannot properly reflect the African reality. By virtue of its use of European languages it has been denied the legitimate right to be called African. However the very diversity of the African Novel, the variety of languages in which it is written reflect more accurately than anything else the realities of modern Africa. Thus the mixture of styles and traditions in the African novels is often looked at as a source of strength and vitality not a cause of weakness and diminution of insights.

Chinua Achebe, more than anyone else has helped to extend and to supplement the classical tradition to which the modern African novel belongs. He thus sets an example which has influenced many young writers.

In Africa the folklore is an integral part of the life of the community. It is a favourite recreation to many people and a means of educating the young especially in villages. Even city dwellers sometimes partake of the pleasures of the folklore element of many of African writings. Most of them are educated city dwellers. The Igbo folklore is one of the six major language groups such as Hausa, Yoruba, Igbo, Khanuri and Fula. Igbo group dominated the south east part of Nigeria. The Igbo culture that did not have well established centralized institutions and powerful chimes to constitute a large Igbo tribe has developed a rich cultural heritage ad well defined tribal consciousness. The central ideal of the folklore is usually a group of people or brothers leaving their old homes for the one reason or the other for instance, hostility of neighbours, increase in number or a calamity occurring in the family like a number of deaths occurring consecutively, etc. and moving towards a direction away from the old site. As they journeyed one some, as they arrived at places that suited them, would stop, or stop for one reason or the other while the others continued.

The animal trickster is a popular character in Igbo folktale, indeed of African folktales and invariably the tortoise is the trickiest although sometimes it could be the fox. Here is a sample story.

In Igbo land many stories abound with the tortoise as the hero sticker. There is one about the tortoise and the leopard. Once upon a time both of them agreed to hold a kind of contest of farming: which would be the first to finish? Each of them proceeded as agreed. The tortoise hired some labourers and so did the leopard and his helpers were soon in the lead because the tortoise and his fellow workers were slow. The tortoise saw this and he did not like, so he thought of a plan. He went to a spot near the leopard's farm. He had earlier hired some drummers and as they approached the farm, they started singing and beating their drums. They did not quite get into the farm, they started singing and beating their drums. They did not quite get into the farm but stopped at the point a tunnel burst into the farm. The workers on the farm, on

hearing the music were all carried away and so started dancing. They forgot that they were in a contest. The leopard soon wondered what was happening; why the work was no longer progressing. He had to send his son to find out. When the young man got there, he too joined the dancing group. The leopard still wondering what was happening, had to send his wives who came and also likewise joined the dancing group. By the time, the labourers in the tortoise farm finished their work and when the tortoise knew that his aim had been achieved, he quietly withdrew his farm and announced himself the winner. Thus leopard was defeated while the tortoise became the winner through his tricks.

African novelists in their novels try to make the past present and bring the distant near. They made history as the hero of their novels.

The African novelists have always concerned themselves with the rendering and elaboration of a certain cultural ethos which might explain its people attitude to events of central development of African society of a whole cycle of a people's history sketched out, filled in, re-examined paraphrased and mythologized and also with compressing centuries, into the space of a single novel.

Chinua Achebe while following such a tradition at times goes towards a deeper and confrontation with the historical forces at work. As far as African writers are concerned there seemed to exist at the core of their imaginative works a deeply held belief that Africans have been dealt a cruel hand by fate; that they have been victims in a very special way, enslaved, harassed and utilized. The novels of the African writers may look like a night a nightmare from which one is trying to awake.

African novel was created by non-African writers in the earlier days. During those days, some of these writers were fairly objective and sympathetic in their treatment of the African experiences and others used Africa as a kind of backdrop where white characters were permitted to work out their remorse in rather stock patterns usually the white man found a meaning for life in Africa or he regressed to what the author felt was a previous atavistic state. Africa was ruthlessly depicted in primitive patterns which symbolically reflected the colonial age that the continent itself was physically undergoing. Soon the objectives of the writers changed.

The African writer himself has almost always been a microcosm of the accumulated experiences of his society. African writer has been the historian of his continents increasing outlook of life, moving from a limited, virtually closed off societal view of the village and the clan to an ever widening world view.

Chinua Achebe as a novelist belonging to both the past and the present has essentially limited to the traditional African village life and the mutual conflicts with western religion and colonialism to begin with. After his society had undergone a more direct confrontation with western education and urbanization, only then he could write his other novels such as *No Longer at Ease*, which illustrates the conflicts with Westernization and *A Man of the People*, which illustrated problems of political and economic stability which were a part of the collective consciousness. The African's individual life style has changed over the century. The contemporary problems are of a different nature.

No Longer at Ease takes place in historical time, but it is a personal story rather than a historical one. Achebe, in his novel wishes to deal with the alienation of educated young men as himself felt in the new nation moving swiftly toward independence. The novel was published in 1959 and Ugenia became independent in the next year. This theme was mere anarchy tossed upon the world when things fell apart. The vehicle for conveying this anarchy is a young, good African mind was corruption, a common place word in the lexicon of despising colonial officials. The novel is a tragicomic postscript to the moving events of Achebe's first novel *Things Fall Apart*. The central character is Obi Okonkwo and the action takes place in Nigeria in the 1950's in a world which is the result of the intermingling of the Europe and Africa. In this world Achebe traces the decline of his hero from brilliant student to civil servant convicted of bribery and corruption. The forces of Christianity which officially superseded the old tribal ethics and

themselves shown to be on the wave in the new generation and no new creed appears likely to take their place. The downfall of the few in perplexing world is presented as neither tragic nor expressing.

Obi is the hybrid product of the two cultures namely the African and the European. The novel opens with the trial of Obi, the British educated young man. Obi is convicted of taking bribes in misuse of his position in Nigerian Senior Civil Service. As said by everyone, "How a young man of your education and brilliant promise could have done this?" (No Longer at Ease Chapter 1)

The African is corrupt through and through. He knows why: The fact is that over countless enthusiastic African has been the victim of the worst climate in the world and of every imaginable disease. Hardly his fault but he has been sapped mentally and physically. We have brought him western education. But what use it is to him?

He does not finish, nor does he need to. He has been a charitable judgment. He is, after all a liberal: I'm all for equality and all that. I for one would hate to live in South Africa. He is a liberal with scientific detachment. Mr. Green is making excuses for the Africans whom in his way, he loves and cherishes.

What Achebe does in this novel is to give corruption a social context and to show that the context is a complex interaction of the African past, the colonial encounter and the emergent new hybrid culture. When things have fallen apart, anarchy remains, and it is into moral anarchy that Obi Okonkwo is plunged when he returns to Lagos. This moral anarchy is symbolical in various ways in the ways in the novel by the President of the U.P.U. commenting on Obi's going to prison for a bribe of only twenty pounds:

I am against people reaping where they have not sown. But we have a saying that if you want to eat the toad, you should look for a fat and juicy one.

Obi's taking bribes was acceptable behaviour, even if deviant in that the clan was unaffected. To the UPU the clan is operant basis for moral behaviours. The clan is everything to the UPU: that is the reason of existence. On the other hand, the pious morality of sowing and reaping is abstract.

It is no guide to behaviour because it lacks practical application. It is only the Christian after-life that one invariably will reap what he has sown. There is no governance of behaviour, in Lagos, in the new society other than loyalty to the clan. There is no law in the city; there is no law other than what the police enforce. In the nation all the restraints of the village are abandoned in the absence of corporate life, the only morality is the morality of the guts. At the last, Obi adopts a new attitude. When his mother is dead, he too has died and finds all for him now, 'there are no ideals and no humbug'. It is a new, refreshing state of mind but it has been coming a long time. The crisis came earlier when, seeking a salary advance, he found instead that he must account for his leave allowance as a per mile basis. He made the decision with hardly a pang. The attitude of Obi adopts is almost that of the UPU, but not quite Obi's amorality transcends the UPU. The first identifiable 'humbug' he renounces is his payments to the Union. He declines even to tell them. They would not take a kinsman to court.

The UPU (Umuofia Progressive Union) remains loyal to Obi though it was true they had already done too much for him there were other considerations. Anger, it was said, against a brother is felt in the flesh; it is not felt in the bone. Later there would be something to say to Obi, but 'the fox must be chased away first, after that the hen might be earned against wandering into the bush. First things first and a kinsman is first of all.

Achebe's view of modern Nigeria beyond the clan is largely pessimistic. Colonial authority reflected tradition in governance. The result was a decisive weakening of the power of the community to control private behaviour. Obi rejects interference in his affairs. But his financial and sexual affairs are the business of the Union. He owes them money and he must marry within with the codes of the class. His romance with Clara is unacceptable to the clan in itself and signifies

Obi's wasting of money due to the Union. But they cannot control him. He gives his own way to his own disaster.

In *No Longer at Ease*, the characteristic of pre-colonial Igbo culture have never become hollow mockeries. Just as Obi's youthful idealism is seen to be without foundation before the harsh realities of corruptions in modern Lagos. What is satirically laid bare is the chaotic, rootless bewilderment of West African City life again fully reflected in the character's speech as they switch off from Igbo to Pidgin or to English, according to their relationships with other people. The general crisis of culture is particularized and humanized in Obi's career, but Achebe's satire underlines the absence of any longest mode for personal integrity to work with us.

Achebe's greater strength as a novelist is the steady refinement of his control over language as a means of conveying rather than starting moral insights. In *No Longer at Ease*, in the first chapter, Achebe dramatizes diagrammatically the perplexity of two cultures of which Obi is the hybrid product. To the Europeans it is inconceivable that someone who has had the privilege of a western education should not adhere to the rules of conduct it enshrines. Even the learned judge is unable to find the reason. Achebe seeks to show the logic of Obi's progress within the frame of incomprehension and incredulity.

Lagos is the Afro-European city to which Obi returns after his University education in England. Obi accepts and his attitude to the city is the acceptance that Lagos is near European. He accepts the romantic accounts of this place, 'where there is no darkness'. However, his mind is in conflict. In other words, at one extreme, Lagos Nigeria is like the English pastoral and at the other extreme, it becomes the decaying waste land of the twentieth century. When he gets into his apartment, it always reminded him of twin kernels separated by a thin wall in a palm-nut shell. Sometimes one kernel was shiny-black and alive, the other powdery and dead.

Obi's value system is strange, for, he feels education for service, not for white-collar jobs and comfortable salaries. He has developed peculiar habits. When the secretary of the Union reminds him that he has been sent to the University by the Union and that they now expect to enjoy the great honour Obi had brought to the ancient town of Umuofia which could now join the comity of other towns in the march towards political irredentism social equality and economic emancipation, he means that Obi has become an invaluable possession an investment which must yield heavy dividends. The Unions' only is tribal solidarity and self-interest. This is the concern of Achebe too. There is bribery everywhere. Bribery has filtered down into the texture of daily life and accepted as inevitable. Alienated from his own society, Obi assumes that reform will have to be imposed from outside. The implication is that Africa is evolving in the directions of Europe. Thus the main question in the novel is who is to gain the credit for Obi's triumph, the clan or the religion?

Achebe in this novel also stresses on duty in one's profession. Mr. Green, the immediate superior to Obi sees the pursuit of duty as an end in itself, divorced from personal interest of any kind. Green's ideal of duty is totally divorced from the situation in which he exercises it.

Obi's words 'I respect the white man although we want them to go.' Or more effectively in Pidgin English: 'this no be them country.' reveal that he is too deeply committed to both sides to manipulate them in this calculating manner. What finally makes reconciliation impossible is Obi's chronic shortage of money.

The regression from his earlier ideals has been quickened by the problems which bedevil his private life. Here again Obi finds himself trapped between two very different systems of the value. On the boat from England he has fallen in love with an Igbo girl Clara. For the first time he is ready to believe that

romantic love might be more than 'another grossly overrated European invention'.

The novel ends, as it began, at the trial where Africans and Europeans alike are dismayed by this sudden debacle of Obi's career. To the outsider everything appeared to be in the hero's favour; only the reader familiar with the intimate details of Obi's private life is able to understand the logic of his disgrace. The novel is an exercise in diagnosis.

When Achebe discusses the role of the novelist in the African scene, he observes:

In our encounter with colonial rule, one of the first things that happened to us was to invest everything associated with it in the entire life style with awe and admiration as something worthy of emulation and equally view everything in ourselves something to be ashamed of at and snapped at the earliest opportunity.

And so he says:

Here is an adequate resolution for me to espouse to help my society regain belief in itself and put away the complexes of the years of denigration and self-assessment. And it is essentially a question of education in the best sense of the world. Here I think my aims and the deepest aspirations of my society meet.

Achebe's piety toward the past and passion for reconstructing Ibo village life have been seen as necessary act of resolutions the result of which is both a piece of social history as well as offering grand for some degree of cultural continuity.

For Achebe, the responsibility of every African writer is to restore the African dignity and self-respect of the writer. He also felt that the reclamation of the past, the theme of all African writers, could come to everyone only through novels as social history. He also feels that writers must be helping to determine the future of his society and his way is to act, but not to react. The novelist's function is not just that of a recorder and verifier of the tradition.

Achebe who has been called courageously impartial once observed that he would be if his novels did no more than teach his readers that their past with all its imperfections was not one long night of slavery from which the first Europeans acting in god's behalf delivered them.

Achebe's strength as a novelist is the steady refinement of his control over language as a means of conveying rather than stating moral insights.

Achebe never denies the place of art even in a novel whose subject is avowedly historical past. Achebe also holds the view that if pure art can be regarded as art for art's sake, applied art may not necessarily be sheer journalism or purple literature.

No Longer at Ease advances the trilogy from a well-knit tribal life to a complex city life, while the narrative action has its roots in tribal life. Obi is also presented as the son of Isaac, formerly Nwoye, who defied his own father Okonkwo with remarkable moral strength to become a Christian in *Things Fall Apart*. The ironic contrast between Obi and his own father parallels the ironic contrast between his own father and the grandfather. This artistic design aesthetically and thematically knits up the Okonkwo saga.

To sum up, what Achebe has tried to show in *No Longer at Ease* is that when things fall apart under ignorant colonial interference, the fragile society could not be repaired and that they have failed uniting the divisive forces and the Nigerians has one of Achebe's concerns in all his novels. In the *Anthills of the Savannah*, Achebe's concern has been to bring the people out of myths and superstitions and in particular empowering women have been oppressed in Africa by misplacing myths and legendary truths. His concern has also been clearing the channels of communication as he does between Obi and the local natives.

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IMAGE OF INDIA IN E. M. FORSTER'S *A PASSAGE TO INDIA*

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Abstract

India has been described and travelled into and through by writers of eminence from both the West and the East. They have not been able to understand India's infinity in its form, shape, and meaning and also in what it represents. The attempts by writers to comprehend the spirit called India still continue, Whitman wrote "Passage to India". Rudyard Kipling situated the locale of his works in India. Similarly Edward Morgan Forster in his search for truth and meaning did visit India many times as the private secretary to the Maharajah of Dewas. E M Foster was sensitive to the problems of native Indians and was aware of the colonial attitude of his countrymen, the rulers in particular in India. He was sympathetic to the pangs of the native Indian. Even the bridge parties could not bridge the gap between the two societies and this was much against his motto of life "to connect".

This article attempts to analyze Foster's well known novel A Passage to India to find out the image of Indian, that Forster paints in the same.

Describing himself as a child of unbelief, Forster felt faith as a stiffening process, and a sort of mental search which ought to be applied sparingly in life. When one talks about Forster's perception of faith and belief, one has to note, that Forster, rejected Christianity, in as much as it prescribed a moral system instead of providing an integrated view of life. It insists, he believed, mainly on the spiritual aspect of life to the utter neglect of the body.

Forster's such beliefs were the result of the liberal spirit of his age that weakened the dogmatic orthodoxy in religious thinking. Forster also believed that a return to faith would not solve the muddles of humanity. He was becoming conscious of the connection between religion and the rise of capitalism. Christianity, he further observed:

"The influence Christianity retains in modern society is due to the money behind it, rather than to the spiritual appealing it has. It was a spiritual force once, but the indwelling spirit will have to be stated if it is to calm the waters again, and probably restated in a non-Christian form."

In which he had his education, Forster observes:

"This system was the root of England's worst national faults and most grievous of all errors. To him the faults of England are the faults of middle classes that dominated the very core of the middle classes. The very core of the middle classes is the English Public School system which gave its young men a weight out of all proportions to their numbers and sends them into a world of whose richness and subtlety, they have no conception, a world into which they go with well-developed body, fairly developed minds, and undeveloped hearts."

A Passage to India was published in 1924, after an interval of fourteen years since the publication of *Howards End* in 1910. This title was derived by him from Walt Whitman's well-known poem *Passage to India*, which is Whitman's most transcendental poems envisioning the spiritual unification and fulfillment of man. Half a century later E.M. Forster used the title *Passage to India* for a novel about India under the British which expressed the possibilities of a meeting of hearts between the East and West.

Walt Whitman seeks a synthesis between the scientific achievements and man's religious and spiritual quest symbolized by a *Passage to India* and a *Passage to More than India*. Forster as a novelist seeks to blend

human reality with transcendent reality; man's experience in an Indian setting with his quest for ultimate truth.

“A Passage to India is an oasis in the desert of Anglo-Indian fiction. It is a refreshing book refreshing in its sincerity, fairness and art and is worth more than the whole of the fresh that passes by the name of Anglo-Indian fiction, a few writers excepted.”

In the novel, Mrs. Moore and Adela Quested come to Chandrapore to meet Ronny Heaslop an Anglo-Indian magistrate and to see India. On her arrival she makes the acquaintance of an Indian Dr. Aziz, assistant to the Civil Surgeon, Major Callendar in a mosque. Mr. Fielding, the Principal of the local college arranges a party in honour of Mrs. Moore and Miss Quested. Dr. Aziz is present at the party. When the English ladies express a desire to see India and meet Indians, Dr. Aziz invites them for a picnic to the Malabar caves. Mrs. Moore and Miss Quested proceeded to the caves in the company of Dr. Aziz. When Miss Quested is alone in one of the caves (a dark place), she thinks that someone has tried to molest her and that is Dr. Aziz. When she complains to the police Dr. Aziz is arrested. But when the case comes up for trial, Miss Quested is not sure that Aziz is the one who followed her into the cave. The prosecution fails and Aziz is acquitted. Mrs. Moore returns to England. Aziz proposes to claim damages from Miss Quested, but the matter is compromised (through the intervention of Mrs. Fielding) by Miss Quest tendering an apology.

Mr. Fielding goes back to England and marries Stella Moore (the daughter of Mrs. Moore). He returns to India with his wife and sees Aziz at the Hindu state of Mau. We are also introduced to Narayan Godbole, who is a Professor at the Government College, Chandrapore and later becomes Minister for Education in the Hindu State of Mau. The book includes a description of Gokul Ashtami. The book closes on the note that no good understanding is possible between the English and the Indians. Forster depicts with sympathy and discernment the complicated oriental reaction to British rule in India and reveals the conflict of temperament and tradition involved in the relationship.

“Forster's love for India can be seen in his own words, if Indians had not spoken English my own life would have been infinitely poorer.”

Portrayal of Religion in “A Passage to India”

India has been a multi religious and multi linguistic country. It has been a secular state. To this country whoever has visited, they have been thrilled by the 'unity in diversity' motto of the country. On many visitors the various religions in India had an impact. In India there is Jainism, Buddhism, Christianity, Islam and Hinduism. Hinduism has been dominating in the people. E.M. Forster who traveled to India had different influences by the religions in India. Some of his writings on India clearly reveal some aspects of Hinduism and Islam. His novel *A Passage to India* portrays some aspects of Hinduism and Islam with sensitiveness and intense curiosity. His approach to two religions namely Islam and Hinduism is in fact fundamentally realistic, detached, self-conscious and also ironical. He was attracted by Islam and at the same time he was able to understand Hinduism too. He had many Moslem and Hindu friends and one among them is Syed Ross Masood through whom he was able to understand India well.

In his essay on Mosque, he says, 'whereas Christian church or Greek temple wakens definite sentiments a mosque seems indeterminate. A mosque does not seem to him to fulfill functions of a religious building. It embodies no crisis, leads up through no gradation of nave and choir and employs no hierarchy or priests. He further says,

“Equality before God so doubtfully proclaimed by Christianity lies at the very root of Islam.”

The mosque is essentially, to him a courtyard for the faithful to worship either in solitude or under due supervision. The Christian has a vague idea that God is inside the church, presumably near the East end. The Moslem when his faith is pure cherishes no illusion and though he behaves in the sacred enclosure as tradition and propriety enjoin, attaches no sanctity to it beyond what is conferred by the presence of the devout. Such mystery as accrues to it the work of men. Thus Forster differentiates Christianity and Islam. At the same time Islam like Christianity is troubled by the illogical and idolatrous, but it has made a sterner fight against them. The Moslem architecture according to Forster expressed only the Moslem faith that there is no God but God and that

even Mohammed is but the prophet of God.

Because the God of Islam is less personal, the religion in a sense is more so. Forster was attached to Islam more than Christianity or Hinduism. But he was first drawn to Hinduism only, as he writes in his *Hill of Devi* (1940) that is to discover Islam he had to come through Hinduism only.

Hinduism is an ancient religion by comparison not only with Islam but with Christianity. It is the religion of India as we know it today and the Jain and Buddhist religions began only as reformatory movements within it. Hinduism unlike the other religions is not a congregational religion. Its main concern is the individual and his relation to reality. It is not as Forster declares a religion that can be easily understood. When Christianity is cold and calculating and lays emphasis on order and decorum and excludes humour and frolic out of its pale and Islam lays stress on mere personality, Hinduism makes an appeal to the sub-conscious and lacks order and decorum.

'A Hindu character', according to Forster, 'is unaesthetic'. One is starved by the absence of beauty, the one beautiful object I can see is something no Indian has made or can touch the constellation of the scorpion which now hands at night down the sky.

Forster had a profoundly intuitive grasp of the meaning of Temple. In his article *Temple* (1919), he writes 'When we tire of being pleased and not of being improved and of other gymnastics of the West and care or think we care for Truth alone: then the Indian temple exerts its power and beckons down absurd or detestable vistas to an exist unknown to the Parthenon.' It is well to remember these words as one reads Forster's confession in 'the individual and his God' (1940) that until now he had not known the symbolism of the temple: the outside, the world mountain; the inside, the isolated shrine of the individual alone with his God.

The deep appeal of the meaning discovered in 1940 echoes his early awareness of the temple as opening on to a truth unknown to the orderly and community spirited west.

A Hindu temple which characteristically is not a temple but a palace plays an important role in Forster's **The Hill of Devi**. There in the palace, the festival of Gokul Ashtami takes place. The rites that take place could have been seldom shared by a European. Forster's stay in this palace as the Maharajah's Secretary helped him to know Hinduism better. But his attitude to Islam and Hinduism can be understood in his description some Moslem friends and Hindu friends that he had during his visits. Of Syed Ross Masood he says,

"He came of an eminent Moghul family; his ancestors had been nobles at the Moghul court and his descent from the prophet was better document than that of the Maharajah from the Sun."

E.M. Forster and T.S. Eliot were both drawn to the Indian spiritual tradition for both were concerned against a background of the collapse of Christianity and the horror of the First World War, with a spiritual search drawing inspiration from other ancient sources of wisdom.

"If the teachings of Buddha and the Upanishads offered possibilities of meaningful life to T.S. Eliot, it was a vision of Krishna's birth that stimulated Forster to bring about a resolution of the horror and negation in his *A Passage to India*."

Hindus, to Forster, seemed to take in more of the facts in their religion than most people have done. Forster points out that the Hindu caste system was based on the conception that human nature is varied and that Hindu religion, which truly reflected Hindu society, emphasized variety, yet emphasized also the idea of the oneness of all men despite the variety. He sees that old Hindu tradition of polytheistic worship was also based on the complex conceptions of the unity and the variety of life. While looking into the traditional Indian thought he seems having already lost his own faith in Christianity to find Hinduism a more compelling attraction. Hinduism seemed to him to have believed in castes, in pantheism also and these to contradictory beliefs really correspond to two contradictory emotions that each of us can feel, namely I am different from everybody else and I am the same as everybody else. Forster says,

"Hinduism does reveal conception of Man's nature and on consequence always has appealed and will appeal to souls who are technically outside its pale. It may not intend to proselytize or may proselytize with its tongue in one of its hundred cheeks. But it gains proselytes whatever

its intentions because it can give certain types of people what they want.”

The novel shows him as seriously questioning some aspects of Hinduism and Islam.

“A Passage to India shows his personal outlook on Hinduism only in a tentative form but there is evidence that it registers the process of his recognition of a higher value in Hinduism.”

The festival of Krishna's birth obviously bewildered him especially the fatuousness of some of the rituals. To him the singing and the various outward gestures looked silly and absurd and fanatical. He was muddled in his own mind. Forster did not look at Hindu idolatory as entirely devoid of significance and in fact he was happy with some aspects of Gokul Ashtami celebrations. The celebrations and the description do not give any clue that Hinduism nor any of its rituals had any influence on him. His personal outlook on Hinduism can be seen when he describes Gokul Ashtami,

“I don't think I can describe it better than this and it is difficult to make vivid what seems so fatuous. There is no dignity, no taste, and no form and though I am dressed as Hindu I shall never become one. I don't think one ought to be irritated with idolatory because one can see from the faces of the people that it touches something very deep in their hearts. But it is natural that Missionaries who think these ceremonies wrong as well as inartistic should lose their tempers.”

The birth of Krishna is a little too like the birth of Christ; there are too many cradles, coats and handkerchiefs left on earth to stimulate and complete devotion. During this festival season, all men loved each other and avoided by instinct whatever could inconvenience or pain. When Krishna is born at midnight various instruments are played and the cowboys smear one another with butter. Krishna in his infancy has been described as eating even earth and dirt. As he grows up he goes with his friend to the fields and woods and breakfasts there. He is the one deity of all sacrifices exhibiting the gaiety of lads while the celestial world looked on. The bees sing. They dance, sing, fight and imitate birds and animals; when he is tired he goes beneath the tree and rests on beds of tender leaves. Forster says 'the frivolity and triviality goes on every now and then it cracks as at our festival and discloses depths.

“Infinite love took upon itself the form of Shri Krishna and saved the world. All sorrow was annihilated not only for Indians but for foreigners, birds, caves railways and stars; all become joy, all laughter there had never been disease, nor doubt, misunderstanding, cruelty, fear.”

Everything became one. Then it was their duty to play various games to amuse the new born God and to stimulate his sports with the wanton dairy maids of Brindaban. In spite of all the frivolities and trivialities and queerness, to E.M. Forster it made him become aware of the gap between Christianity and Hinduism, though mess and profusion and confusion are the adjectives he uses to describe the festival of Gokul Ashtami.

As Forster concludes in his novel it was this absence of merriment from puritan Christianity that made it exclusive leaving no room for human imperfections without which no human being is completely human. Referring to this Forster says in his novel *A Passage to India*,

“God can play practical jokes upon himself, can draw chairs away from beneath his own posteriors ... steal his own petticoats when he bathes. By sacrificing good taste, this worship achieved what Christianity has shirked: the inclusion of merriment. All spirit as well as all matter must participate in salvation. If practical jokes are banned the circle is incomplete.

Temple, in the novel *A Passage to India* is dominating in the theme of Hinduism. Lionel Trilling says,

It is not easy to know what to make of the dominant Hinduism of the third section of the novel.

In the words of Lionel Trilling it is not to be supposed that,

Forster finds in Hinduism an answer to the problem of India. But here at least is the vision in which the arbitrary barriers sink before the extinction of all things.

Hence the temple part of the story is frankly a code to the plot, a series of resolutions and separateness which comment on what has gone before. In it, Fielding and Aziz meet and part. Aziz forgives Adela and finds a friend in Ralph Moore. Fielding is not really at one with his young wife. Hindu and Moslem, Brahman and non-

Brahman are shown to be as far as Indian and English yet English and Moslem meet in the flooded river in a flow of Hindu religious fervour and everything is encompassed in the spirit of Mrs. Moore. Moore mixed up with a vision of the ultimate nullity with the birth of Krishna and with joy in the fertile rains.

While Forster's description of Gokul Ashtami reveals his bafflement, he is not blind to the limitations of Islam. Islam too believed in superstitions as in the words of Aziz to his friend.

You know, my dear fellow, we Moslems simply must get rid of these superstitions or India will never advance.

For Forster's contacts with Hinduism are limited he views Islam as a more congenial subject to interpret and Hinduism as much less so. "Hinduism is not" as Forster states, 'a religion that is easily understood. Study it for years with the best teachers, when you raise your head nothing they have told you quite fits.' In spite of all its shortcomings and limitations, Hinduism to Forster has its own meaning and significance. Though it is incomprehensible it arouses an interest in the mind of the two westerners Ralph and Stella though they take no interest in its forms.

Fielding has an inner sense that by emphasizing the idea of man's nearness to God Hinduism gives religion a significance which Christianity or Islam does not. As he says to Aziz, there is something in religion that may not be true but has not been sung something that the Hindus have perhaps found. He further thinks that,

It belonged to the universe that he had missed or rejected and the mosque missed too.... There is no God but God doesn't carry us far through the complexities of matter and spirit. It is only a game with words really religious pun, not a religious truth.

'Krishna's attractions may not have inspired in Forster an actual belief in the Hindu God in the place of his disbelief in Christ but it has evidently made Hinduism more endearing for Forster is able to see, amidst the festival muddle with no dignity and form that the Krishna worship includes warmth and fun, pleasure and ideas of immortal life. He himself has declared that he is a non-believer in Krishna when asked whether he regarded himself as a believer in Krishna. But he had felt on nearer nodding terms with Krishna than with any other God. To him Krishna inclines to gaiety. Even if he kills a dragon he dances in its teeth which St. Michael would not do. To him Krishna is a trivial figure. The vastness and confusion of India are unsuitable for an orderly benevolent deity whose attention to individuals is tireless. When the question of mystical union arises however Forster becomes evasive in the extreme.

Forster's love for Hinduism is also based on his keen study and sustained personal interests on Hindu art and architecture. His approaches to the Hindu art tradition and Hinduism are alike. Of Hindu art he says that Indian art is not the Westerner's natural food and admits each time he approaches this great achievement of the human race he appreciates it longer. The Hindu sculptures in general, some of them are absurd and vulgar but they are for the most part gracious and seductive. They present sex as something pleasurable. They are hedonistic. Indian sculptures are puzzling too. They must be unique without any comparison to them. They are comparable to the fertility symbols so frequent in India and elsewhere and although they are heterosexual, they show no interest in the propaganda of the human race. Hindu art lies in its portrayal of the experiences of a life in their fullness in its depiction of elements from the individual's mundane as well spiritual experiences. He sees that temple presents the idea of a synthesis.

In a different context, Forster, while describing the Khajuraho temples refers to the interior of the temple as a cell where the worshipper can for a moment face what he believes. He worships at the heart of the world mountain inside the exterior complexity. And he is alone. He further says,

Hinduism unlike Christianity and Buddhism and Islam does not invite him to meet his God congregationally and this commends it to me.

Thus, though a non-believer, it can be seen that Forster was attracted to Islam though he had to discover it through Hinduism to which he had sympathy and love discarding Christianity his own religion by sowing deep inclination towards it. It is because he sees that Hinduism more than Christianity comprehends the individual man as a human as well as divine reality.

Forster's dissatisfaction with Christianity and selective attraction towards Hinduism and Islam has been amply substantiated in his novel *A Passage to India*. The combination of spirituality and playfulness in Hinduism appealed to Forster but he found its rituals amorphous and unaesthetic whereas Islam was more comprehensible both aesthetically intellectually

A Passage to India, a classic of the liberal spirit touches upon social and cultural problems, personal relations, and the liberal tradition is strong and impressive. The novel elaborates the human predicament in a universe which is not, so far, comprehensible to our minds.

The double vision which bridges the extremities of existence expresses Forster's main pre-occupations in *A Passage to India*.

Thus, one can notice the Anglo -Indian's inability to understand the spirit called Indian. This image of India by E.M.Forster reveals his attempts to get himself connected to alien nations and the humans there, thus proving himself to be a liberal and a humanist at heart.

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OBSERVATIONS ON THE AMERICAN DREAM IN ARTHUR MILLER'S *DEATH OF A SALESMAN*

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Abstract

Death of a Salesman is a 1949 play written by American playwright Arthur Miller. It is considered to be the greatest play produced by American Theatre since Street Car Named Desire. The play won the Pulitzer Prize for Drama in 1949 and had been immensely popular throughout its production. Arthur Miller is known to have communist sympathies and his criticism of the American Dream in this play was nothing but revolutionary at that time. Death of a Salesman essentially tells the story of a man confronting failure in the success-driven society of America and shows the tragic trajectory which eventually leads to his suicide. Through the character of Willy Loman and his dysfunctional family Miller tries to reveal the absurdities of the popular notion of the American Dream.

Key Words: *American Dream, Archetypal Tragic Hero, Yiddish Theatre, 'All My Sons'*

The central character of the play is William 'Willy' Loman, who is going through the twilight of his career as a salesman. He had once been a respected member of the business firm, and had even named Frank Wagner's new born son. But Howard Wagner, now in charge of the firm does not nurture old sentiments and considers Mr Loman as a liability. Mr Loman on the other hand had started his career wanting to make it big in his life. He is a true believer of the American dream who refuses to accept the fact that he had wasted his life putting his faith in an unattainable vision. He engages in hallucinations and puts faith in his two boys Biff and Happy who also come to nothing in life. Willy finds solace by thinking about great personalities like Edison and B.F Goodrich who also made it big in life after less than distinguished beginnings.

His ultimate role model of American Dream is his own older brother referred in the play as Uncle Ben. A trip to the African diamond mines had made Uncle Ben rich. To put it in his own words: 'When I was seventeen I walked into the jungle, and when I was twenty-one I walked out. And by God I was rich,' Willy never had any actual relationship with his brother but considers him someone worthy to be emulated. For him life is measured in terms of riches accumulated. Willy fails to see the positive aspects of his life while busy chasing the American Dream. Such a single dimensional view of life is doomed to fail.

His wife Linda is more practical and sees through the absurdities of her husband never being overtly judgemental. When he returns home exhausted after a failed business trip she suggests that he should take rest and that he should work in New York instead of being in the road all the time. Biff tells her that he is unable to recall the entire details of the trip; he kept swerving onto the edge of the road. Linda is the first person to detect suicidal tendencies in her husband. She warns her sons, instructing them to be more considerate to the old man. Linda that is practical acts as the pillar of the family, holding its structure together. She does not share the vision of Willy, but does nothing to dissuade him from his enterprise. She herself has small expectations from the life but never stands in the way of others dreams.

Willy has incurable belief in the art of Salesmanship. He adamantly believes that a delightful personality is all that is needed to succeed in this area. He tries to train his children to have such personalities themselves. An apparent contrast to this idea is Charley, Willy's neighbour. Charley is considerate to Willy, even going to the length of pointing out the flaws in Willy's children. Willy on the other hand refuses to take Charley seriously maintaining that Charley is 'liked, but not well-liked'. Even

when his boys steal from the nearby construction site Willy bends over backwards to defend them. They are just a couple of fearless character-he insists. While Charley says that the jails are full of fearless characters, Ben says so is the stock exchange. He wants his children to be well-liked like other poster boys of the American Dream. For him Uncle Ben who got a windfall is more successful in life than the hardworking truthful neighbours.

As fate would have it Charley and his son Bernard turns out to be much more successful than the Loman's. Bernard grows up to be a busy lawyer with a successful family life. Charley himself becomes well to do enough to offer Willy a do-nothing job, which Willy rejects. One could argue that Willy was jealous in the success of his neighbours-the recipients of success he had dreamt for himself and his sons. On closer inspection it would seem that Charley was not motivated by middle class ideals and faith on hard work. He measured his life in terms of wealth and nothing else. He failed to see all that is good in his life while he hurried after an unattainable dream. In his heart of hearts he must have considered Charley as someone who shied away from dreaming big. Willy was never a man of half measures. He wanted success, but not any ordinary success. He wanted it in the grand scale of Uncle Ben; anything else was equated as failure. That brings us to the flaw in the American Dream. When all boils down to a rat race, one among hundred will emerge a winner; but such a rat race also produces ninety-nine losers who has got nothing to hold on to.

Willy's older son Biff gets lots of attention from his father. Willy sees in him a heir who would continue his pursuit. In the beginning of the play Linda wonders whether or not Biff is lazy. Willy counters her by saying that Biff is a kind of person who will get started in his career later in life. More than anything else this is another fantasy invented by Willy to escape the reality that his son is no one special. Biff had showed certain potential as a football star in his school days but lost track of life shortly afterwards. Something happened during his surprise visit of his father at Boston; he caught his father in a compromising situation with the receptionist. This incident shattered his belief in his father and he dropped out of school shortly afterwards. Biff was not just dropping out of the school, he was dropping out of the grand vision his father had on him. He no longer treated his father with awe. He did want to please his father; he even goes to the length of stealing for he wants evidence of success. Biff as a person does not share the dream of his father. All he wants is to be outdoors in a farm working with his hands. He likes being outdoors and is not cut out to be a corporate guy. He tries to act the dream of his father only to please him. But he along with Happy do not hesitate to leave their deranged father in a restaurant as the old man becomes more and more intolerable.

At a later part in the drama Biff catches hold of his father and tries to shake him up into reality. Biff cries for his father, asking him to give up on his dreams. He insists that he and Willy are dime a dozen men. He doesn't feel ashamed to admit that he is just an ordinary person and would never be a great man.

Happy is a typical overshadowed younger son. While Billy was supposed to move up in life Happy was expected just to help him in this endeavour. Such a treatment does not deter him from lending a helping hand to his family, an act which gains him no brownie points with his mother as she scolds him for being a womanizer. He also accepts bribes in his job for wanting to move up in the ladder. He is not happy with his current position and wants to become much more powerful. The character traits of Willy who wants to move up in life no matter what, is evident on both the children. Always overshadowed by his athletic brother he tries to win the attention of his family by any means. He even goes to the length of lying that he is going to be married! Though he admires his father and always looks for approval from him that does not prevent him from not acknowledging his father in front of his cool girlfriends. Happy tries hard to win over his family, providing them with whatever money he can spare, but no one seems to support him. Linda is particularly furious about the cheapness of her son.

Suicide of Loman does not come as a surprise to the viewer. Loman believed in an unattainable dream and a disillusion was always forthcoming. When he failed to achieve what he set out for he tries to

find solace in fantasies. The poor man is unable to face the reality. He can't console himself by believing that his children would continue his pursuit; they themselves have turned out to be nothing but ordinary. The illusion he had been clinging on to is shattered when Biff holds him and says that both of them are not meant to be great, they are just ordinary human beings. With everything he has believed in deserting him the poor man can take it no longer. He takes his own life and dies as a defeated man. Loman had envisioned a grand funeral for himself well attended by the rich and powerful people of the town. But only people who attend his funeral are his family and neighbours whom he had largely neglected. While Biff considers his father's dream to be unattainable Happy takes up the challenge and vows to pursue the footsteps of Willy.

Arthur Miller amalgamates the archetypal tragic hero with the mundane American citizen. He is simply a salesman who constantly aspires to become 'great'. Nevertheless, Willy's career as a salesman is at dead end and he is considered to be a failure in his own company. Everyone else around him is reconciled to the fact that he is just an ordinary person. Willy himself is incapable of accepting his failure. He clings on to the concept of American Dream personified as Uncle Ben. Willy associates the American Dream with material success and fails to see anything beyond it. This blind faith in the unattainable American Dream turns out to be his downfall.

Death of a Salesman can be interpreted as an allegorical representation of America. Willy's Garden is overshadowed by towers that are raised around it. As his name suggests, he is Lo-Man, someone who is left behind when the society around him is progressing. Not that he doesn't work hard. He works hard on his dreams but fails miserably. Instead of accepting his defeat and re-evaluating his life in terms of what he has, he imagines up a fantasy world he escapes to avoid the harsh realities of the world.

Conclusion

It is said that the play stems from both Arthur Miller's personal experiences and the theatrical traditions in which the playwright was schooled. The play recalls the traditions of Yiddish theatre that focus on family as the crucial element, reducing most aspects of the play to a family level. This is particularly evident in the family structure within the play, concerning two sons estranged from their father. This has parallels to another one of Miller's major works, *All My Sons* which premiered two years before *Death of a Salesman*. *Death of a Salesman* was written first as a short story about an aging salesman who could not sell anything and had to borrow change from the young narrator. In its current drama form it grows from its humble beginnings to encompass a grand structure which examines not just the fall of a particular individual but of the failings of an entire nation.

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FEMINISM AND INDIAN ENGLISH FICTION BY WOMEN WRITERS

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Abstract:

Feminism is not one single movement but a diverse collection of social theories, political movements and moral philosophies. Its main objective is to get equal rights for women, and to emancipate women from their traditional shackles. Though it started first in America in the 1960s, it spread all over the world soon. Many women writers and activists expressed their strong views through their writings highlighting women's status on equal footing with men.

Indian women novelists in English have tried to articulate in their fiction women's rights and asserted her equality with men. They have tried to explore the women's psyche and give vent to her feelings and thoughts hither to unexplored and unexpressed. Apart from making their own contribution to Indian English Fiction, women novelists have added a new dimension to it.

Theory:

Feminism is a diverse collection of social theories, political movements and moral philosophies, largely motivated by or concerned with the experiences of women. Most feminists are concerned with social, political and economic inequality between men and women. Some have argued that gendered and sex identities such as 'men' and 'women' are socially constructed. Feminists differ over the sources of inequality, how to attain equality, and the extent to which gender and gender based identities should be questioned and critiqued. In simple terms, feminism is the belief in social, political and economic equality of the sexes and the movement organized around the belief that gender should not be the pre-determinant factor in shaping a person's social identity, or socio-political or economic rights.

Feminism is, thus, a cultural-intellectual movement that recognizes the fact of oppression of women and seeks way to emancipate them. For centuries now, there has been a tradition of writing about the problem of women's unequal position in society and some of these have proposed solutions. As early as 1792 Mary Wollstonecraft wrote a Vindication of the Rights of Women which discusses writers like Milton, Pope and Rousseau. J.S. Mill carried on the tradition with on the Subjection of Women (1869) and the Origin of the Family (1884). Olive Screiner Wrote Women and Labor (1911) and Virginia Woolfe in her essay A Room of One's Own (1929) wrote movingly about the unequal access to education and the lack of alternatives available to women who sought options other than marriage and motherhood. In 1949 Simone de Beauvoir wrote the landmark treatise. The Second Sex that discussed among other things the representations of women in literary works and male attitudes towards them. She has made a significant discussion of women in the novel of Lawrence.

Though women have been writing about their experiences in a male-dominated society, it was actually in the 1960s in America that the feminist movement took a concrete shape and widened its scope. Feminist thought there after impacted not only the social sciences and humanities, but every branch of academy, including the study of sciences. The feminist trend recognized very early that literature provides the role models that indicate men and women, especially literature, educated and therefore, cultured men and women, of what is approved and acceptable as 'feminine' modes of conduct, feminine goals and aspirations. The 'literariness' of the feminist movement of the 1960s was given an achieved fact from the start because of its concern with the following.

1. It examined the representation of women in literature and questioned the mode and manner of the

construction of those representations.

2. It saw as crucial the necessity to question the circumstances and authority and purpose of the constructions.
3. It positioned itself to combat the ideology that existing images of women propagated in society.
4. It realized the importance of working through books, literature and other mass-media circulation of images of women as the most pragmatic way of influencing every day conduct and attitudes.

The central focus of feminist writing and thinking in the 1970s is the investigation and elaboration of patriarchal systems through which male domination over women is achieved. Feminist writing seeks to expose the mindset in men and women that perpetuates gender inequality. Particular attention is paid to male writers constructing typical and influential images of women. Feminist criticism of the period is necessarily abrasive polemical and combative. In addition to this, in the 1980s the feminist criticism began to be influenced by the development of other branches of literary theory. It also veered away from the critique of a male version of the world. It recognized that the history of civilization has been constructed as the history of men, and women have been rendered invisible in that narrative. Feminism, then, seeks to recuperate women from the margins of history and make women's experience visible. In other words, it explores the nature of women's experiences and seeks to restore the loss of suppressed narratives of women's experience. It is in the phase of 1980s that the Anglo-American literary world went about constructing the canon of women's writing. To do this, it had to rewrite the history of the novel (the preferred and the perfect genre), and poetry to highlight the achievements of women writers who had been neglected.

Today the suppressed female voice is articulated. The dignity of women I affirmed. She has a greater share of responsibility and a greater readiness to author her own authority. George Eliot and E.B. Browning revolted against social conventions. Simone de Beauvoir in *The Second Sex* is concerned with the physical suppression of women. As a result we see in French Feminism greater sexual expression; in England women have been reclaimed into the male world order; in America they enjoy greater freedom of speech. Kate Millet in *Sexual Politics*, Virginia Woolf in *A Room of One's Own* and Simone de Beauvoir in *The Second Sex* explore the woman question and in exploring it explore the myth of male superiority.

The Women's Movement in India:

Woman was not only considered as a second rate citizen but also as property that could be owned, controlled and disposed of. It was Gandhi who gave a new direction and dimension to the feminist movement in India. He freed women from passivity, servility and domesticity. He held that men and women were partners, sharing equal duties in social life and equal rights in political field. Gandhi acclaimed the ideal of *Ardhangini* enshrined in Indian culture and accepted the fact that men and women complement one another and one is never whole without the other.

The National Council of women in 1921, All India Women's Conference in 1927 and 1930 protested against the feudal forces which kept Indian women under subjugation, condemning them to the household chores. Sarojini Naidu who was in the forefront of the Freedom struggle, did much to redeem Indian women from the clutches of slavery and superstition. Margaret Cousins and Annie Beasant led the movement for gaining voting rights for women. It was in 1920 that the power of vote was first given to women in Cochin and Travencore and in 1921 Madras presidency. Many laws were passed after 1947 like the Hindu Marriage Act and Hindu Succession Act of 1956, Dowry Prohibition Act of 1961, Medical Termination of Pregnancy Act of 1971 etc. gave a wide spectrum of rights to Indian women.

Traditionally, India had a male dominated culture. Indian women 'covered with many thick, slack layers of prejudice, convention, ignorance and reticence' in literature as well as in life had no autonomous existence. But with the influence of western education and culture, the Indian woman has reemerged as a new being. A new feminine literary tradition has spawned out of curiosities and anxieties of women's life.

In the development of the Indian English fiction the feminine sensibility has achieved an

imaginative self-sufficiency which merits recognition in spite of its late manifestation. A woman writer imprisoned within her social dogmas and stigmas had to choose her literary canvas from a selected area of experience with certain vistas remaining beyond her reach. These vistas hitherto forbidden to her are being creatively explored and candidly delineated. There has been a spurt of new women writers like Namita Gokhale, Kamala Das, Shobha De, Manju Kapoor, Geeta Hariharan, Anita Nair etc. The Indian woman today is no longer a submissive, sacrificing Sita or Damayanti. She is a Draupadi or a Damini or a Nora or a Candida or a Joan of Arc. Thus, feminism as a new way of life, a new perspective came into existence in India with the feminine psyche trying to redefine women's role in society.

Indian women writers have turned inward to explore the private rather than the public life of the individuals. So, their literature has largely become the confessional and the personal and their subjective style has been labeled feminine, even though men too employ it. Feminism in Indian English fiction has been a series of counter and ordeals on the part of the woman to strike roots, to belong and assert her identity in a traditional society.

In the Indian context, feminism challenges the traditional view of woman as the weaker sex and the belief that her place is in the kitchen. It assumes the equality of sexes and seeks to achieve for women a role in society which such equality warrants. This has led to a rethinking on gender relations reflected in literature and in life. For instance, Anita Nair's novels, *Ladies Coupe and Lessons in Forgetting and Mistress*.

Another important aspect of women's movement in India is that it had to factor in the highly stratified nature of Indian society. Thus, it dealt with variables not only of gender and class but also caste, region and religion. In India there is not one 'patriarchy'. Patriarchies emerge because of their overlapping with feudalism, caste and with rural and urban experiences.

The feminist theory is dependent upon and reflects certain set of social experiences. The Indian English writer has recovered and explored the aspects of social relations that have been suppressed, unarticulated or denied within the dominant male point of view. The influence of the progressive assimilation of western standards of culture on the ethos of the urban community, especially at the higher levels of society, has given a possible thrust to the liberation of women from the shackles of tradition as reflected in the contemporary Indian English Fiction. But a mere imitation of the west in this regard is bound to lack vitality and power, if it does not draw its life force from the main stream of our own culture.

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AMBIVALENT AMALGAMATION AND ABIDING ASPECTS: AN ARCHETYPAL APPROACH ON HOSSEINI'S NOVELS

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“The interpretation of dreams is the royal road to knowledge of the unconscious activities of the mind”.

*As the above statement discloses by the most august psychologist Sigmund Freud, the rooted quandaries of Afghanistan are culled out from the mind of the eminent novelist, Khaled Hosseini. Since boyhood, Hosseini is in America but his mind wanders around his native, Kabul which is reflected in all three of his novels namely **The Kite Runner**, **A Thousand Splendid Suns** and **And the Mountains Echoed**. The focal point of this paper is to compare the novels of Hosseini to substantiate the concept of Carl Jung's collective unconscious which is the core acuity of archetypal criticism. The recent dictum of the aphorist Bryant McGill is; the basis of exploited mind of a human is the deeper problem in his collective consciousness. Hosseini's creations from collective unconscious are not the representations of exploitation but the furtherance of aspirations which is to be accredited*

Afghanistan literary works encompass Pashto as well as Persian or Dari literature. Dari or Persian literature is a far-reaching literature in which some of the world's greatest poems have been written in Dari. The traditional Afghans are in need of understanding the tremendous changes around the world especially to get rid of their helpless war thoughts; thus, modern writings emerge to lend a helping hand for those who dwell in their erstwhile mores. There are Afghanistan historical society and Pashto Academy who publish literary magazines to encourage new writers; regrettably much of their effort has been stopped by the warfare.

The confrontation of economic and social change in Afghanistan at the beginning of twentieth century ignites a new approach to literature. The credit of introducing the first novel in Afghanistan goes to Mohamed Tarzi; he translates many English and French novels to Dari. Persian style and European style of writings are poles apart and readers find it quite difficult to associate and understand. The establishment of Western literature in Afghanistan becomes true after the Persian translation of Jules Verne's novels; *Around the World Eighty Days*, *Twenty Thousand Leagues Under The Sea* and *The Mysterious Island* are translated and published. Short stories, Novels, plays and essays of all Western literature are in limelight. Afghan literary figures are having a role in French and European literatures which offer those translated works to be significant in Afghanistan.

Nothing is at ease in Afghanistan. For the past twenty-three years, it's mandatory for most of the Afghan writers and intellectuals to run off from their country as expatriates. This diminishes the role of Afghan literature from history. The political changes have a great impact on Afghan literature. The power of Mujhadeen (Islamic fundamentalists) over Afghanistan give rise to the undulated state of writers and with the appearance of the Taliban, it turns into a flood so hardly any writer is remained in Afghanistan to work. Subsequent to these umpteen turmoil Afghan literary works surface; perhaps these substances render Afghan poetry, prose and novel which are described as political. The motifs of those works are war, occupation, exile, sadness, the problems of living in a foreign land, and nostalgic tales of the past. These motifs have been the collective unconscious of Hosseini into his novels.

Recently, either the refugees or the writers who are in exile are contributing to Afghan literature

because of the ban imposed by Taliban on writing and study of literature. The Taliban rule is to wipe out books and study of literature. America becomes the savior of those abject Afghans; the Soviet invasion show the way to the flow of larger number of persons in exile to United States and the political uncertainties drive many Afghans to immigrate to the United States and become American citizens. Hefty number of Afghan refugees begins arriving in the United States for the reason of Soviet invasion. Some are officially designated as refugees while others are fixed political protection.

One of the most illustrious Afghan-born American novelists, Khaled Hosseini is born as the oldest of the five children on March 4, 1965 in Kabul, the Capital of Afghanistan. His father is a diplomat with the Afghan foreign ministry and his mother teaches Farsi and History at a high school in Kabul. As by the orders of the foreign ministry, in 1970, they move to Paris. After a year, their idea of returning to Kabul has come to an end because it is the period of Soviet invasion. As the result of the war, the Hosseinis' are granted political asylum in the United States. Then onwards, his life revolves around America; he graduates from high school in 1984 and for his bachelor's degree in Biology, he enrolls in Santa Clara University in 1988. In the following years, he enters the University of California San Diego's school of medicine where he earns a medical degree in 1993. He begins practicing Internal medicine in 1996. Nevertheless, his passion always has been for writing.

Khaled Hosseini manages to provide an educational and eye-opening account of a country's turmoil, while also developing characters for his novels whose heartbreaking struggles and emotional triumphs have echoed in the minds of the reader. The novels *The Kite Runner*, *A Thousand Splendid Suns* and *And the Mountains Echoed* confront the volatile history as well as the culture and the violent repressive treatments endure by the people of Afghanistan.

Khaled Hosseini's novels are a tribute to the undying spirit of the people of Afghanistan. As mentioned, the novels focus on some of the heartrending issues and static cultures of Afghanistan. The single-mindedness of the novels is political and historical events of the last days of the Afghan monarchy in 1970's to the Post-Taliban, near present. Throughout history, one after other has oppressed the Afghans. Constantly, the people of Afghanistan's hopes are led to their anguish; people expect Soviets to illuminate Afghans' life but they are failed. Once again, the arrival of Mujahideen aids them to dream for betterment but "the Mujahideen, armed to teeth now lacking common enemy, had found the enemy in each other" (TSS 169). When the Taliban overthrows the Mujahideen, once again Afghanistan hopes for peace and order. People waves flags and banners proclaiming "ZENDA BAAD TALIBAN! Long live Taliban" (TSS 268), only to witness more atrocities.

Khaled Hosseini's art of storytelling is natural and vivid. His debut novel, *The Kite Runner* has been published in 2003 which talks of war, friendship, jealousy, guilt and redemption. The effects of political changes over women, violations, love, subjugation, and hope for betterment, are the spotlights of Hosseini's succeeding novel, *A Thousand Splendid Suns*. The final publication, *And the Mountains Echoed* cleaves to sibling relationships which depict devotion, abhorrence, pain, distrust and physical ailments.

The Swiss psychiatrist Carl Jung talks of Analytical psychology which is also popularly known as Jungian psychology in which he discusses human psyche and the concepts relate to it. One of the major concepts in use for this research paper is collective unconscious. The term is coined by Carl Jung himself. He regards that the patterns and images from the collective unconscious are considered as archetypes. For literary analysis too, the archetypal approach can be viewed with the spectacles of Jung theory.

The collective unconscious consists of the sum of the instincts and their correlates, the archetypes. Just as everybody possesses instincts, so he also possesses a stock of archetypal images. (Jung 138)

The psychoanalysis in archetype is one of the disciplines of archetypal literary criticism which focus on the recurring patterns, narratives, symbols, images, characters and motifs. Frazer's *The Golden Bough* initiates the archetypal literary criticism which facilitates a ground for Jung to ponder over myths and archetypes on

the basis of unconscious mind of humans. He works more on the difference of personal and collective unconscious which is the upshot of instinctive mind of all people. Although Northrop Frye's ideas of archetypal literary criticism diminishes the psychoanalysis of Jung, in the latter part of 20th century, the Jungian psychology is evolved by James Hillman later in the name of archetypal psychology which is the upholder of collective conscious of writers.

The inimitable writer from America sketches his roots and its miseries in his novels and his collective unconscious become inexorable. Khaled Hosseini's recurrent themes for his novels are exclusive in its nature and at the outset; the portrayal of characters in all three of his novels is to be noted. The foremost novel *The Kite Runner* consists of four major characters which represent dominance, power, loyalty and faith. The novel tells the story of strained family relationships between the father and a son, and between two brothers. The story is the view point of Amir who narrates about the sins he commits in his childhood and how later he atones for them as a man. It is a story about Amir, a young boy who betrays his best friend Hassan, the son of his father's servant but lives in regret for years. Though he moves on with his life, the love he has for Hassan and cowardly act of his as a child tag along. Amir who lives in America returns to Afghanistan after twenty-seven years to atone for his sins. The novel is set against the backdrop of tumultuous events, from the fall of the monarchy in Afghanistan through the soviet invasion, and the rise of the Taliban regime.

The story revolves around Amir who yearns for his father's approval all through his life. His dependence over his father has been subjugated in the presence of Hassan who is a loyal friend of Amir till his last breath. Assef's physical power over Amir and Hassan has not been ended even after years. Hassan's meekness, "incapable of hurting anyone" (TKR 9) for Amir's aggressiveness, "Nothing was free in this world. May be Hassan was the price I had to pay, the lamb I had to slay, to win Baba." (TKR 68); Amir's fragile heart in the eyes of custom-made baba, even Amir in his childhood reminiscence mentions it as,

Because the truth of it was, I always felt like Baba hated me a little. And why not? After all, I had killed his beloved wife, his beautiful princess, hadn't I? The least I could have done was to have had the decency to have turned out a little more like him. But I hadn't turned out like him. Not at all. (TKR 17)

Assef's cruelty is in clash with Hassan's devotion for Amir and Amir's protectiveness for Hassan's son sohrab, "You will never again refer to him as 'Hazara boy' in my presence. He has a name and it's Sohrab" (TKR 315) are all of the duality which are acutely constructed by the author.

Once again, the prime nature of duality has been skillfully employed by Hosseini in his next work, *A Thousand Splendid Suns*. The novel is the outcome of the author's visit to Afghanistan in 2003, his first visit since his childhood. It is a story of the two wives of cruel Rasheed and is set against the backdrop of thirty years of turbulent Afghan history. Mariam's innocent childhood confronts reality when is only fifteen and she is sent to Kabul to marry Rasheed, thirty years elder to her. Eighteen years later her failure to produce an heir lead Rasheed to take orphaned, fourteen-year-old Laila as his wife, who has already found love in Tariq, her childhood friend. Laila and Mariam become partners in their struggle against Rasheed to find consolation in each other, forming a deep friendship. Mariam sacrifices her life to provide Laila security and love in future.

The portrayal of the considerate Tariq with the callous Rasheed and the high spirited Laila with the docile Mariam are remarkable.

At first, Mariam showed only contempt towards the "interloper," but slowly a friendship developed between the two women. They made common cause and endure degradation, starvation and brutality at the hands of their husband until they were forced to take up a desperate, joint struggle. (Thompson)

And the Mountains Echoed is the epitome of Hosseini's dexterous characterization. Especially the polarity in the actions of characters is downright because the novel is composed of seven notable pairs. In the

opening, 10 year old, Abdullah has lost his sister Pari to half-French woman Nila. His decisiveness to get her back formulates the story of his stepmother and her sister, his uncle's Nabi's love for Nila, Nila's self-centered life, Mr. Wahdati's love for Nabi, Markos's life with determined mother, lively Thalia and egocentric Madeline. In the end of the novel, Abdullah's delicate memory fails to identify his own sister. The novel unfolds the Afghan society before and after Taliban invasion.

Though the parental approach of Saboor and Abdullah are parallel, Abdullah's resoluteness is missing in Saboor. The moment of earnestness is found in his stepmother Parwana who attempts to murder her own sister Masooma to attain her lost love but Masooma's firm decision to fall in the hands of destiny creditable, "... if you ever loved me, Parwana, if you were ever my true sister, then leave. No kisses. No good-byes. Don't make me beg" (AME 70). The novel traces obstinate woman Nila's dependency to Mr. Wahdati, Mr. Wahdati's irresistible fondness for Nabi and Nabi's weakness for Nila. With the help of Markos, Pari gets to know her root, Abdullah and in the hope of having fruitful end, she reaches America to find her young niece Pari.

The secondary pairs such as Idris and Timur and Madeline and Odie are in the limelight of polarities. Even the setting of the novel embodies twofoldness, adrift Afghanistan and assured America and fervent France and gracious Greece. However, Hosseini's depiction of characters is conflicting and their sense of belonging with one another is patent.

A further recurrent scheme in Hosseini's novels is the significance of oral narration. In all three of his novels, he has a character to narrate the folk tales. In *The Kite Runner*, educated Amir recounts the stories to the keen illiterate Hassan; *A Thousand Splendid Suns* has Jalil and Mullah Faizadullah for Mariam and Mariam for Aziza. The opening of *And the Mountains Echoed* consists of Saboor's story for his children and Abdullah's lullaby for Pari.

Alike the tight spots of Afghan war, the suppression of women is projected in all three of his novels. One of the prevailing aspects of the Afghan society is the patriarchy, which has a noticeable presence in every one of the novels. In *A Thousand Splendid Suns*, Hosseini demonstrates the skewed gender roles, where men demands respect and submission from women and their children of the family. Rasheed is one such character, who treats his wives Mariam and Laila brutally. He subjects them to physical violence to maintain his dominance. In the novel, *The Kite Runner*, women like Hassan's mother are disregarded whereas Amir's father's illegal affair is considered as customary and the author portrays Afghan man in the United States who in spite of being deprived of their socio-economic status, still adheres to their role as a patriarch. The central character Amir at one point feels uneasy about the position and power he is bestowed.

I was fully aware of the Afghan double standard that favored my gender. Not did you see him chatting with her? But wooooy! Did you see how she wouldn't let him go?...all because I had won the genetic lottery that had determined my sex. (KR 130)

Afghanistan like many other countries favours the male child as they are considered as the true heir. Everyone expects Mariam to have a male child, they say, "boy is better Mariam jan, they carry the family name (TSS 66)." In *A Thousand Splendid Suns*, Mammy, Laila's mother overtly favours Laila's brothers both in life and in death making Laila feels unwanted in her own house.

Mammy was soon asleep leaving Laila with emotions dueling: reassured that Mammy meant to live on stung that she was not the reason. She would never leave a mark on Mammy's heart the way her brother had... (TSS 142).

Like Laila, Aziza also experiences the same aloofness when her father refuses to cuddle her and is partial towards his son Zalmai on whom Rasheed showers his love. This bias in gender is prominent in the Afghan families.

There are few powerful women in his third novel *And the Mountains Echoed* but the dominance of men in their family is inevitable. Nila is forced to listen his father and for societal reasons, she marries

Wahdati; after years, in an interview she says, "Well, I was angry. I was angry about the attitude that I had to be protected from sex. That I had to be protected from my own body. Because I was a woman" (AME 212). Madeline is beaten by her father and her two marriages are not productive. Parwana's marriage with Saboor after the turmoil turns out to be a disaster and in America, Pari is imposed by her Afghan customs.

The author in his novel *A Thousand Splendid Suns* also traces polygamy, a customary practice in Muslim society. The characters like Jalil and Rasheed reflect the right of the Afghan men to marry more than once irrespective of their age. Young girls of age thirteen and fourteen are forced to marry men who are twenty to thirty years elder to them. Mariam is fifteen when she married Rasheed who is forty years old. According to Afghan societal norms, it is common for an old man to marry a young girl. Mariam experiences abuses physically, mentally, and domestic abuse by her husband:

It was not easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insults, his walking past her like she was nothing but a house cat. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid. And Mariam was afraid. She lived in fear of his shifting moods, his volatile temperament, his insistence on steering even mundane exchanges down a confrontational path that, on occasion, he would resolve with punches, slaps, kicks, and sometimes try to make amends for with polluted apologies and sometimes not. (Yardley 15)

Even women in the novel refuse to treat other women as humans with emotions. Afsoon one of the wives of Jalil has no hesitation when she says "I've seen nine year old girls given to men twenty years older than to your suitor, Mariam. We all have. What are you fifteen? That's good sold marrying age for a girl (TSS 47)."

Homosexual rape is a rampant issue in Muslim countries like Afghanistan. The initial intention of a person to commit a homosexual rape is to bring the victim to the level of a woman. Since a woman holds the lowest status in Afghan society, it is the most shameful thing that can happen to a man. In the novel, Assef who rapes Hassan as a homosexual act is later portrayed as a Taliban pedophile who harasses Hassan's son Shorab. The Taliban sexually harasses even small children because of which orphanages are under threat. The orphanage authorities are forced to sell their children to the Talibs in fear. "There is a Talib official; he visits once every month or two. He brings cash with him, not a lot, but better than nothing does at all. Usually he takes a girl, However, not always" (KR 244).

The proficiency of Hosseini's writing is yet again emphasized in his utilization of the act guilt in his novels. Amir's guilt over Hassan's departure has drawn him to lend his ears to Razhim Khan who discloses the birth of Sohrab in *The Kite Runner*. In *A Thousand Splendid Suns*, Mariam strongly believes that her miscarriages are the penalty of her deeds which results her Nana's death. Similarly, all through her life, Parwana repents her moment of anger to kill her sister Masooma and Nabi's letter of Abdullah and Pari is his penitence.

According to the critic Sylvan Barnet,

If archetypal criticism sometimes seems farfetched, it is nevertheless true that one of its strengths is that it invites us to use comparisons, and comparing is often an excellent way to see not only what a work shares with other works but what is distinctive in the work (Barnet 129).

Most of all, the ending for all three of Hosseini's novels are of the falling of rain over the parched land; the hopefulness of the wounded souls is put under the reader's nose which exhibits his heroic psyche on human race.

The replication of Hosseini's notions such as war and politics, polarities in characterization, concept of women in Afghanistan and guilty conscience, are drawn out in this paper, either to point out his passion for his native people and their grim lives or to extract his unique way of presentations which gets an international acclaim and through which the wretched predicament of Afghans are documented.

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**SACRIFICE IN TAGORE'S *MUKTADHARA* AND
CARY'S *THE LEAK IN THE DIKE***

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Comparative literature deals with the literature of two or more different linguistic, cultural or nation groups. While comparative literature is most frequently practiced with works of different languages, it may also be performed on works of the same language if the works originate from people belonging to different cultures where language is spoken. Also included in the range of inquiry are comparisons of different types of art; for example a relationship between film and literature can be identified.

The heroic deed told in the poem entitled 'The Leak in the Dike' is supposed to have taken place in Haarlem, Holland, a typical Dutch town of many narrow canals and picturesque gabled houses. It has been told for generations, handed down from mother to children, and finally written into story and verse. Nobody knows just when that incident took place, and original tales even have it that the boy's name was Hans, instead of Peter. But whatever it may be, our admiration goes out to the brave lad who remained at his post of duty. In the poem entitled 'The Leak in the Dike' the poet Phoebe Cary described the sacrifice of a young boy called Peter. Peter's mother had asked him to deliver the cakes to a blind old man who lived by the side of the dike.

Peter obeyed his mother and went away. Till then he was playing with his brother. His sister was then watching their play. He parted from them in order to provide the old man with hot cakes. On his return, he gathered flowers and heard the sound of the furious sea waves. He heard a trickling sound. Then he learnt that there was a leak in the dam. He shouted and put his arm on the hole.

A leak in the dike! The stoutest heart
Grows faint that cry to hear,
And the bravest man in all the land
Turns white with mortal fear.
For he knows the smallest leak may grow
To a flood in a single night;
And he knows the strength of the cruel sea
When loosed in its angry might.

And the boy! He has seen the danger,
And shouting a wild alarm,
He forces back the weight of the sea
With the strength of his single arm!

The boy stood still without moving as he was not allowing water to leak. He was standing there even during night time when stars came out for company. The memory of his brother, sister, father and mother came to him. But he did not leave the place. He stood still putting his arm on the hole. All the while, his mother was waiting for him at their house .

So, faintly calling and crying
 Till the sun in the under the sea;
 Crying and moaning till the stars
 Come out for company;
 He thinks of his brother and sister
 Asleep in their safe warm bed;
 He thinks of his father and mother,
 Of himself as dying-or dead;
 And of how, when the night is over,
 They must come and find him at last:
 But he never thinks he can leave the place
 Where duty holds him fast.

Thus he lost his life for saving the lives of many people. He was remembered for ever by the people of Holland. Many lullabies were sung in his memory.

They have many a valiant hero,
 Remembered through the years:
 But never one whose name so oft
 Is named with loving tears.
 And his deed shall be sung by the cradle,
 And told to the child on the knee,
 So long as the dikes of Holland
 Divide the land from the sea!

The poem says, that the people have remembered that gratitude for ever and little boys and girls in Holland will always be told the story of Peter's wonderful love of duty and bravery.

Muktadhara is one of the most well-known of Tagore's plays and it appeared on the stage in 1922. It has been a great stage success. The theoretical success of the play has been due to many inherent qualities in the play which could make for good theatre.

Set in an imaginary location Chitrakoot, the play revolves around the hostilities between the citizens of the two areas Chitrakoot and Shiv-tarai and the non-violent resistance to the dictatorial ruler Ranajit by the enigmatic singer and Sanyasi, Dhananjoy Bairagi, Lurking in the background is the gigantic machine, the dam across the river Muktadhara built by the royal engineer Bibhuti that towers above the temple of Bhairava. The dam is built by Ranajit as a means of exercising control over people by denying them access to water. The adopted heir to the throne Abhijit, who champions the cause of the defeated people, nurtures a deep association with the free flowing Muktadhara. His love for the freedom of the waterfall and his refusal to allow the king to exploit the people of Shiv-Tarai, prompts him finally to demolish the machine and let loose the force of the waterfall, in the process getting swept away.

The political theme is being expressed through a machine across the waterfall in order to prevent the flow of water to the vanquished country and the people's resistance to it, has clear resonances with anti-colonial struggle, particularly with Gandhi's non-violent non-cooperation movement gaining momentum at the time.

The play still weaves a lot of magic as it plays a crucial role in social change. It deals with problems relating to the conflicts between man, machine and development," said Biswajit, a member of Utkal Gandhi Smarak Nidhi.

The act of self-sacrifice achieved by the Prince brings the play to its close, leaving one with a sense of the tragic splendor of man's spirit making us forget about all the problems in the course of the play. One cannot think what happened to the Shiv Tarrains and to the work undertaken by Bibuti to block the way of Nandi-pass. People are made to think of Abhijit and his foster mother Mukta-Dhara who takes him in her turbulent rush. By breaking the bonds of Mukta-Dhara, Abhijit finds his own freedom in the freedom of Mukta-Dhara. Abhijit by giving freedom to the waterfall gives freedom to the people of Shiv-Tarai also.

His love for Mukta-Dara was clearly seen in his words:

I must pay my dept, the debt of my birth.

Mukta-Dhara was my nurse.

I must set her free.

Abhijit was ready to sacrifice anything, even his life for the beneficent stream and the people of Shiva- Tarai. When he broke the dam, he was fatally wounded and taken away by the heavy current of water. Thus he served his people by sacrificing his own life.

The poem 'Leak in the Dike' and the play Muktadara could be analyzed using Greima's structural semantics. In good structuralist fashion, Greimas wants to describe the basic structure that allows meaning to emerge. Greimas presents as his basic elements six so-called actants of which two or more basic than the others: the subject and the object. The subject is the general element in the action of the story-often, but not necessarily, a person and the object is the objective that the subject wants to achieve through the action(s) that he or she initiates. We recognize in this basic structure a relationship of desire- the subject 'desires' the object and it is this 'desire' that gets the story going. Other 'actants' include a 'helper' and an 'opposer', terms that are self-evident in this context. In actual narratives these 'actants', which could be described as the six different forces that we can encounter in stories, are concertized in what Greimas calls *acteurs* (actors).

As the actant 'object' suggest, these acteur like the 'opposer' need not be human. Even a seemingly human acteur like the 'opposer' need not be human. The 'opposer' might be anything which presents an obstacle to achieving the object'. Like all structuralist models, Greimas's model focus on relations with relationship of desire that obtains between 'subject' and 'object' as the most fundamental one. We find the acteurs in individual texts by looking at the relations between the various elements-characters, natural forces, institutions, organizations that we can identify. Since we are dealing with relations we have to be prepared for the possibility that several acteurs might represent only one actant. And in simple narratives not all actants and the unchangeable relations between them constitute the basic matrix of all narratives.

In the poem 'The Leak in the Dike' Peter is the subject. His desire is to save his village people and this desire is the object. A Leak in the Dike is the opposer. His arm is the helper. Darkness and night time remain as opposers. The roaring sea wave is also an oppose.

Similarly, in the play Muktadhara, the prince is the subject. His object is his desire to break the dam and give water to the people of Shiv-Tarai. The king and the engineer are the opposers.

Thus, one could analyse the works of Tagore and Cary using A.J. Greima's structural semantics.

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FEMINIST CONSCIOUSNESS IN THE SELECT VACHANAS AND BLACK POETRY: A CROSS-CULTURAL STUDY

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Gender inequality is not of the recent issue. Its traces can be taken back to the birth of Adam and Eve - the first species of the human race created by God. Eve, the first mother is created after Adam, the first father of human race. Even in terms of birth, woman is given the second place. As Milton's *Paradise Lost* declares that "God creates Eve from Adam's rib" (452). Hence since the origin of human race, woman is treated as the second sex. The jeopardy of woman does not only confine with her sex but also with her caste and the colour of her skin. The lower caste Shudra in India and the colour black in the alien American land have added up as the crucial reasons to blame, hate and reject the woman in their respective land. In spite of all these woman emerged as the symbol of creativity, inspiration and strength.

Ancient Vedic period (circa 1500-1200 BCE) witnesses the intellectual and spiritual attainment of women such as Maitreyi, Gargi, Lopamudra, Sulabha and Ghosha etc. The same intellectual womanly figures can be seen in the medieval period by 12th century Shivesharanes of Karantaka. The Veerashaiva Movement of 12th century tried to sweep out the corrupted caste and gender inequalities in the society. Veershaiva saints preached irrespective of gender and caste there should be compassion and humanity must be there behind every conduct. Unfortunately they did not succeed completely in their efforts, yet their principles based on gender and caste equality influenced the oppressed women of the modern era. The women of 20th century very boldly resist the existing gender, caste/race and class discrimination. For example the women of utmost oppression that is Black Women in spite losing of their 'self' under the clutches of intersectionality racism, sexism and classism, have now become conscious of their real identities.

The present cross-cultural study examines such a female voice and the feminist consciousness in the poetry of both Vachanakars and Black Women writers. For the purpose the study takes up select vachanas of the 12th century Akkamahadevi and Devara Dasimayya of Karantaka, India and the select poems of Black Women writers by name Maya Angelou and Nikki Giovanni of America. Despite the gap between many centuries their ideologies and attitudes towards gender and caste/race disparities are similar. Through mysticism and divine ideologies Veerashaiva saints attacked the gender and caste disparities which had hindered the female 'self' during 12th century. 20th century Black Women writers through their inner strength and earned consciousness have bounced back to ill-treatments of the racist society. Both Vachanakars and Black Women writers have celebrated the brighter side of women rather than seeing her just as an 'angel of the house'. The sense of 'Me-ness' in woman is the common factor in their poems. All the four great personalities emerged as social and political crusaders. Both the group of poets not only strives for their individual emancipation but also they struggled hard in conveying their reformative ideas in order to build an ideal society. They used their pen as the weapon to change the rigid society.

Amidst the thick thorns of conventional barriers, Vachanakars expressed their reformative views on social and religious equalities through vachanas (religious poems). They were the real practitioners of equality of gender and caste. The Anubhava Mantapa (hall of experience) welcomed everyone irrespective of caste and gender to share the social experiences. For the first time in the history of Karnataka women

exhibited their creative and intellectual richness which was unrecognised till then. There were approximately thirty five Shivasharanes who got rid of the negative social connotations over them and marched towards the declaration of self-esteem.

Akkamahadevi is one of the most prominent Shivasharanes who freely and confidently criticised the social and traditional hypocrisy. She starts her first effort of reforming the society by resisting her husband Kausika. Since he forces her to marry him, she agreed to marry on a condition that he would not force himself on her without her consent. When he later failed to keep his promise, Mahadevi walked out of him. This action clarifies arousal of her consciousness that woman is not merely a slave to man. By openly rejecting the patriarchy, she devotes herself to lord 'Chennamallikarjuna or the Lord of White Jasmine'. Her soul becomes one with the God Chennamallikarjuna. She loses trust and respect over the men and decides to live a sacred and independent life as a woman of awareness. She writes,

Other men are thorn
under the smooth leaf.
I cannot touch them,
go near them, nor trust them,
nor speak to them confidences.
Mother,
because they all have thorns
in their chests,

I cannot take any man in my arms but my lord as white as jasmine (Ramanujan 106).

Similarly Nikki Giovanni, the most committed Black Women writer resists to be merely as a slave to man. She projects her 'self' consciousness in her poem *I'm Not Lonely*. The poem is addressed to her lover who abandons her. Though she is left alone, she is not depressed. She collects her courage and decides not to waste her life merely as a dancing doll in the hands of male sovereignty. She does not want to cry or to have bad dreams of being lonely like earlier. She does not bother what her lover and others think about her. Though lonely she determines to lead a respectful life. She expresses,

I have a great
big bed to roll around
in and lots of space
and i don't dream
bad dreams like i used
to have that you
were leaving me
anymore
i'm not lonely
sleeping
all alone

The very decision of rejecting the domination of patriarchy by both Akkamahadevi and Nikki Giovanni is the sign of an awareness of self-worth that every woman ought to have.

Allama Prabhu in Anubhava Mantapa questions Akkamahadevi on her being nude, "Why take off clothes, as if by that gesture you could peel off illusions? And yet robe yourself in tresses of hair? If so free and pure in heart, why replace a sari with a covering of tresses? Mahadevi replies,

peel away every strip
you wear,
but can you peel
the Nothing the Nakedness

that covers and veils?
 To the shameless girl
 wearing the White Jasmine Lord's light of morning,
 you fool,
 where is the need for cover and jewel? (Ramanujan 110).

The height self-consciousness can be seen in the above vachana. She speaks of the beautiful and sacred soul of a woman which is decorated by the morning lights of the Lord. She gives importance to the enlightenment of soul rather than physical appearance. She affirms more than clothes and jewels, for woman realising her real 'self' is the ultimate salvation which Akkamahadevi finds in her soul uniting with the Lord White as Jasmine. Likewise Black Woman finds her ultimate salvation in her realisation of 'self'. The poem *All I Gotta Do* by Nikki Giovanni reflects the frustration as well as her realisation of her feminist consciousness. At the beginning of the poem she feels bad because these years she simply sat and waited for the freedom but now she gained awareness. She writes;

all i know
 is sitting and waiting
 waiting and sitting
 cause i'm a woman

Later she has learnt to free herself. She writes, "I'm a woman, it'll find me". She also realises the fact that consciousness of self can neither find in store nor given by anyone. So now she knows only to get it all by her own.

all i know
 is sitting and waiting
 cause i gotta wait
 wait for it to find
 me

Akkamahadevi and Nikki Giovanni both are betrayed by the men in their lives and that paved the way to protect their 'self' identity. They didn't turn back to the ghettoized life. They have learnt to struggle against the domination of their lives. Akkamahadevi by attaining the ultimate feminist consciousness criticises the male look towards female body. She writes,

O brothers, why do you talk
 to this woman,
 hair loose,
 face withered,
 body shrunk?
 O Fathers, why do you bother
 with this woman?
 She has no strength of limb,
 has lost the world,
 lost power of will,
 tuned devotee,
 she has lain down
 with the Lord, white as Jasmine and has lost caste (Ramanujan 117).

The similar awareness and criticism on male look on female body can be seen in another Black Women writer Maya Angelou's outstanding poem *Phenomenal Woman*. Angelou finds the positivity in the negative images and converts them as her strength. She is proud of her 'self'. She is now capable of

controlling any kind of heinous oppression on her. Emphasizing on the strength of her inner 'self', she criticises the males who can't see her inner strength;

Men themselves have wondered
What they see in me.
They try so much
But they can't touch
My inner mystery.

She opines that she remains a mystery to her male admirers. She affirms that her firmness and confidence makes her a phenomenal woman who refuses to mould herself according to male desire. Males can never touch her 'mystery' of conscious 'self'. She says she will not bow her head to anybody because she deserves to be respected. She says the sound of her heels, the curl of hair and the caring heart make her to be proud of herself and hence she declares herself as a phenomenal woman. The line "Phenomenal woman, It's me" is repeatedly used in the poem which signifies the sense of 'Me-ness' of Angelou as a Black Woman.

Angelou questions the racial superiority of white women. In the first line itself she declares that in spite of her ugliness she is successful. She ironically mocks that pretty white woman wants to know secret of her success. She tells that her confidence is the reason behind it. The way she stretches her arms, the way she walks, the rhythm of her hips and also the way she smiles and her entire body is an expression of womanliness. She writes;

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.
I say,
It's in the reach of my arms
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
phenomenally.
Phenomenal woman,
That's me.

Akkamahadevi's last line "she has lain down with the Lord, white as Jasmine and has lost caste" and Maya Angelou's line "I'm not cute or built to suit a fashion model's size" both signify the writers' challenge to the caste and racial disparities in their respective lands.

The whole world salutes the ideologies of Veerashaiva saints because not only the female saints but also male saints had the consciousness of the worth of female 'self'. Male saints gave woman the equal respect and position along with man. One among such a revolutionary male saints was Devara Dasimayya. Through his vachanas, he proclaims the universal truth that the human soul has no gender. He writes,

If they see
breasts and long hair coming
they call it woman,
If beard and whiskers
they call it man:
but, look, the self that hovers

in between
Is neither man
nor female, Ramanatha (Ramanujan 92).

His outrageous rejection of gender, caste and class inequalities can be seen in another of his vachanas wherein he affirms,

Did the breath of the mistress
have breasts and long hair?
or did the master's breath wear sacred thread?
Did the outcaste, lasts in line,
hold with his outgoing breath
the stick of his tribe?
What do the fools of this world know
of the snares you set,
O Ramanatha? (Ramanujan 87).

Through this he questions gender, caste and class superiority. He states that the breath of woman has no gender and she breathes as man breathes. The rich and poor also breathe in the same way and for rich there is no need to feel superior as if his breath wears sacred thread. Even Shudras, the outcaste people also breathe as the higher caste people do. He calls the superior people as fools because he opines that they are not aware of the snare set by the Lord. For Devara Dasimayya all the human beings are equal. Hence unlike the common people Veerashiava saints see the 'self' of woman not in terms of patriarchy rather in a wider perspective as a respectable 'self' as well as a holy and beautiful soul.

Similarly Maya Angelou's concern for gender and racial inequalities are depicted in her another poem *Equality*. As Devara Dasimayya refers soul and breath have no gender and caste, Maya Angelou opines the 'self' has no gender and race. As the title implies it deals with racial equality as well as gender equality. The beginning lines of the poem go like this;

You declare you see me dimly
through a glass which will not shine,
though I stand before you boldly,
trim in rank and marking time.
You do own to hear me faintly
as a whisper out of range,
while my drums beat out the message
and the rhythms never change.
Equality, and I will be free.
Equality, and I will be free.

In the poem she speaks the way whites treat her as a racial and sexual animal and tells them the way she should be treated with. The poem addresses the whites. In the poem 'I' refers to the Black Woman and 'you' refers to the whites. She is frustrated by the way elites have denied her rights and made her marginalised. She ironically challenges that the rhythm of her willingness to get freedom never changes. She realises the fact that whites do hear her voice yet they pretend to ignore it.

but if I'm just a shadow to you,
could you ever understand ?

Angelou rejects the stereotypical images imposed on a Black Woman as whores, witch, mammy, mulatto etc. Through the above lines she tries to prove that they are the false assumptions. She opines that Black Women are viewed as 'shadows'. She boldly echoes her female voice that whites do impose such

false images as they never understand the worth of Black Women because they do not want to accept her as equal as themselves. The line “Equality and I will be free” is used after every stanza in the poem. The line emphasises Angelou's awareness of self-worth as a Black Woman hence she advocates that whites should also realise the worth of Black Woman when only they treat her equal.

Vachanas and Black poems are the record of self-pride and confidence of women. Having the firsthand experience of being marginalised, all the four raised their voice against the supreme authorities. Akkamahadevi emerged as the symbol of awareness through her soul uniting with her Lord White as Jasmine. Devara Dasimayya's mystic vision places himself as an ideal man by realising the worth of woman. Maya Angelou and Nikki Giovanni echo the female voice of every Black Women whose souls are striving for the freedom of 'self'. Though not completely, partially they achieved the impossible into possible.

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THE FAMILY REUNION : A STUDY IN SOCIAL CULTURE*Chandrashekhar. S., Research Scholar, Dept of English, Bharathiar University, Coimbatore**Dr. S. Venkateswaran, Professor (Retired), RIESI, Bangalore*

T.S. Eliot a very well-known poet, dramatist, a literary critic and puritan believed that greatness of literature cannot be determined solely by literacy standards though one must remember that whether it is literature or not can be determined only by literary standards. Literature and its greatness can be judged only some moral standards Moral judgments of literary works are made only according to the moral code accepted by each generation whether it lives according to that code or not. 'Morals can be altered by literature', says T.S. Eliot.

Literature can be criticized by the application of one's religion; the religion that T.S. Eliot refers to is Christianity. The influence of religion on literary works can be understood by knowing the common ground between religion and literature. According to Eliot a common ground is human behaviour. Religion imposes our ethics, our judgment and criticism of ourselves besides our behaviour towards our fellowmen and our pattern of ourselves. This is true when we read fiction; what we read affects directly the whole of what we are.

Eliot believes the direct knowledge of life is knowledge directly in relation to ourselves. It is our knowledge of how people behave in general, of what they are like in general in the part of life in which we ourselves are participated. The function of literature is to develop in us two forms of self-consciousness that is knowing what we are and what we ought to be and these two must go together. Therefore it is our business, says Eliot, as readers of literature to know what we like and as Christians, and as readers of literature to know what we ought to like. All Christians should be aware of their duty of maintaining consciously certain standards of life.

Religion implies a life in conformity with nature; religion is a hope of mankind. "The need to recover the sense of religious fear is a must so that it may be overcome by religious hope".

T.S. Eliot also pleads for a reinstatement of the religious view of life. He probes in to the basic cause of the modern malaise and concludes that there is no escape from the nemesis of a purely materialistic civilization except in a return of the life of faith and the fundamental religious basis of life. Anxiety and disillusionment have always been there in every age, and the remedy has always been a restoration of faith.

Eliot's view of life is first, existential, and secondly, it is religious. Eliot was always religious, and it would be wrong to suppose that he became religious only after his confirmation as a member of the Anglo-Catholic church. He takes themes of a secular nature and satirizes man's materialism and his lack of concern about spiritual problems.

The word 'religion' signifies for Eliot a particular kind of attitude towards life which is opposed to the secular. He uses the word to denote an attitude of passionate concern for man's spiritual destiny. The religious man need not be a Christian, he may even be an atheist, but he is religious if he gives earnest and sincere thought to religious matters. It is this concern with matters spiritual, as contrasted with the worldly and the secular, and not the adherence to any dogma, that makes a man truly religious.

Man lives in constant fear of death, death is his ultimate destiny, and the greatest longing of the human soul is for immortality. Therefore, the goal towards which man progress must be some spiritual goal. It must be the salvation of the human soul. Man must be concerned not with his secular salvation, but with his spiritual salvation. He must be concerned with spiritual problems. He must feel. "The primary of the supernatural over the natural" ie., of the spiritual over the secular. The salvation of the human soul

means an approach to immortality, a progress towards God, the supernatural; true religion implies not any dogma or creed but a reorientation of life in relation to the supernatural.

Eliot resorts to the Christian concept of the original sin and the fall of man. Man suffers vicariously for the sin of disobedience committed by his forefathers in tasting the fruit of knowledge (the Biblical myth of the Fall of Adam and Eve) and this sin can also be atoned for variously. Man must either seek self-purification through personal suffering or his sin must be atoned for vicariously by the suffering of someone else. A Christ must suffer and be martyred in every age so that the sins of humanity may be atoned for. In his plays, even in those with a contemporary setting, he introduces the theme of incarnation and martyrdom. Thus Eliot accepts Christian doctrines, myths and traditions, not as truths capable of rational exposition but as mysteries in to whose domains reason can never penetrate: "The hint half guessed, the gift half understood is incarnation".

He presents religion positively and directly, he depicts the struggle of the human soul for salvation, and he does so through the use of the traditional material and imagery of Christianity. The poet probes deeper and deeper in to religious and metaphysical problems. There is an intimate contemplation of the problems of space and time, life and death, the past and future. The mood is one of calm and serenity, as if the poet has worked out his salvation and has therefore enjoyed visions of divine glory. 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 White 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, unravel, 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.

Culture is essentially the incarnation of the religion of a people. Yet culture can be preserved, extended and developed in the absence of religion. A religion is a whole way of life of a people from birth to the grave, from morning to night and even in sleep and that way of life is also culture. A universal religion is at least potentially higher than one which any race or nation claims exclusively for itself and a culture realizing a religion also realized in other cultures is at least potentially a higher culture than one which has a religion exclusively to itself. From one point of view we may identify from another, we must separate.

The Family Reunion was published in 1939 after the production of the murder in the Cathedral. The title of the play is ironical; The Family Reunion is suggesting that the play would depict the coming together of a family; the happy reunion of its members after two years of separation; the play depicts the disintegration of a family, whose members came together; only to separate during the course of the same evening.

As the play opens we find that the various members of the Monchensey family have come to Wishwood at the invitation of Amy. They have been invited to celebrate her birthday as well as to welcome home her elder son, Harry, who is returning after absence of eight years. There are Charles and Gerald, the two younger brothers of Amy's dead husband. There are also her younger sisters Agatha, Ivy, and Violet. There is also Mary, the daughter of a deceased cousin. But The Family Reunion is not complete, for Amy's two sons, John and Arthur are waited for, but they never arrive, they are involved in accidents and so are forced to stay away.

Even those who are present are not emotionally united. This is clearly brought out in the very beginning of the play. Amy complains that she has grown old and so finds it very cold at Wishwood. Agatha corrects her and says "Wishwood was always a cold place, Amy". Union implies love and understanding, but there is no love lost between the two sisters. By the end of the play the animosity of the two sisters erupts in to the open, with Amy complaining and accusing Agatha.

Thirty five years ago you took my husband
from me and now you take my son.

Simultaneously, Mary is isolated and frustrated. She is thirty and still unmarried. She loves Harry, but has not been able to marry him so far. When she is referred to as belonging to the younger generation, she retorts. "I do not belong to any generation" and leaves the room much offended. This clearly brings out her isolation and alienation.

Harry too, is emotionally isolated from the rest of the family. They fail to understand his strange distraction and agitation. They fail to realize that he is a "spiritual character". One who cannot live like them on the ordinary physical plane? He suffers from a sense of sin, for which he must expiate and atone. His mother has no understanding of his true nature and also wants that he should marry and lead a comfortable life as the landlord of Wishwood. Marry, too tempts, him with her love. It is only Agatha who understands him, and enables him to realize the true nature of his sin. If there is any 'union' at all, it is between Agatha and Harry, and it is this union which, ironically enough leads to the disintegration of the family.

Under Agatha's spiritual guidance, Harry realizes that he must expiate and atone not only for his sin but also for the sin of his father who had tried to kill his mother. The family is under a curse and he must redeem that curse and suffer and atone for it. He realizes that the ordinary life of material comfort is not for him, and that he must leave that very moment to follow the path of his election. He goes away bidding farewell to his mother. Amy's dreams, her hopes are shattered and she is broken hearted. Her son has left her. She exclaims pathetically that they would all leave her. The shock kills her; she lays a victim of the tragic irony of life.

Thus in the play there is no union, there is only disintegration and disillusion. If at all there is to be a union, it would be in the Nether world. There would be re-union of the frustrated wife and husband who tried to kill her. There may also be re-union between the mother and her beloved son, who in this life elects the path of martyrdom.

In the play one can find the processes involved in the reputation of the same way of life from generation to generation. The attitude of the people, in the play, gets passed on to from one generation to another generation. For instance, the keeping of secrets. The play synthesizes the religious beliefs and cultural systems Christian beliefs get portrayed in the Family Reunion. The changing family structure in modern society. The play is far and away from the most interesting of Eliot's plays. It's also his most successful extended analysis of the human resistance to reality and of the ability of some individuals to grow and change it illustrates Eliot's preoccupation with the road not taken.

This article, in this background attempts to study one of T.S. Eliot's well known plays, The Family Reunion is a play embodying the Christian myth of sin, suffering for that sin, and the ultimate regeneration and redemption through the suffering. The real interest of the play arises from the portrayal of his deep spiritual anguish. The dramatist shows how through intense suffering he comes to realize the nature of his sin, and so instead of living a worldly, comfortable life at Wishwood, he goes out to expiate his sin, and then to achieve liberation.

He elects to reject the worldly and physical, and to follow the path of spiritual salvation. It is this 'election' and the struggle through which it has been achieved, which forms the core, the very heart and centre of the play. The Family Reunion, also Eliot's first society play brings out the hidden nexus between a female centered spirituality and a certain kind of social autonomy Agatha in the play is a character of passion who attains a spiritual authority in the course of a difficult life marked by a lot of untraditional choices. Agatha is aligned throughout the play with the patriarchal God head and is able to find life after death in the spiritual eternity promised by god, the father. To conclude, The Family Reunion dramatizes the disruptive force of a female centered spirituality that drives elect individuals both male and female to transcend their socially appointed place in society says Elisabeth Daumer.

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COMMUNICATIVE LANGUAGE TEACHING APPROACH: A CRITIQUE

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Abstract

Communicative Language Teaching replaced Situational Language Teaching and Audiolingualism, which were no longer felt to be appropriate methodologies of ELT. CLT adopted a more humanistic approach to language teaching giving priority to interactive processes of communication. The rapid adoption and worldwide dissemination of the communicative approach also resulted due to support of leading applied linguists, language specialists, and publishers, as well as institutions such as the British Council.

CLT is best considered an approach rather than a method. It refers to a diverse set of principles that reflect a communicative view of language and language learning and that can be used to support a wide variety of classroom procedures. Some of these principles include:

- *Authentic and meaningful communication should be the goal of classroom activities.*
- *Fluency is an important dimension of communication.*
- *Communication involves the integration of different language skills.*
- *Learning is a process of creative construction and involves trial and error.*

The scope of this paper is to ascertain the place of CLT in the present context of evolving pedagogical trends.

Key Words: *CLT, Communication, Approach, Method.*

Communicative language teaching (CLT) appeared at a time when language teaching in many parts of the world was ready for a paradigm shift. Situational language teaching (SLT) and audiolingualism were no longer felt to be appropriate methodologies. By the end of 1960s the love for SLT had almost died down. It was felt that predicting language on the basis of situational events was not logical. The need was felt to return to the traditional concept that utterances carried meaning in themselves and expressed the meanings and intentions of the speakers and writers who created them (Howatt 1984). Such an anti SLT response was partly due to its criticism by the famous American linguist Noam Chomsky. In his famous book *Syntactic Structures* (1957), Noam Chomsky had demonstrated that the current structural theories of language were incapable of accounting for the fundamental characteristics of language- the creativity and uniqueness of individual sentences. Besides Chomsky, British applied linguists focused on functional and communicative potential of language. The need to focus in language teaching on communicative proficiency rather than on mere mastery of structures was realized. British linguist, D.A. Wilkins (1972) proposed a functional or communicative definition of language teaching that served as a basis for developing communicative syllabuses for language teaching. He described two types of meanings: notional categories (time, sequence, quantity, location etc) and communicative function (requests, denials, offers, complaints). Later on Wilkins brought out a book titled *Notional Syllabuses* (1976) which greatly influenced the development of CLT.

Although CLT began as a largely British innovation, focusing on alternative conception of a syllabus, since mid-1970s the scope of CLT has expanded. Majority of linguists now see it as an approach and not a method. The aim of CLT is two-fold- (i) make communicative competence the goal of language teaching; (ii) develop procedures for the teaching of the four skills of English language that acknowledge

the interdependence of language and communication. For some, CLT means little more than an integration of grammatical and functional teaching. William Littlewood says, "One of the most characteristic features of CLT is that it pays systematic attention to functional as well as structural aspects of language". For others CLT means using procedures where learners work in pairs or groups employing available language resources in problem solving tasks. Howatt distinguishes between a 'strong' and a 'weak' version of CLT. The weak version stresses the importance of providing learners with opportunities to use their English for communicative purposes and attempts to integrate such activities into a wider programme of language teaching. The strong version of communicative teaching advances the claim that language is acquired through communication, so that it is not merely a question of activating an existing but inert knowledge of language, but of simulating the development of the language system itself. If former could be described as learning to use English, the latter is described as using English to learn it.

CLT is usually characterized as a broad approach to teaching, rather than as a teaching method, with clearly defined set of classroom practices. According to David Nunan's (1991) five such principles of CLT are:

- Learners learn a language through using it to communicate.
- Authentic and meaningful communication should be the goal of classroom activities.
- Fluency is an important dimension of communication.
- Communication involves the integration of different language skills.
- Learning is a process of creative construction and involves trial and error.

This shows that the needs of the learners are very important and the connection between the language as it is taught in the classroom and as it is used outside the classroom is also paramount. In a classroom, CLT engages learners in pair and group activities, requiring negotiation and cooperation between learners, fluency based activities that encourage learners to develop their confidence, role plays in which students practice and develop language function, along with judicious use of grammar and pronunciation activities. A few classroom activities used in CLT are such as role-plays, interviews, information gap, games, language exchange, surveys, pair work, and learning by teaching.

Since its inception CLT has passed through three phases. In its first phase, the need to develop a syllabus compatible with the notion of communicative competence is given. This led to view syllabus in terms of notional and functional rather than grammatical structure. (Wilkins 1976). In the second phase CLT focused on procedures for identifying learners' needs and this resulted in proposals to make needs analysis an essential component of communicative methodology (Munby 1978). In the third phase CLT focused on the kinds of classroom activities such as group work, task work and information gap activities (Prabhu 1987).

The communicative approach in language teaching starts from a theory of language as communication. According to Hymes (1972) the goal of language teaching is to develop communicative competence. In fact, Hymes wanted to disagree with Chomsky's theory of competence. Chomsky said that linguistic theory is concerned primarily with an ideal speaker-listener in a completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitation, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance. For Chomsky the focus of linguistic theory was to characterize the abstract abilities speakers possess that enable them to produce grammatically correct sentences in a language. Hymes held that such a view of linguistic theory was untenable. He said that linguistic theory needs to be seen as incorporating communication and culture. According to Hymes, who acquires communicative competence acquires both knowledge and ability for language use.

Another theory on CLT is Halliday's functional account of language use. He described seven basic functions that language performs for children learning their 1st language.

- The instrumental function-using language to get things.
- The regulatory function-using language to control the behavior of others.
- The interactional function-using language to create interaction with others.
- The personal function-using language to express personal feelings and meanings.
- The heuristic function-using language to learn and to discover.
- The imaginative function-using language to create a world of the imagination.
- The representational function-using language to communicate information.

Another theorist frequently cited for his views on the communicative nature of language is Henry Widdowson. In his book *Teaching Language as Communication* (1978) he explored a relationship between linguistic systems and their communicative values in text and discourse. A more pedagogically influential analysis of communicative competence is found in Canale and Swain (1980), who identified four dimensions of communicative competence. Grammatical competence, sociolinguistic competence, discourse competence and strategic competence. Grammatical competence refers to linguistic competence (Chomsky). Sociolinguistic competence refers to an understanding of the social context in which communication takes place, including the role relationship, the shared information of the participants and the communicative purpose for their interaction. Discourse competence refers to the interaction of individual message elements in terms of their interconnectness and how meaning is represented in the relationship to the entire discourse/text. Strategic competence refers to the coping strategies that communicators employ to initiate, terminate, maintain, repair and redirect communication.

At the level of language theory, CLT has rich, eclectic base, leading to a few communicative characteristics of language.

- Language is a system for the expression of meaning.
- The primary function of language is to allow interaction and communication.
- The structure of language reflects its functional and communicative uses.
- The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

The range of exercise types and activities compatible with a CLT approach is unlimited, provided that such exercises enable learners to attain the communicative objectives of the curriculum, engage learners in communication. Littlewood (1981) distinguishes between 'functional communication activities' and 'social interaction activities' as two major types. Functional communication activities include tasks such as learners comparing set of pictures and noting similarities and differences; working out a likely sequence of events in a set of pictures; discovering missing features in a map or picture; one learner communicating behind a screen to another learner and giving instructions on how to draw a picture or shape, how to complete a map; following directions; solving problems from shared clues. Social interaction activities include conversation and discussion sessions, dialogues and role plays, simulations, skits, improvisations and debates.

Learner Role:

The role of a language learner in CLT is of a negotiator, learning in an interdependent way. Learner takes a joint responsibility for a failed communication, similarly successful communication is an accomplishment jointly achieved and acknowledged.

Teacher Role:

In CLT the teacher has two main roles ;(i) to facilitate the communication process between all participants in the classroom; (ii) the second role is to act as an independent participant within the learning teaching group. Besides this the teacher is an organizer of resources and as a resource himself and secondly as a guide within the classroom procedures and activities. A teacher also acts as researcher and learner, needs analyst, counselor and group process manager.

Instructional Material:

Materials have the primary role of promoting communicative language use and influences the quantity of classroom interaction and language use. Therefore three kinds of materials used in CLT are as following:

- a. Text-based: The contents of the text books designed to support CLT suggest kind of grading and sequencing of language practice. In fact they are written around largely structural syllabus with slight reformatting. A typical lesson consists of a theme, a task analysis for thematic development (asking questions to obtain clarification, taking notes etc), a practice situation description, comprehension questions and paraphrase exercises.
- b. Task-based materials: A variety of games, role plays, simulations and task based activities have been prepared to support CLT. These are in terms of exercise hand books, cue cards, activity cards, pair communication materials.
- c. Realia: Many proponents of CLT prefer the use of authentic material in the classroom. These can be language based real like signs, magazines, advertisements, newspapers, maps pictures, symbols, charts, graphs etc.

Procedure:

Because communicative principles can be applied to the teaching of any language skill at any level and because of the wide variety of classroom activities and exercise types, description of typical classroom procedures used in a lesson based on CLT principles is not feasible. Many of the procedures used in CLT are similar to structural-situational and audio-lingual principles. In fact traditional procedures are not rejected but are reinterpreted and extended. The procedure adopted in CLT is at two stages:

- i. Pre-communicative activities: structural and Quasi-communicative activities
- ii. Communicative activities: functional communicative activities and social interaction activities.

Implementing CLT principles at the level of classroom procedures remain a debatable and unanswered question. How can the range of communicative activities and procedures be defined and how can the teacher determine a mixed timing of activities and best meets the needs of a particular learner or group of learners? Answering such fundamental questions require systematic investigation of the use of different kinds of activities and procedure in L2 Classrooms.

Johnson and Johnson (1998) identify five characteristics underlying CLT methodology:

- i. Appropriateness: language must be appropriate to the situation, roles of the participants and purpose of communication. The learners need to be able to use formal as well as casual styles of speaking.
- ii. Message focus: learners need to be able to create and understand messages that are real meanings. The focus is on information sharing and information transfer.
- iii. Psycholinguistic processing: activities engaging learners in the use of cognitive and other processes important in second language acquisition.
- iv. Risk taking: learners are encouraged to make guesses and learn from errors.
- v. Free practice: CLT encourages the use of holistic practice involving the simultaneous use of a variety of sub skills rather than practicing individual skills one piece at a time.

Conclusion:

The present context of globalization and multiculturalism demands from our learners to be communicative competent in the prevailing international language which is English at present. The teaching of English at all the levels of education shall focus on fostering communication skills in our learners. Though the no methods stage is in vogue, still CLT could be one of the effective approaches to teach English with regard to communication skills. CLT does address the grey areas in pedagogy, curriculum design and testing. CLT could become more effective if face to face and digital contexts are juxtaposed in the classrooms. Also CLT is a viable approach of ELT as it promotes learner autonomy.

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ANALYZING PUBLIC SPEECHES IN THE PERSPECTIVE OF LANGUAGE TO DEVELOP COMMUNICATION SKILLS OF TECHNICAL STUDENTS

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Abstract:

The article “Analyzing Public Speeches in the Perspective of Language to Develop Communication Skills of Technical Students” deals with the pedagogical implications of public speeches of Martin Luther King Jr. Public Speech is a remarkable and well received communicative activity in a society and also a medium of communication to communicate with a large number of people at a short period time. The study aims at discussing world famous persuasive speeches, which made everlasting impression in this world. It focuses on how to make best use of the speeches from the pedagogical perspective. The objectives of this study are making innovative sentences with everyday vocabulary and also knowing the creativity of the great orators in English language. The study strives to develop vocabulary especially phrasal verbs, task based graded activity of sentence formation and reading and listening comprehension skills of the students in a classroom situation.

Introduction

The speech occupies a prominent place in the history and popular culture of any country. People have been speaking in public since humans first developed the ability to talk. The first handbook dealing the *How-to's of Public Speaking* was written in Egypt more than 4500 years ago. Public speaking is a skill that everyone needs to learn. Almost every one of us are involved in public speaking in some form or the other in our lives, so we need to be prepared to do a good job when the time demands for it. Being an effective public speaker gives you the tools to make a difference in your community, in your business, even in the world. Public speech is a medium of communication to communicate with a large number of people at a time. Public speaking can be effectively used in the classroom to shun away any initial inhibitions, stage fear and motivate the students to participate in presentations, group discussions, role plays etc.

Aims and Objectives

1. The study aims at discussing world famous persuasive speeches, which were delivered by great orators.
2. To develop various language skills like phrasal verbs, phrases, sentence formation, reading and listening comprehension skills and acquiring vocabulary among the learners.

Public Speech

“Public speaking is a primary vehicle for recognizing individual identity even as a group of people seeks to share common ideas, values, action plans and identities.”

- Ehninger, Douglas. Alan. H. Monroe (2000:11)¹

Public Speaking can be defined as a sustained formal presentation made by a speaker to an audience (2002:9). Public speech is a remarkable and well received communicative activity in a society to share ideas, views and opinions of people. It is one of the best ways to motivate a large number of people in a short period of time. If a person doesn't have any information, ideas and attitudes to share with others, he is reluctant to talk to anybody. In this globalized world, one cannot stop himself/herself from communicating with others. He needs to exchange information, ideas, views to share his attitude with

others to be successful in this professional forefront and personal life. Speech is different from public speech. Public speech is a medium of communication to communicate with a large number of people in a formal way.

Many people in higher education believe public speaking is something that well educated people must be able to do well, but education is not a measurement in public speaking. Many orators came to limelight without graduation. For example, Abraham Lincoln did not receive formal education in his life except for 18 months. He was a student and at the same time he was a teacher for himself. He was mostly self-educated and was an avid reader. He became a lawyer because of his quest for learning. The education of the speaker is not a measurement in public speech, the confidence, *clarity in his speech can serve as the measurement. Speakers acquire confidence when they realize that they know more about the subject than anyone in the audience does.*

Public Speaking: A Means of Communication

“The two words 'information' and 'communication' are often used interchangeably, but they signify quite different things. Information is giving out; communication is getting through”⁴

- Sydney J. Harris

Lakshmi, N.V.S.N. and Ramesh, K (2012) discussed that public speeches can be effectively exploited to develop communication skills of students especially to improve their pronunciation, intonation, vocabulary, grammar, brevity, way of expressions and gestures. *Public speaker communicates with lakhs of people at a time. Here, audience have no chance to communicate with speaker individually that is why they use non-verbal communication to communicate with speaker. Verbal messages made up of the words and non-verbal messages are the signals by hands, body, face and eyes of the speaker. Body language has a prominent role in a speech. Up to 93 % of communication is non-verbal which includes eye movement, posture, gestures, facial expressions and so on. In a public speech, speaker is in active position and audiences are in passive position except while they are clapping. It helps to develop everyday verbal and non-verbal communication skills of audience.*

Martin Luther King Jr:

Martin Luther King Jr was born on 15th January in 1929. He was an American clergyman, activist and prominent leader in the African American civil rights movement. He became a great leader of Negroes. He was the youngest man to have received the Nobel Peace Prize at the age of thirty-five. He fought against slavery in America. He delivered many speeches on the plights of slaves and eradication of slavery. His speeches were very provocative and unequivocal. The choice of words in his speeches led to the dawn of a spiritual revolution. His pronunciation was flawless and musical to ears. *“I Have a Dream”* is the famous name given to the sixteen-minute public speech by Martin Luther King, Jr., in which he called for racial equality and an end to discrimination. King's delivery of the speech on August 28, 1963, from the steps of the Lincoln Memorial during the March on Washington was for jobs and freedom for the Blacks. This famous speech was delivered before 2, 50,000 civil rights supporters and was often considered to be one of the greatest and most notable speeches of the 20th century. This was called as one of the movements of American Civil Rights Movement. Through this speech students can acquire following skills -

Vocabulary

Martin Luther King used exceptional vocabulary in his speeches. If we take his speech *I Have a Dream*, students can acquire plethora of vocabulary from this speech. For example *Five score years ago, emancipation, bankrupt, proclamation, tranquillizing, desolate, invigorating ghetto, righteousness, tribulations, persecution, redemptive, staggered, sweltering, dripping interposition, nullification, blow off steam, exalted and curvaceous.* The students can get hold of vocabulary through this speech. If *Four score years ago* is taken, one score equals to twenty years, it means eighty years back. He had taken many sentences from the Bible. For example, “five score years ago” invokes the Gettysburg Address, and refers to Shakespeare, *Richard III*, act I, scene I, line 1 with change of season in *“Sweltering summer of the*

Negro's legitimate discontent"⁶. He used Biblical vocabulary in this speech. One's communication skills can be enhanced by learning these words.

Activity 1: Phrasal Verb

This activity was given to the First year engineering students of computer science at Jawaharlal Nehru Technological University (JNTU), Hyderabad. The students are asked to take up extensive reading to identify verbs, prepositions and adverbs. Students will be asked to combine verbs with prepositions and adverbs to make phrasal verbs.

*But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.*⁷

Verbs: Stand, lead, gain, seek, say, drink.

Prepositions: to, on, into, of, in, by, for, from.

Phrasal Verbs in the passage: stand on, leads into, seek to.

Responses of students: *Stand for, stand by, stand in, stand on, lead to, lead for, lead into, gain on, seek to, say for, drink from and drink to.*

Students were asked to identify the three phrasal verbs while reading the given passage. Through this activity, they can make number of phrasal verbs. The teacher should act as a facilitator to determine the possible combinations of phrasal verbs in the given passage. As a result, students' ability of word formation with regard to phrasal verbs can be enhanced.

Sentence Formation

*"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."*⁸

(The emphasis is not by MLK but by the scholar)

This famous sentence, stated by Martin Luther King Jr. in his famous speech, has simple words, but a great message. As Learning, T (1977:153) rightly pointed out that *King's effectiveness lay in the overwhelming power of his pathos that usually was created by commonly understood words. Thus, if he used a word unfamiliar to his audience, they could "read in" the meaning from the context.* Usage of words like *promissory note, emancipation, insufficient funds can be recalled.* He combined all these words in a creative manner to form an everlasting sentence with great meaning.

It is not important how many critical words are used in a speech, but how greatly the message is conveyed. None of the words in the sentence above are difficult for the listener to understand; but the simplicity of everyday vocabulary makes it easy to be understood by a common illiterate man too. The complexity and high standard of the vocabulary cannot place the speech in the first row but the easy and everyday vocabulary can make everybody understand and accept. Public speakers have power to motivate positively not only a country but also the whole world.

"Change has come"¹⁰

The above sentence was spoken by Barack Hussein Obama and the whole world especially the American politics changed by this sentence. He is one of the famous 21st century's orators. Here, the words of the sentence are three but the meaning of the sentence cannot be measured. The word '*change*' can be used as a verb as well as a noun. *Change* is used as a noun, which forms the subject of the sentence and '*has come*' predicate of the sentence, which is an intransitive verb because the verb needs no object. There is no need to use high-standard vocabulary in public speeches to attract attention of the audience. People use same words in their daily conversations but they are not able to frame these types of sentences because the ideas and attitude of speaker is different from others. Public speeches are concise and crisp to make the

speeches eternal and perpetual in the minds of audience.

Activity 2: Sentence Formation

Aims and Objectives

- To facilitate learners to understand the sentence formation easily
- To provide the learners to make their own sentences based on the context
- To develop creativity in thinking and writing meaningful sentences on their own

The following passage from Martin Luther King Jr's famous speech *I have a dream* can be effectively used for an activity on sentence formation. This includes sub-skills of reading, listening leading on to writing as a task-based graded activity among a group of students.

Five score years ago, a great American, in whose symbolic shadow we stand signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity. But one hundred years later, we must face the tragic fact that the Negro is still not free."

In this activity, teacher divides the class into groups and each group has five members. 'A' plays the role of an observer, who helps the teacher and his fellow students in his group. The teacher gives one passage to students to read, which is taken from the speeches of great orators. Students silently read the passage two times, and then the first person in the group reads loudly. While 'A' is reading the passage, rests of the students are asked to write a sentence on their own based on the passage.

B: One hundred years back, a great American signed on the declaration of independence.

C: This decree was a great hope to millions of Negro slaves.

D: Negroes were suffering in the flames of injustice.

E: Hundred years later also the Negro is not free.

'A' collects all the four sentences from the students and handover them to the teacher. The teacher corrects the grammar mistakes and gives them back. The teacher asks them to form peer groups within the group. Thus there are two peer groups and each has two students and two sentences. The peer groups have to combine the two sentences to make one meaningful sentence. Now each peer group has only one sentence.

Peer Group-1

B: One hundred years back, a great American signed on the declaration of independence.

C: This decree gave a great hope to millions of Negro slaves.

- *One hundred years back, a great American signed on the declaration of independence which gave a great hope to millions of Negro slaves.*

Peer Group-2

D: Negroes were suffering in the flames of injustice.

E: Hundred years later also the Negro is not free.

- *Negroes were suffering in the flames of injustice but hundred years later also the Negro is not free.*

Now, the teacher asks the peer groups to merge to form one group. The students have to combine their two sentences into make one meaningful sentence and each group has only one sentence.

Group

Peer Group-1 Sentence: One hundred years back, a great American signed on the declaration of independence which gave a great hope to millions of Negro slaves.

Peer Group-2 Sentence: Negroes were suffering in the flames of injustice but hundred years later also the Negro is not free.

Final outcome of the sentence:

One hundred years back, a great American signed on the declaration of independence, which was a great hope to millions of Negro slaves, who were suffering in the flames of injustice but hundred years later also the Negro is not free.

Finally, the teacher reads the outcome of the sentence aloud in the classroom and if there are any grammar mistakes, he/she will discuss in the class then and there only. The first student, though he doesn't participate directly in the activity, has an opportunity to observe all the sentences. The difference between a passage of the speech and a general topic is in the language. The vocabulary used in a speech is inspirational and motivational. Students are motivated and interested while reading these bold and courageous words and they will try to imitate these words in their daily conversation. They can also develop reading and listening comprehension skills through this activity. They can develop their pronunciation while listening to video speech of the orator.

Conclusion

“Good Speakers Are Made, Not Born” said Amit Madhav”¹²

An excellent speech does not require a brilliant orator-you can do it. There are so many orators in this world but only some people and their speeches are remembered and make a lasting impression in this world. A good communicator conveys his message directly to audience. Speech has power to motivate not only a person but also whole world. Making a speech is not easy it takes lot of effort. For example: Abraham Lincoln was the 16th president of USA. One day he had to give four minutes speech in a conference. He gave an excellent speech in that conference. After that conference a reporter asked him “Sir, how much time did you take to prepare this speech”? He said “Four hours”. Through this incident we can understand the importance of speech. Speeches became an indispensable source to develop communication skills among students. The ideas, attitude, creativity and thinking of the speaker are very important in public speech in addition to vocabulary. Speech is not to be considered as history, it can be used as a tool to enhance the future of students of English. It is a great task to invent innovative methodologies and techniques for effective communication skills by taking public speech as a rich source for learning.

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RECENT TRENDS IN TEACHING AND LEARNING LANGUAGE

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Abstract

The world is changing at a rapid pace. How we learn is changing. How we teach and assess learning is also changing. Old, authoritarian models are giving way to gentler, more collaborative models. Students are as hungry as they ever were to be guided, coached and mentored. Their curiosity about the world around them continues to be piqued.

“Language forces us to perceive the world as man present it to us” - Julia Phenelope

Introduction

This paper provides an overview of current approaches in teaching and learning language. Language learning and teaching is dynamic and fluid. The term "communication" can be defined as the process through which inner speech of the communicator is conveyed to others. This process can be termed as human communication or oral communication. The activities of the communication maintain eco balance, co-operation, tolerance, and bring the people in a common line.

The use of technologies can increase teachers' capacity to provide support, choice and flexibility to students. It can also directly support the learning of individual students with wide differences in their abilities to see, hear, speak, move read, write, understand English, attend, organize, engage, and remember.

History of English Language Teaching

The English language teaching tradition has been subject to tremendous change, especially throughout the twentieth century. Perhaps more than any other discipline, this tradition has been practiced, in various adaptations, in language classrooms all around the world for centuries. While the teaching of Maths or Physics, that is, the methodology of teaching Maths or Physics, has, to a greater or lesser extent, remained the same, this is hardly the case with English or language teaching in general.

Communicative Language Teaching

The need for communication has been relentless, leading to the emergence of the Communicative Language Teaching. At this juncture, we should say that Communicative Language Teaching is not a method; it is an approach, which transcends the boundaries of concrete methods and, concomitantly, techniques. It is a theoretical position about the nature of language and language learning and teaching.

The basic premises of this approach:

- Focus on all of the components of communicative competence, not only grammatical or linguistic competence.
- Engaging learners in the pragmatic, functional use of language for meaningful purposes
- Viewing fluency and accuracy as complementary principles underpinning communicative techniques
- Using the language in unrehearsed contexts

During the last twenty five years more than any other previous time, many new methods have been developed, tested, combined and adapted to different learning situations. Some of the new methods have become irreplaceable tools in the teacher's and trainer's have remained marginal.

Modified Approaches

Twenty first century has seen many modified approaches and got them adopted in the language teaching and language learning process. To suit to the order of the day, the language teacher should gear up the language teaching tools, appropriate to the current trends and equip with the modern pedagogical approaches and methodologies in language teaching. The basic objective of language teaching is no simply to transmit the language teacher's views or knowledge on a language.

However, language teaching plays an important role to open up its resources to the learners to enable them to find the right expressions to convey the intended meaning to the listeners. For developing language learning skills in English, the language teacher should adopt appropriate approaches and methodologies from time to time.

Technologies for Teaching

Language teachers should familiarize themselves with the pedagogical applications of technology in language classes. Furthermore, computers should provide input towards student educational agendas. Effectively, introducing computers expertise could bring new ways of integrating oral language skills in classroom settings. So, what can be said is that computer has much potential to assist in teaching, however, the gain in learning by students is not guaranteed just by the simple application of computer, as there are several factors that can determine the outcome and considered important for an effective use of educational computers.

The Requirements of English Curriculum Reform

English Curriculum Requirements clearly states: “Moreover, the extensive use of advanced information technology should be encouraged, computer and Web-based courses should be developed, and students should be provided with favourable environment and facilities for language learning.” To comply with the requirements, college English teachers should make full use of multimedia technology and introduce some new teaching methods to improve their classroom teaching.

The Requirements of Current English Teaching

At present, most teachers are still adopting the mode of language-based “textbook+ blackboard+ recorder”. When giving lectures, they use “didactic” teaching that puts the textbook at the centre and students into passive learning. This kind of English teaching needs to be improved. Teachers should use multimedia based on constructivism in English teaching and focus on the principles of students' cognitive and self-learning ability. This mode of English teaching is the reflection of quality education and the requirements of information in English.

Multimedia and Multimedia in English Teaching

Multimedia refers to “computer-based materials designed to be used on a computer that can display and print text and high-quality graphics, play pre-recorded audio and video material, and create new audio and video recordings”. Multimedia English teaching refers to “using multimedia in English teaching in order to achieve better teaching results”. The function of human-computer interaction is beyond the match of any other electronic teaching equipment. Therefore, it is the best modern teaching media. Because of its capability of integrating English basic skills such as listening, speaking, reading and writing and so on, multimedia is of a considerable interest to English teachers.

Advantages of Using Multimedia in English Teaching

- Multimedia, the modern technology, has broken through the traditional “blackboard +chalk” teaching Mode.
- It has overcome the drawbacks of traditional teaching changing abstract, boring contents into funny, visual, audible and dynamic ones. Therefore, it is the trend of modern English teaching.
- Helping Extend the Classroom English Teaching to Extra-curricular learning
- Helping Stimulate Students' Interest in English Learning

The teacher and student interaction

In the traditional English teaching, the teacher's leading role is mainly reflected in that the teacher is the "narrator" of knowledge and "communicator" of message. In multimedia English teaching, whereas, the traditional role of English teachers and their teaching mode have met a hit.

Teaching Tools

Mobile Learning

M-learning or **mobile learning** is defined as "learning across multiple contexts, through social and content interactions, using personal electronic devices". A form of e-learning distance education, m-learners can use mobile device educational technology in many locations at their time convenience.

M-learning technologies include handheld computers, MP3 players, notebooks, mobile phones and tablets. M-learning focuses on the mobility of the learner, interacting with portable technologies. Using mobile tools for creating learning aids and materials becomes an important part of informal learning. Accordingly, each conflates to the broad domain of educational technology. For example, m-learning *emphasizes* mobility, but is otherwise indistinguishable *inprinciple* from educational technology.

Advantages

Mobile devices can be used in brick-and-mortar or online settings to enhance learning experiences.

- The mobile phone (through text SMS notices) can be used especially for distance education or with students whose courses require them to be highly mobile and in particular to communicate information regarding availability of assignment results, venue changes and cancellations, etc.
- Mobile devices facilitate online interaction between instructor and student, and student to student.

E-Learning

E-learning (or eLearning) is the use of electronic educational technology in learning and teaching. Information and communication technology (ICT) in education, Ed Tech, learning technology, multimedia learning, technology-enhanced learning (TEL), computer-based instruction (CBI), computer managed instruction, computer-based training (CBT), computer-assisted instruction or computer-aided instruction (CAI), internet-based training (IBT), flexible learning, web-based training (WBT), online education, virtual education, virtual learning environments (VLE) (which are also called learning platforms), and digital education. In usage, all of these terms appear in articles and reviews; the term "e-learning" is used frequently, but is variously and imprecisely defined and applied.

These alternative terms are all linguistically more restrictive than "educational technology" in that they refer to the use of modern tools, such as computers, digital technology, electronic media, networked digital devices and associated software and courseware with learning scenarios, worksheets and interactive exercises that facilitate learning. However, these alternative names individually emphasize a particular digitization approach, component or delivery method.

Wiki

Wiki is a web technology that allows a website to be collaboratively constructed and edited with no specialist tools. This is of interest in teaching and learning as a wiki can offer students and educators more active, participative relationship with web based materials, the most famous of wiki is Wikipedia, a very extensive online encyclopaedia that allows anyone to add and edit its entries.

Authoring and maintaining a set of course support materials with a team of academics (curriculum, text books, exam papers etc) Use of a wiki allows materials to be refined over time rather than rewritten each time a new member of staff delivers the course.

E-Mail

E-mail or electronic messaging is the oldest commonly-used component of the internet. It is the last

vestige of the purely textual days of the internet beginning. Yet even e-mail is changing as a result of the Web changes in the internet. With modern e-mailers such as Eudora, Pegasus, or the e-mail programs included with Netscape and Internet Explorer, it is also possible to include word processing files, images, even sounds and motion videos as attachments to e-mail messages. With e-mail being the oldest internet application it is also the best known and most often used application by teachers for teaching, too.

Youtube

Learning from youtube is unlike other books, however, video holds much of its meaning, many authors-students, youtubers, and other scholars - share its (web) pages, it is written in a relatively informal voice, it cannot be printed and will appear only online, and content can and will be added. YouTube is its subject, form, method, problem, and solution. The user can navigate the book by following the used tags, or searching. Navigating the book, users will hold an online or off-classroom class.

Problems for Instruction

YouTube poses a number of problems as an instructional tool, but it also offers a number of ways to combine media theory with media practice and to link criticism to production in the twenty-first-century classroom. To make these efforts successful, students need to know the risks of composing academic work for YouTube, and instructors need not only to disclose the costs of overconfidence in the laboratory potential of the Social Web but also to reach out to others trying out this technology in their courses.

Out-of-school programs have a unique opportunity to help children master basic language skills because they can apply more flexible approaches to reinforce what kids are learning in their classrooms. Learning centres can provide unique activities, help with homework, and give personal attention to children who may be struggling with reading or writing.

Learning English through Technologies

Educational technology is a study and ethical practice for facilitating learning and improving performance. Technology in education is just an additional opportunity to achieve education. It can be defined as the use of different types of technologies in the learning experience which can result in the positive changes of pedagogy and teaching methods all over the world. Everyone can see the benefits that educational technology, and here are some of those mentioned below:

Access to Information

Many years ago we couldn't imagine that we can get to know new information without going out of the house. Mothers examined new recipes from the book that they borrow in the libraries. Fathers bought newspapers to learn the updated information from business, economy and society. Students all evenings spent in the libraries to write the report, project or academic paper. Today information is easily accessed thanks to the internet. Meanwhile, online courses are accessible to the students who are unable to attend traditional educational buildings because of health or other complications. It is a convenient way to study especially language.

Help in Spreading Education

There are thousands of schools in every country. And it is a compulsory institution in every distant village. Now could you imagine how billions of paper we use to publish new books and copybooks. Due to technology in education, we are not to buy all these books. Actually, there now schools that were switched to the use designing computers for their lessons and libraries. It saves money and time when used thoughtfully.

Increase the Popularity Of Distance Learning

With development of such inventions like the internet, e-learning, m-learning, the popularity with educational technology is growing every day. Nowadays it is one of the most preferred methods of

learning. Traditional teaching of English have been supplemented by virtual ones. Online classes include transferring files, chat rooms and even board of progress to follow the students' success. Another benefit is that students can maintain a flexible schedule that is convenient for them (anytime, anywhere learning). It helps to combine distance education and work.

Easiness in Learning of Language

There are various ways of improving learning efficiency with technology in education. Thanks to the technology they have more than one way to keep an eye on the student's progress. Moreover audio-visual presentation, wide-screen televisions, projectors can be used for improving the delivery of instruction of the language. It actually improve learning and increasing the comprehension level among the students.

Technology Makes Learning Enjoyable

We all know how difficult to engage the children in learning. However students enjoy the process when the instructor uses white board or touch screen technology in order to make classes more interactive and interesting. In that way it's easy to attract the kid's attention. By the way, the involving technology in the educational process makes learning more enjoyable both for the instructors and the learners.

We shouldn't underestimate the possibilities of educational technology in our modern society. Nowadays virtual classes are preferred by people all over the world. This form of education is really enjoyed by children, and many students have recently graduated from virtual high Schools.

Conclusion

Multimedia English teaching is literally translated as “computer-assisted English instruction”. CaiJigang, a Professor in Fudan University, wrote in China Education Daily that “We should clearly know that English teaching based on multimedia is not going to replace classroom teaching. The role of the teacher is to instruct and guide students to participate actively in the classroom activities, this positive psychological impact cannot be achieved by any form of multimedia. Therefore, regardless of how multimedia has changed the English teaching, it plays only an assistant role in English teaching.

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SIGNIFICANCE OF MULTIMEDIA IN TEACHING AND LEARNING ENGLISH PROSE

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Introduction

Language is the apparel in which your thoughts parade before the public

-George Crane

The population of student learning English as a foreign language has been steadily increasing from year to year. To succeed in college, these students must develop not only linguistics, but also academic skills. These skills involve using English to acquire and articulate knowledge by reading academic texts, writing acceptable academic prose, conducting and reporting research.

Historical Background of English In India

Indians came in contact with the English language since the establishment of East India Company in the year 1612. But the spread of the language took place when the British became the rules of this country. In 1813, English language was introduced as a medium of instruction at all the levels of education. Reformers like Raja ram Mohan Roy realized the importance of English and saw in it the promise of modernization and liberation. He Favoured it. This opened 3 the door for English in India. Lord Macaulay (1835) desired to produce through English education " a class of persons Indian in blood and colour but English in taste, in opinion, in morals and in intellect'

Importance of Teaching English in India

In a vast country like India where people of various cultures live, the language of each state differs. Under these circumstances, English can be the only link language as people in each place will not be able to learn all the other languages to communicate with each other. English bridges this gap and builds bridges of communication among the people of different states.

As a number of English learners are growing up, different teaching methods have been experimented to see the effectiveness of English language teaching. The use of technology in the form of films, radio, TV and tape recording has been there for a long time. As for Prajesh SJB Rana, "**Technology has turned into one essential aspect of society that helps students to understand the bigger picture of the world and not just stay confined to what schools and teachers teach them within their classrooms**". Of course, the technology has proved to be successful in replacing the traditional language teaching.

Definition of Prose

According to Coleridge, "*Prose is words in their best order.*" Prose appeals to the head. It is more sight than sound merely patterns on paper. Prose is for knowledge.

"Appreciation of prose involves comprehending the central experience, beauty and property of phraseology, the allusions and the images in the presentation of the experiences."

Teaching of Prose includes two types of lessons:

- Detailed prose lesson and

- Non detailed prose lesson

Detailed Prose Lesson: Detailed prose lessons are also called 'intensive reading lessons'. In detailed reading the text book is read thoroughly word by word. In the language of Francis Bacon, the text book meant for intensive reading is to be chewed and digested. Students are required to read it not only for comprehension but also for mastering the prescribed structures and vocabulary.

In detailed prose lessons each and every difficult word, idiom or phrase is fully explained to the students so that they could grasp them firmly.

Non detailed Prose Lessons: They aim at giving information and pleasure. The chief purpose is to give general comprehension and create taste for extensive reading.

Teaching Prose in Traditional Method

- Traditionally classroom situation is teachers stand in front of the students, giving *explanations, informing, and instructing*. They usually use chalk to write something on the blackboard. These technique needs slightly to be modified regarding with the development of the technology.
- Traditional classrooms have different settings from the multimedia classrooms. Students seat in rows and a chalkboard in the front. The teacher is standing in front of the class giving a lecture. Compared with traditional classrooms, multimedia classrooms setting differ greatly from traditional classrooms.
- Traditional classrooms have the seats in rows and a chalkboard in the front.
- In the multimedia classrooms, students' seat can be modified according to the situation needed. The using of multimedia in classroom cannot be denied anymore. That will make possible for teachers giving more opportunity to students being happier and more enjoy during the course.

General Objectives of Teaching Prose

“The main aim in a prose lesson” says Dave Singh, “is to enlarge the vocabulary, explain the structure of sentences, explain the grammatical constructions and to grasp the ideas and arguments of the author.”

The general objectives of teaching prose can be enumerated as follows;

- (a) To enable students to understand the passage and grasp its meaning
- (b) To enable the pupils to read English passage loudly with correct pronunciation, stress, intonation, pause and articulation of voice
- (c) To enable them to understand the passage by silent reading
- (d) To enrich their active and passive vocabularies
- (e) To enable them to express ideas of the passage orally and in writing
- (f) To enable them enjoy reading and writing
- (g) To enable them to get knowledge contained in the lesson
- (h) To develop their imaginative powers
- (i) To prepare them for world citizenship.

Specific Objectives of Teaching Prose

Specific objectives vary according to the subject matter of the prose lessons. A prose lesson may be descriptive or a story, biography, play or an essay. The specific aims of these types of prose lessons are:

1. Descriptive:

- To acquaint pupils with the style of the writer
- To develop the imaginative powers of the students
- To develop in students a love for natural objects

2. Story:

- To give knowledge of some facts through the story
- To teach some lesson through the story
- To train students character

- To acquaint them with the style of story writing
 - To develop students power of imagination
 - To provide a suitable channel for the use of surplus energies of the youths
 - To enable them to compose short interesting stories
3. *Essay:*
- To get students receive knowledge
 - To make them curious about the subject of the essay
 - To acquaint them curious about the subject of the essay
 - To acquaint them with the style of essay writing
 - To enable them to arrange ideas in a systematic way
4. *Composition:*
- To enable the students to write correct English with reasonable speed
 - To enable the students to express their ideas in a connected and logical way
 - To develop students imaginative power
 - To familiarize the students with different styles of writing composition
 - To increase the vocabulary of students
 - To familiarize the students with the punctuation marks and their use
 - To recall appropriate words for their appropriate use
5. *Biography:*
- To get students acquainted with the lives and deeds of great men
 - To show them the path of character building
 - To increase their love of aspiration
 - To inculcate in them desirable sentiments
 - To follow the teaching of great men of the world
 - To develop students characters on the modes of life histories of righteous persons who worked for universal amity and brotherhood
 - To develop a taste for reading biographies of famous persons of their own country and the world
6. *Play or Drama*
- To teach students with play-way method
 - To give them opportunities for self-expression
 - To make them speak English language in a conversational style
 - To make them play different roles
 - To build their character

The conventional method in classroom is less effective in both teaching and learning due to the following factors.

- Teachers often continuously talk for an hour without knowing students' response and feedback.
- The lecture is based only on notes and textbooks
- The handwriting of the teacher decides the fate of the subject.
- There is insufficient interaction with students in the classroom.
- Stress is given on theory without any practical and real life time situations
- Learning is from memorization but not of understanding.

Reasons for Alternative Methods

The subsequent trends, especially alternatives to the methods tradition in the form known so far, are becoming increasingly diversified: the main directions can be identified as:

- Growing pessimism regarding the search for an ideal method as a largely unattainable goal
- The eclectic orientation as a compromise in the 'methods battles'.

- Alternative methods as an antidote to psychologically and linguistically derived systems of teaching
- Focus on the learner as a departure from the traditional focus on the teacher
- Individualizing foreign language instruction as a remedy to universal methods of teaching.

The Use of Latest Technologies

- As the use of English has increased in popularity so has the need for qualified teachers to instruct the students in the latest and recent way as the majority of teachers still teach in the traditional manner.
- With the rapid development of science and technology, the emerging and developing of multimedia technology and its application to teaching, featuring audio, visual, animation effects comes into full play in English class teaching and sets a favorable platform to reform and to explore on English teaching model in the new era. It's proved that multimedia technology plays a positive role in promoting activities and initiatives of student and teaching effectively in the classroom.
- Technological innovations have gone hand-in-hand with the growth of English and are changing the way in which we communicate. It is fair to assert that the growth of the multimedia has facilitated the growth of the English language to a large extent. With this there has been a very significant proliferation of literature regarding the use of technology in teaching English language. In a sense, a tendency to emphasize on inevitable role of technology in pedagogy to the extent of obliterating human part of teacher by technology part has been very dominant. As a result if we neglect or ignore technological developments they will continue and perhaps we will never be able to catch up, irrespective of our discipline or branch. For this reason it is important for language teachers to be aware of the latest and best equipment or the software and to have full knowledge of what is available in any given situation.
- Although nothing can fully replace an experienced teacher, technology has done much to assist teachers in their efforts in the classroom. There are many techniques applicable in various degrees to language learning situation. The teaching principle should be to appreciate new technologies and functions where they provide something decisively useful and never let machines take over the role of the teacher.

Multimedia

Multimedia is the combination of different content forms. It includes a combination of text, audio, still images, animation, video, or interactivity content forms. It is usually recorded and played, displayed, or accessed by information content processing devices, such as computerized and electronic devices, but can also be part of a live performance. Multimedia devices are electronic media devices used to store and experience multimedia content. Multimedia is distinguished from mixed media in fine art; by including audio, for example, it has a broader scope.

Multimedia provides a complex multi-sensory experience in exploring our world through the presentation of information through text, graphics, images, audio and video, and there is evidence to suggest that a mixture of words and pictures increases the likelihood that people can integrate a large amount of information. Students learn best by seeing the value and importance of the information presented in the classroom. In order to achieve the ultimate goal of student learning it is important to use a combination of teaching methods and to make the classroom environment as stimulating and interactive as possible.

Rationale for Using Multimedia

Why would any teacher want to use multimedia materials in the classroom? With the availability of improved technology, teachers who saw themselves as “hip, cool, and hi-tech” quickly incorporated the new tools, correctly perceiving that slick multimedia presentations have a certain amount of entertainment value for learners.

Several studies show that computer-based multimedia can improve learning and retention of material presented during a class session or individual study period, as compared to “traditional” lectures or study materials that do not use multimedia . This improvement can be attributed mainly to *dual coding* of the information presented in two different modalitiesvisual plus auditory, for example leading to increased comprehension of the material during the class session, and improved retention of the material at later testing times . There is general agreement that multimedia presentations are most effective when the different types of media support one another rather than when superfluous sounds or images are presented for entertainment valuewhich may induce disorientation and *cognitive overload* that could interfere with learning rather than enhance learning .

Teaching Prose Using Multimedia

- Modern media are among the tools the modern teachers utilize in promoting growth and development of the pupils. The number of devices that maybe employed in teaching any subject will depend upon the nature of the subject-matter and the resourcefulness of the teacher.
- Psychologists have long recognized the importance of concrete illustration in teaching. Devices whether visual or audio-visual materials, are valuable in the learning-teaching process because they stimulate interest and make possible the enrichment of the pupil's experience.
- It is generally admitted by educators that some people are able to comprehend abstractly, while others are more dependent upon concrete materials as aids to thought.
- It has been generally recognized that the more brilliant the individual is, the greater is his power for abstract thought; the lower the mentality, the greater is the dependence upon visual imagery as a medium of thought.
- Recent studies show that the average and dull pupils need the use of material devices more than the bright pupils.
- The modern pupil is literally surrounded with endless profusion of aids to his learning, such as workbooks, drill cards, graphs, pictures, maps, slides, film strips, motion pictures, radio and exhibits of all kinds.
- Television also offers great possibilities for use in the classroom. This situation grows out of the demands of an enriched and diversified curriculum and of the urge to vitalize instruction by providing a broader background of experience for the pupils and means of adjusting learning to the differences in interest and aptitudes of children.

In Brief, the Use of Visual and Audio-Visual Devices

1. To challenge the attention of the pupils:

The teacher who uses devices can usually maintain the full attention of the class. This is generally true in the lower grades. Devices should never be used by the teacher as mere attraction. Exposure to visual or audio-visual material and nothing more is not educative. 61

2. To stimulate the imagination and develop the mental imagery of the pupils:

Devices stimulate the imagination, of the pupils. Mental imagery can be used as a vehicle of thought and as a means of clarifying ideas.

3. To facilitate the understanding of the pupils:

The most widely accepted use of devices, whether visual or audio-visual, is its use in aiding understanding. Learning can be sped up by using models, movies, filmstrips, and pictorial material to supplement textbooks. Material devices give significance and colour to the idea presented by the teacher. Abstract ideas can be made concrete in the minds of the pupils by the use of devices. Diagrams and graph, for example, are very useful in developing understanding in social studies and in mathematics. The graph is a good device in representing mathematical facts.

4. To provide incentive for action:

The use of device, such as pictures and objects, arouses emotion and incites the individual to action. The teacher must select the right kind of & vice to excite the pupils to worthwhile intellectual activity. Asking the pupils to collect pictures representing water, air, land transportation will stimulates them to action.

5. To develop the ability to listen:

The ability to listen can be developed best through the use of audio-visual materials. It is also the responsibility of the school, to provide training for our pupils to be good listeners. Training in the art of listening is one of the aims of education.

The importance of audio visual materials in teaching and learning.

On the other hand teaching can simply be defined as an act of impacting knowledge in a group. But learning describe as change in a attitude, thinking or relatively permanent change in behaviour overtime.

The use of audio visual materials as teaching aids has increased in recent years; thanks to technological much choice to teacher, lecturers and curriculum developers who wish to capitalize on the new genera presentations. According to studies and research, some teachers claim that whenever they teach with or stimulated because the learning aids help students to become more attentive. In addition, student's position lessons they teach, and as a result students participate better in the class.

Importance of Multimedia in Teaching and Learning

- Audio visual materials arouse learner's interest. Students get anxious and develop a learning habit where real to them and are not abstract. The material helps the teacher or the instructor to present his/her lesson catches the attention of the pupils.
- Instructional materials are important because with them learners have a clear view of what is being
- Audio visual materials guide learner/ students to learn well and it reduces the stress involved in the
- Audio visual aids in the classroom enhance teaching methods and improve student's comprehension.
- Teaching materials help to get the attention of the students, makes the class more realistic and it gives
- Instructional materials give proficiency to teacher and also help students to get the true picture of
- In conclusion, people learn in different ways. Some people are good in retaining information passed to them extraordinarily good in retaining information through what they read and others through pictures and so and statistics have shown that the best means of facilitation or enhancing good teaching and learning is which encompass audio visual materials like radio, charts and projectors of various kinds.
- Many of the school students especially from the vernacular medium schools are lagging behind their counter parts in English language skills. They are far below the attainment of the learning objectives, even after the completion of their course of study.
- Many of the student teachers do not have a proper knowledge of aims and objectives of second language learning and the ways and means of curriculum transaction of second language teaching.
- The outdated lesson plan methods do not suit the present needs of second language learners. The English language learning atmosphere can be made interesting by an eclectic approach of teaching which is possible through this module.
- Through this integrated instructional strategy the efficiency of student teachers and the teachers in service is bound to be at appreciable level.

Conclusion

- Teachers can incorporate multimedia learning into their classroom by identifying the learning styles of each of their students, matching teaching methods to learners' multimedia learning for difficult tasks, strengthening weaker learners' multimedia learning through easier tasks and drill, and teaching

students, selection of learning strategies. Multimedia that is effective in learning and teaching doesn't simply consist of using multiple media together, but combining media mindfully in ways that capitalize on the characteristics of each individual medium and extend the learning and teaching experiences. Multimedia offers teachers enormous opportunities for making learning and teaching environments meaningful and effective.

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EXISTENTIALIST ANGUISH IN ANITA DESAI'S *CRY, THE PEACOCK*

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Abstract:

*This paper critically examines the existential predicament of the individuals and the complexity of human relationships particularly man and woman relationship. Anita Desai, a recognized contemporary Indian women novelist presents mental turmoil of her women characters in all her novels. Desai's main concern is to focus on inner experience of her women characters. The most significant problems that man face is not social or sociological but today inner problems like alienation, helplessness and insignificance of existence. The paper attempts to highlight the existential anguish of woman character, in Desai's novel **Cry, The Peacock**.*

Desai's concern is not only with the inner journey of her character Maya, but also with their struggle for existence. This study shows how she has explored the naked reality of existence in these this novel. Besides, it highlights the result of maladjustment and incompatible mental attitudes of her characters.

Keywords: *Existential, Predicament, Mental turmoil, Existence, Reality, Maladjustment, Incompatibility.*

Introduction:

Anita Desai (1937-) has added a new dimension to the achievement of Indian women novelists. As an Existential writer, she occupies a distinct place in realm of contemporary Indian English Fiction. She is mainly preoccupied with the individuals and their inner sensibility that makes her an existentialist novelist. Her main concern is not only the personal tragedy of individuals but also the inner crisis of the characters. Her unquestionable existentialist concerns differentiate her from other novelists of her generation. Existential predicaments of her characters have been projected through incompatible couples, very sensitive wives and ill- matched husbands. Desai brushes aside trivial things of the women characters and highlights the sharp awareness of the futility of individual existence. The truth and reality, the inner life and the outer life of the individual are considered deliberately in Desai's novel, *Cry, the Peacock*.

Existentialism is a theory in philosophy. It emphasizes the uniqueness and freedom of the individual person. It mainly focuses on the indifferent human experience, an individual responsibility, an individual personality and an individual existence. The only assurance for existentialist is death. Existentialist argues for life's most important questions which are not related to reason and he creates the meaning for his own existence. In the existential world, each person is responsible for his or her own existence and for self definition. The Existentialist philosophy highlights the human struggle to achieve self- definition. Anxiety or angst, absurdity, nothingness, death and alienation are considered as the basic themes of existentialism. These existential concepts are brought out in the literary works of philosophers who are later known as existentialists.

The existentialist concept of anguish or angst is to describe the negative feeling of a person. These negative feelings arise from his experience. The indifferent situation guides to a person to think of anything in the world as nothing. The word nothing consists of many consequences of one's action as well as one's responsibility for those consequences. The concept stands for the human freedom and responsibility. It

encourages human freedom to remain forever. One's responsibility produces anxiety which is also known as angst or dread. Existentialist closely relates anxiety to the guilt of a sinful existence. 'Anguish' is a Latin word which means anxiety or angst. All these terms such as anxiety, anguish, angst, dread and nausea are the results of one's recognition about life.

Jean- Paul- Sartre used the word 'anguish' to emphasize the realization of one's total freedom in life. Absurdity, nothingness, alienation are the major components of existentialism. The concept 'absurdity' stands for values. The value of an individual is considered as absurd. The freedom of an individual depends on one's values. Both the responsibility and freedom are interdependent. They decide one's value in his life. Absurdity portrays the existence of irrational nature. Existential philosophers have brought out the irrational character of human existence, whereas most philosophers attempt a rational account of reality. The next concept 'Nothingness' appears to denote the awareness of anything in the world. The awareness of life leads a man to realize the nothingness in the world. Death is as absurd as birth but it symbolizes the nothingness of man's life. It is witness to the absurdity of human existence. Alienation emphasizes man's alienation from an absurd world. It signifies loneliness and the absence of relationships, the feeling of isolation from others.

The word 'existence' is derived from the Latin word 'existere' which means "to stand out". Existentialism is a term which was applied to the works of 19th and 20th century philosophers. The German philosopher Martin Heidegger is the follower of Soren Kierkegaard and Friedrich Nietzsche who are known as the two forerunners of existentialism. He has made a strong influence in other existentialist philosophers such as Jean- Paul-Sartre, Simone de Beauvoir, Albert Camus, Fyodor Dostoyevsky and Franz Kafka. Through their works each one differs from one another. The term 'existentialism' has been coined by the French philosopher Gabriel Marcel and later it was adopted by Jean- Paul-Sartre. After the Second World War, it reached a significant place. Through the writings of Jean Paul Sartre and Albert Camus, the philosophical movement gained its reputation. According to existentialist thinkers, Existentialism deals with problem of human existence. So they find it as the best mode of expression in literature.

Existentialist Literature highlights the existential themes such as man's alienation from an absurd world, the individual's separation from a society and the individual's isolation. It has become a modern international phenomenon in 20th century. The works of existentialist writers focus on the feelings of one's anxiety, anguish, despair, and his struggle between in authentic and authentic selves. Literary Existentialism is often referred to a lived philosophy. It is understood and explored through the novels of existentialist writers. It brings out how one lives one's life.

Indo Anglican writers like Kamala Markandaya, Nayantara Sahal, R. P. Jhabwala are interested in socio political and economic aspects of life. Unlike those writers Anita Desai is known for existential concern of her characters. Her existential concern for her protagonist results in the depiction of frustration, rootlessness, hopelessness and longing for death which is the only way to escape from all the predicaments of life. For Anita Desai, the concept of existentialism is "the mad or badthe shocking ,the sordid or the obscene".(Greene 01). Her existential concern mainly for the individual's quest for meaning and value, freedom and truth. Her existential novels highlight the search for one's identity in the meaningless world. She has brought out all her existential character who is disturbed emotionally as well as psychologically. N.R.Gopal in his article on "*Anita Desai: A Grain of Stand in an Oyster*" comments:

Aspects of Existentialism are in evidence in the total framework of her stories. It emphasis on the alienation of man from an 'absurd' world, his consequent entrancement from 'normal' society, and his recognition of the world as negative and meaningless - presents the sensitive individual...a life complex enough to make him obsessed. (Thomas,O.J 189)

Desai's first novel *Cry, The Peacock* brings out existentialist conflicts, sensitive and loving nature

through the character Maya. The title '*Cry, The Peacock*' itself is symbolical. Maya's loneliness, her aching heart and gradual degeneration of her psyche make her an existentialist character.

Cry, The Peacock:

Desai's first novel *Cry, The Peacock* is about the existential predicament that is rooted in the awareness of death as the ultimate fact of life. This novel concerns with the horrors of existence and man woman relationship. Her characters are classified into two categories. Those who fail to adjust and adapt to the harsh realities of life. The second category is those who reconcile life. In her first novel, the protagonist falls under the first category. The novels deals with the story of Maya who is very young hyper sensitive girl obsessed by a childhood prophecy of Albino astrologer. Maya's extreme sensitivity leads to her immeasurable loneliness. The important existentialist theme of temperamental incompatibility is brought out through Maya and her husband Gautama. As *Twinkle B. Manavar* comments on the Novels of Anita Desai "Most marriages prove to be unions of incompatibility. Men are apt to be rational and matter of fact while women are sentimental and emotional." (156).

As a protagonist of the novel, Maya is often encountered with realities. Her comparison of the past and present leads to suffer. The incommunication between Maya and Gautama determines her existential problems. The feeling of isolation and meaninglessness in life makes Maya frustrated. *N.R. Gopal* comments that existentialistic qualities are deeply rooted in Anita Desai's characters. He says:

Maya, Nirode, Amala, Monisha, Sarah, Sita, Nanda all suffer from a sense of isolation that is not merely physical but also psychic what is more their respective personality traits and attitudes also determine the mental and emotional effect on their isolation... They find themselves alone and anxious in a world in which they are unable to establish emotionally satisfying social affinities. (Thomas, O.J 189-190).

Maya's basic anxiety and basic needs are unfulfilled requirements in life. She undergoes a struggle to find her real self and the quest for ultimate meaning. Her inner demands create conflicting situation. Her anguish soul and the paradoxical nature of her existence are depicted in this novel.

Maya enters into marriage life with full desire and she engages with colourful dreams imagination. Due to the incompatible temperature, his disharmonic life is sustained with Gautama. Maya gets married to Gautama at an early age. Gautama is leading lawyer and he is of twice of her age. He is pragmatic, unromantic, unsentimental man of her father's friend. He believes in detachment throughout his life. In contrast Maya is a highly sensitive figure gifted with poetic imagination and is affected with neurotic sensibility. Her husband elderly age results her to suffer from emotional starvation since she is childless. Their different temperaments develop marital conflict.

After the death of her dog Toto, she wishes death. She is put into tension that leads her to live miserable. The death of Toto is the first step for her entering into the loneliness that affect Maya much. She is in deep grief when Gautama does not notice her mental state. Her anguished soul demands company because she is hurt when her husband does not care for her warm emotion. Gautama's indifferent behavior makes her to realize his human nature. She is filled with despair and she remains lonely at home. After the death of Toto, she feels helpless. Her anxiety and loneliness tortures her again. She says, "It is that my loneliness in this house". (*Cry, The Peacock* 14).

As a childless woman, she develops her attachment to her pet. When it dies she longs for her next companion that is her husband. She longs for his passion, strong emotions and the kind of love. The sense of isolation and loneliness makes her to be alone in life. Her anguish makes her isolated from others. She comforts with the permanent loss of her beloved dog, Toto. She cries out in despair, "I am alone". (*Cry, The Peacock* 251).

The death incident of her pet dog disturbs her memory. She remembers the prophecy of an albino astrologer that in the fourth year of her marriage, one of the partners would face death. As it is the fourth year of their marriage, she is afraid of the death prophecy. She mourns because of her fear over death.

Moreover, the death of Toto reinforces her false belief on the prophecy that leads her slowly to become a neurotic person. Her mind is fully occupied with the very word death. During the fourth year of her married life, the memory of death prophecy threatens her. Besides the feeling of childless women haunts her and it anguishes her extremely. She visualizes her end of life as well as her fate. She remembers her experiences in her childhood when she met an astrologer. The Astrologer predicts; "When you are married and you shall be married young. . . . Death an early age by unnatural causes". (*Cry, The Peacock* 30). The words of the Astrologer often echo in her mind. The mental conflict guides her to loss her identity. Besides, the sense of insecurity is brought out when she says in anguish; "Am I gone insane? Father! Brother! Husband... I am in need of one. I am dying, and I am in love with living. . . I am dying". (*Cry, The Peacock* 84).

Her anxiety reinforces her threaten mind. As a victim of circumstances, Maya becomes a neurotic woman. Her obsession with her father and her continuous fear of insecurity forces her to prove the prophecy of Albino astrologer. She is anguished when her husband denies to satisfy her desire. Her sufferings are all within the family. *M. Mani Meitei* states: "Lack of mutual concern leads to apathy which causes the total breakdown of husband wife relationship"(46). The lack of communication with her husband causes her loneliness and her cry in the loveless life tempts her to rethink of death.

After the realization of Gautama's absence of love, the anguished Maya states: "There was no bond, no love hardly any love. And I could not bear to think of that". (*Cry, The Peacock* 93). Her soul longs for Gautama's love and affection, but he does not show any desire for companionship when she asks him to allow her to touch, he gets angry. Instead of satisfying her emotional demand, he asks her to prefer the state of detachment. As a result, she searches her identity due to Gautama's egoistic nature. Her aching heart is not satisfied with his argument of detachment of life. Her anguished soul expresses her state: "How can one bear it changing? How can one bear to think of it all changing and dying and never being the same again?" (*Cry, The Peacock* 103).

She suffers from the spirit of burning love. She expects the kind of personal attachment. She says in anguish, "Because I love you . . . Because I insist on being with you, being allowed to touch you and know you" (*Cry, The Peacock* 97). Unlike Gautama, She emphasizes the pleasures in life. She is brought up like a princess but in contrast Gautama is brought up among emotionless people. Maya feels that she has been caught in Gautama's family in which all the family members show interest only for discussions in parliament, cases of bribery and political treaties not about love. She screams for her husband's detached life. The cry of an anguished Maya and her rejected love is revealed when she shouts in a bit of rage: "How little he knew of my misery, how to comfort me. . . . Telling me to go to sleep while he worked at his papers, he did not give another thought to me, to either the soft, willing body or the lonely, wanting mind that waited near his bed" (*Cry, The Peacock* 14). She is disgusted by the neglect of Gautama. She is unfulfilled and left her wanting soul. When Maya wants him to indulge in her world, She is blamed as childish girl. She worries for her fate in life. She confesses their bondless love that leads to her all sufferings. Gautama never expresses his love for Maya due to his rational attitude. Due to Maya's fear over Gautama, She does not reveal him about the prophecy of Albino's priest. She maintains the prediction as a secret and she is burned by the secret. Her fear of death is caused for her unhappiness. Whenever she hears the cry of Peacock, she realizes herself in agony. She undergoes the experiences like the Peacock's battle for mate. Thinking of her pathetic condition, she cries a lot. Her frustrated look at the mirror image confirms her fears. She observes that her lovely face fill with hate. Her anguished soul fills with hopeless when she discovers the love in Gautama "... understanding was scant, love was meager" (*Cry, The Peacock* 89). She expresses her worry in her unhappy married life. She anguishes when she laments: "It was discouraging to reflect on how much our marriage was. . . . It was broken repeatedly, and repeatedly the pieces were picked up". (*Cry, The Peacock* 38).

Though they continue to live together, she finds their irreconcilable temperaments. Maya's anguish is depicted through the symbol of peacock. *Anita Juneja* in her article "*Cry, The Peacock as a*

Lyrical novel” rightly points out: “The interactive symbolism of the peacock suggest Maya's struggle for life - in death and death - in - life” (Juneja, Anitha 6).

Further she worries when her sensuous enjoyment in life is failed by Gauthama. Instead of embracing her demands she is left to feel “...defenseless and utterly alone”(Cry, *The Peacock* 128) in the company of her husband. She emotionally speaks of herself as “... a body without a heart, a heart without a body.”(Cry, *The Peacock* 163). Maya cries as peacock cries for its lover. Her desire for love and aware of death signifies the mating of peacocks in the forest. She is also aware of her death like peacock. She compares her cry to the peacock's cry for its mate. She asks Gautama whether he could hear the peacock's call in the forest “... Lover, Lover, Mio, Mio, - I die, I die.”(Cry, *The Peacock* 82).

Before peacocks mate, they fight. They will rip each other's breasts to strips and fall bleeding with their beaks open and panting. When they exhausted themselves in battle, they will mate. The hundred eyes upon their tails have seen the truth of life and death. When they are live, they are aware of death. When they die, they are in love with life. Maya is hurt when Gautama fails to understand her longing heart for mating and her cry. Her attachment and her terrible experience with him makes frustration and depression in her. She struggles in despair. The cries of peacocks reflect Maya's anguished state. She cries for them as well as for herself. Her frustration in life leads to death which is absolute pleasure. Her helpless mind forces her to think of death that is the only way to escape from suffering. The death cry of peacock reminds her death in life existence.

Maya like a pea hen suffers from sexual urge. Being an insensitive aged man Gautama, has no sexual feelings at all. Maya is unsuccessful young wife whose attempt fails to get her husband's embarrassment. During the night, her silent waiting for her beloved shows her helpless prediction. She longs for Gautama and his touch, tickle. The cry of pea hen to peacock signifies the pathetic cry of Maya for her husband. Maya's love and admiration are refused by her husband. So she feels neglected, rejected and unwanted. Gautama suppresses her feelings. Her sensitive heart disagrees Gautama's concept of love. Her anguished soul expresses Gautama's behavior that he never shows his love towards her because he lacks the sense of warm emotion. Her angst nature reveals when she asks, “Is there nothing in you that would be touched ever so slightly, if I told you I live my life for you?”(Cry, *The Peacock* 97). Her innocent mind is filled with strong desire for love. For Maya, love is life where as it is mere illusion to Gautama. She laments with extreme mental pain. She agonizes when Gautama fails to notice the cries of the peacock. She screams: “The man had no conduct with the world or with me what would it matter to him if he died and lost even the possibility of conduct? What would it matter to him? It was I, I Who screamed with the peacocks, screamed at the sight of rain clouds, screamed at their disappearance, screamed in mute horror.”(Cry, *The Peacock* 146).

She is not able to express her rage openly to all. Her helpless condition reveals through her act of pillow beating and crying piteously. Her nothingness is realized by herself when she feels often, “Maya My very name means nothing, is nothing but an illusion”.(Cry, *The Peacock* 144). Her emptiness turns her to realize the loss of her identity. She wails in despair.

When she looks at the sight of the caged monkeys at the railway station, she starts to cry. She identifies her seized situation as monkey's trapped condition: “There I was amongst them, not one of those who sat quietly, in infinity of sadness and resignation, but one of those who clung, clung to the bars till they cut into my flesh, and rattled them, shook them, crying over and over again.”(Cry, *The Peacock* 131). But unrealized Gautama feels ashamed of her behavior. The very sight of the helpless condition of the bears and caged monkeys make her to feel for her imprisoned life in her own house. She finds that she has lost her freedom in married life. Her attempt to liberate herself from her death is revealed when she screams in anguish.

The image of the caged monkeys tempts her agony that points out her loss of freedom. As the monkeys struggle for liberation and release from the cage, she also struggles for her privacy and for her

own identity. Her self-realization dismantles her emotional stability. Her all desires are cherished and ignored aside by her husband. Her alienated life is brought out through the dance image of Shiva and the peacocks. The dance of Shiva stands for 'liberation' and 'escape'. She suffers from the existential predicament of divine isolation in which she is entrapped to her marriage.

Maya's expectation is totally for some physical and some emotional satisfaction but in her married life, both satisfactions are denied to her. Gautama's failure to understanding her internal struggle develops her anguish. She weeps when she looks at a pregnant woman. This emotional anguish is felt only by her not by Gautama. Gautama himself accepts his lack of understanding to her: "I don't even understand what you are working yourself up over". (*Cry, The Peacock* 59).

When Maya speaks of the beauty of moon, her husband does not notice of her emotional desire. Gautama simply speaks of the law which has been passed in the parliament that depresses her. Maya's disappointment and her loneliness make her to think of Gautama as a stone. Her mental suffering is explored when she thinks: "Gautama was no more than a figure of granite to me, a mound of books that smelt faintly of moulded rice and wisdom... But it was Gautama who found many more things to teach that heart, new, strange and painful things. He taught me pain..." (*Cry, The Peacock* 167).

Her disturbed mental state changes her to abnormal woman. Her lonely existence leads to think of herself as well as her own problems. Her depressed life finds an escape from reality. Her unbearable agony leads her to push down her husband into death. She translates her dread fear into reality by murdering her husband. Finally she enters into the realm of freedom. She finds it difficult to reconcile her alienated self with Gautama. She faces the miserable existence.

Conclusion:

Anita Desai is a dominant reputed writer who has enriched Indian English fiction by her creative existential dimension. The significant note for the novel is her anguish, her aching quest for eternity. Such concepts are brought out through striking images and symbols. She puts her characters into extreme level of tension which tempts them to commit suicide or to murder someone. She has illustrated clearly how a normal woman moves slowly into abnormal condition. All her existential protagonists are quashed emotionally as well as physically by males in the form of husband, brother, son. Those who follow the concept of existential philosophy in their life are known as existentialist. Those existentialists' fear, worry and their negative feelings in life make them to generate existentialist anguish. The modern man suffers from the meaninglessness of human existence. Emotional world of women and their existential encounter have been explored in Desai's novels. Desai decides herself to voice for the existential problems and predicaments of married women. Desai's first novel *Cry, The Peacock* deals with the existential predicaments of Maya. Gautama's insensitive character reinforces her anguish and it pushes her to suffer loneliness, frustration as well as rejection. Maya's aspiration for love and life makes her to become an existentialist.

Her false belief makes her to be afraid of her future life. Gautama's failure to notice her agony develops her to reach neurotic state. Being aware of her neurotic state, she is confused by the horoscope. Though she is surrounded by her family members, she herself makes her rejected and alienated soul. Her suffocating life fails to see meaning in life. She struggles to free from the fear of death. Maya's agony is for death and for her neglect. The existentialist anxiety prefers to find peace in her life that leads her to reach permanent peace. Her fear of death and emotional, physical alienation makes her to murder her husband. Then she faces death. Her pessimistic qualities lead her to death. Her existential qualities drive her to find permanent liberation in life.

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A STUDY OF TSITSI DANGAREMBGA'S *NERVOUS CONDITIONS*

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Even now, women bend to rivers
 Or to wells; they scoop up life and offer it
 To men or to their children, to their elders,
 To blistered cooking-pots. Heavy with light,
 And the brief mosaics of the world,
 Water is carried home. Even now,
 Women bend to see themselves in rivers
 Or catch unsteady faces in buckets drawn
 From wells. And water sucks them in,
 Catching the wild geometry of the soul
 Tossing onto a plane. The wells
 Are brimming with women's fluid faces;
 The rivers are alive with women's hands.
 Reflections savoured for a while, then gone.

From up here, what can I know of water?
 I catch it tamed from metal spouts encased
 In quiet glass, contoured in porcelain.
 I compartmentalize the beast in ice,
 Then serve it, grinning, to distant friends.
 What do I know of water? Tomorrow
 I must go again to find it. I will swim
 In rivers thick with time, permanent as eyes
 Of sleepy crocodiles. I will watch women
 In slow genuflections ease water
 Into round bowls. The river-blinded boys
 With jellied eyes transparent in the sun
 Will look at me. Chirenwil jump from element
 To element making paths through air to water,
 Shooting diamond-drops along trajectories
 Too long for me to measure. "This is water,"
 They will tell me. This intense immersion.
 A new baptism free of metaphor
 Will be mine. Water will be water,
 And I, a newly-evolved fish, will hear
 The aquabatic ripping of gills.

"Points of View", from *Wailing the Dead to Sleep* (1988) by Lucinda Roy

The title of Tsitsi Dangarembga's novel *Nervous Conditions* (1988) echoes Sartre's observation in the preface to *The Wretched of the Earth*, that the native is in a nervous condition that is introduced and maintained by the settler among the colonized with their consent. It puts before the readers a nuanced and complex description of the challenges which a young Shona girl experiences during her efforts to be free of her poverty and have an education. "Shona" is the name of various tribal communities mostly from north of the Lundi River in the eastern half of Zimbabwe.

Tambudzai, the narrator and protagonist, an intelligent, hardworking, and curious fourteen-year-old girl, speaks in the first person during the course of the novel. In the poem quoted above Lucinda Roy, who was born in England to a Jamaican father and an English mother, expresses the intimate relationship of women to water in many cultures and in different period. Nyamarira, a river, is one of the most attractive places in the homeland of Tambu. She wants to break free of the restrictions placed on her sex, but she tries to respect the tradition of her community too. Through her own opinions, thoughts and biases, she subjectively filters and interprets the happenings and the developments which take place around her. In Chapter 10 she closes her account thus "Quietly, unobtrusively and extremely fitfully, something in my mind began to assert itself, to question things and refuse to be brainwashed, bringing me to this time when I can set down this story. It was a long and painful process for me, that process of expansion." Tambudzai is kind and sensitive. But at the same time she is often harsh and also unyielding in her judgments. She is unmoved by the death of Nhamo, her brother, with whom she had a murky, often questionable relationship. Nhamo represents everything Tambudzai is denied and the social structure and family hierarchy into which she has been born.

Nhamo is the only repository of the ambitions and hopes of his family because he is a male and the eldest. In spite of talents, abilities and intelligence Tambudzai has to be satisfied with a secondary role. Her only duty it is to support and assist her brother as he makes his life in the world. When his term ends at the mission school, Nhamo does not come back to his house in the afternoon. It makes Tambudzai relieved. She does not have to prepare a chicken to celebrate the return of his brother. Her life takes a dramatic improvement with the sudden and unexpected and sudden death of her brother. The novel begins with the shocking confession from Tambudzai, "I was not sorry when my brother died." Now she gets his place at the mission school. Because of the death of the brother, Tambudzai is able to write the story she is beginning in the opening paragraphs of the novel. The happenings up to the death of Nhamo are being reflected by his sister. The family was a poor one. In spite of that the parents of Nhamo tried to collect some money so that he could be sent to school and the fees could be paid. The money, however, was not enough to send her sister to school. Tambudzai had to grow and sell vegetables. She had to raise her required money herself. Once she discovered that her brother was stealing food from her garden. While both of them were attending Sunday school, she attempted to beat him. Mr. Matimba, her teacher, took her to a local urban centre called Umtali, to sell green ears of corn. They met Doris, a white woman and her husband there. Mr. Matimba was given ten pounds sterling for the purpose of spending for the education of Tambudzai.

Tambu writes in the last part of the novel: "It was a long and painful process for me, that process of expansion. It was a process whose events stretched over my years and would fulfil another volume, but the story I have told here, is my own story, the story of four women whom I loved! and our men, this story is how it all began" (274). Her story begins with her relationship to her family. Readers find there her unapologetic stance concerning her brother's death when she was thirteen:

I feel many things these days, much more than I was able to feel in the days I was young and my brother died, and there are reasons for this more than the consequence of age. Therefore I shall not apologize but begin by recalling the facts as I remember them that led up to my brother's death, the events that put me in a position to write this account. For though the event of my brother's passing and the events of my story cannot be separated, my story is

not after all about death, but about my escape and my aunt Lucias; about my mother's and my aunt Maiguru's entrapment; and about Nyasha's rebellion Nyasha, far-minded and isolated, my uncle's daughter, whose rebellion may not in the end have been successful. (5)

Nervous Conditions evolves into a re-telling of Tambudzai's going away to the school. There she stays with Babamukuru who is her uncle and the headmaster of the institution. Maiguru, his wife, and Tambu's cousin Nyasha also live there. Nyasha's rebellious views on female subjectivity and black politics in the waning days of British rule in the land of Rhodesia are not similar. In fact, they often come in conflict with those of Tambudzai and cause her to question her search for an identity different from that of her family and its cultural and geographical location. When both of them first meet after Nyasha's coming back from the U.K., the other gets disappointed by her aloofness and puzzled by her use of English instead of Shona. Tambu herself, however, faces the tension of living within two cultures in time of her studies in mission school. In brief, a recovery of one's history, culture, language and identity is considered fundamental to the movement of decolonisation. In this respect *Nervous Conditions* can be placed side by side with Australian Aboriginal narratives like Sally Morgan's *My Place* and Alice Nannup's *When the Pelican Laughed*. They are narratives that confront the reader with eye-witness historical accounts. It is important to find out how the collective consciousness and collective struggle have led to formation of *testimonios* in the marginalised societies.

Identity politics is an inevitable issue for non-whites living within a culture that is white-dominant. The emphasis on racial identity in *My Place* and *When the Pelican Laughed* demonstrates the understandable historical and social concerns of the Aboriginal narrators. Australian Aboriginal women writers are operating on two levels, as pointed out by Nadja Zierott:

Firstly, they try to write back to identity constructions which have defined them according to certain stereotypes and made them objects of prejudice and lack of knowledge. Secondly, they attempt to reclaim this lost terrain of identity formation by way of reconstructing their own self (23).

Narrators like Morgan and Nannup have experienced a bitter racial history. They express their personal testimony to injustice through their life-narratives. These narratives offer much more than a window for viewing authentic "firsthand" presentations of Black experience. They contribute to a more general understanding of the genres through which the racial Others tell their personal and communal stories and thereby define themselves. In other words, the window enables vision as well as reflection upon fundamentally different worlds (than that of the whites or those belong to the higher strata of societies) and their representations. The conflict between two cultures is presented in *Nervous Conditions* where the protagonist is speaking in behalf of the people of her community her people who have experienced the same fate. Georges Gusdorf has mentioned that autobiography does not develop in cultures where

the individual does not oppose himself to all others; [where] he does not feel himself to exist outside of others, and still less against others, but very much with others in an interdependent existence that asserts its rhythms everywhere in the community ... [where] lives are ... thoroughly entangled. (29)

In other words, according to this model, autobiography is dependent upon a sense of the "isolated being" or the "individual". It cannot be denied that, contemporary autobiography and theory have advanced far beyond such restrictive conceptions of the genre. Gusdorf's views are nevertheless useful because they sum up a familiar conventional approach to autobiographical writing. European autobiography traditionally depends upon a strong sense of self. Such life-writings, which do not conform to conventional European forms, extend the possibilities of the genre of *testimonio* very effectively. Moreover, they reveal many of the conventional rules of autobiography to be culturally "coercive and imperialistic." They remind the readers of the oral tradition from which they have only recently been drawn. They also remind us the elements of storytelling, song and ritual in that tradition.

Dangarembga, Nannup and Morgan seem to believe that the needs of the community must always take precedence over individual aims. They therefore distrust western form of autobiography. It foregrounds the individual at the expense of community. It is a genre that implies individual causes and solutions to problems rather than those of a community. This causes the advent of the genre of *testimonio* in their lands, a genre that, as maintained by Kavita Panjabi, “compensates for the inadequacy of existing genres in representing collective perspectives from below” (2).

Now let us look at the genre of *testimonio*. The two most frequently cited explanations of the term can be attributed to John Beverley and Marc Zimmerman, and George Yudice. Beverley and Zimmerman explain it as under:

What exactly is a *testimonio*? The general form of the *testimonio* is a novel or novella-length narrative, told in the first-person by a narrator who is also the actual protagonist or witness of the events she or he recounts. The unit of narration is usually a life or a significant life episode (e.g., the experience of being a prisoner). Since in many cases the narrator is someone who is either functionally illiterate or, if literate, not a professional writer or intellectual, the production of a *testimonio* generally involves the recording and/or transcription and editing of an oral account by an interlocutor who is a journalist, writer, or social activist (173).

Yudice's description is much the same:

[T]estimonial writing may be defined as an authentic narrative, told by a witness who is moved to narrate by the urgency of a situation (e.g., war, oppression, revolution, etc.). Emphasising popular, oral discourse, the witness portrays his or her own experience as an agent (rather than representative) of a collective memory and identity. Truth is summoned in the cause of denouncing a present situation of exploitation and oppression or in exorcising and setting aright official history (44).

Testimonial literature stands out within the current of Latin American post-boom literature, i.e. writing produced since 1970. Georg M. Gugelberger describes it as “one of the most significant genres of Latin America's post-boom literature,” (n.p.). and other critics - John Beverley, Marc Zimmerman, Elzbieta Sklodowska, and Alberto Moreiras - agree. According to Beverley, the *testimonio* has become an important, perhaps the dominant, form of literary narrative in Latin America (45). Alongside their male counterparts, women are in the forefront of *testimonialistas* in Latin America. The key figures include but are not limited to Claribel Alegría (El Salvador), Alicia Partnoy (Argentina), Domitila Barrios de Chungara (Bolivia), and Elena Poniatowska (Mexico). Definitely among this group there is 1992 Nobel Peace Prize winner Rigoberta Menchú (Guatemala). Her testimonial work *I, Rigoberta Menchú* (1984) has been described as “the most interesting work of *literature* produced in Latin America ... [emphasis added]” (Beverley: 271) during 1980s and the first half of 1990s.

The very meaning of *testimonio* suggests the act of testifying or bearing witness in a religious or legal sense. The terms *testigo* (witness) and *testimonio* (*testimony*) derive etymologically from “*testes*.” Moreover, there is no female form of the Spanish noun. So when women are witnesses, they are referred to as *la testigo*. It follows that “[s]ince women do not have testicles, they cannot really be qualified to testify evidence” (Sternbach: 98). Considering women's “generic exclusion” from testimonial discourse, their “appropriation of the genre and ascendancy appear all the more noteworthy” (Maier: 3).

Many critics have discovered a tradition of testimonial literature in Latin America dating back to the chronicles of discovery and conquest of the New World. They were written mostly by the explorers and the conquistadors. The nineteenth-century regional essay, Romantic biography and war diaries by

revolutionary leaders like Simon Bolivar and Che Guevara are also considered antecedents to the genre. Social scientists Oscar Lewis and Ricardo Pozas developed their ethnographic and anthropological methods in the 1950s and 60s. That too contributed to the formation of the genre. The testimonial genre per se emerged as an adjunct to armed liberation struggle in Latin America and elsewhere in the Third World in the 1960s. Its foundational text was *Biografía de un cimarrón* (*Biography of a Runaway Slave*). It was by Cuban writer Miguel Barnet. Barnet went on to produce a “manifesto” of the genre that was described as “documentary novels”. The official endorsement the genre happened in 1970. In this year Cuba's cultural forum Casa de las Americas created a special prize category for the *testimonio* in its annual literary competition.

After its inception in Cuba, the genre of the *testimonio* was exported to Central America. It was further developed in Latin America in response to 1970s military repression like Argentina's “dirty war” and the Chilean coup which overthrew Salvador Allende. Margaret Randall was a North American journalist at this time. The form of the genre of *testimonio* was hewn and shaped to a large extent in her hand in 1970s Cuba. She worked also under the auspices of the Nicaraguan Ministry of Culture from 1979 to 1985. Beverley and Zimmerman note that testimony is the most influential narrative form associated with the regional revolutions of the 1970s and 1980s (Beverley and Zimmerman: xi). The period, indeed, witnessed an increasing number of *testimonial texts*. In response to this growth, critical and theoretical attention towards the genre developed during the 1980s. *Testimonio y literatura* (1986), a volume of essays by Rene Jara and Hernan Vidal, and analytical articles on the subject were published during this period. In 1992 the event of awarding the Nobel Peace Prize to Rigoberta Menchu, the Guatemalan human rights activist and author/subject of an eminent testimonial text, took place. It intensified critical scrutiny of testimonial literature. The event sparked academic debate in U.S. universities concerning political correctness and “culture wars.” (Craft: 3) Menchu's veracity was disputed by North American anthropologist David Stoll. It sparked further controversy concerning the issue. In *Rigoberta Menchu and the Story of All Poor Guatemalans* (1999), Stoll insisted that Menchu's account contained a number of significant misrepresentations about herself and her family. In spite of that he could not deny that there was ample evidence of widespread political oppression in Guatemala. In particular, Stoll alleged that Menchu had understated her formal education and fabricated the deaths of some members of her family during the war. He complained that Menchu had not mentioned the role of land disputes between her family and other community members. This was, Stoll claimed, a primary source of regional strife. Stoll's book caused international debate. The wide span of this controversy is recorded in Arturo Arias's collection of critical essays *The Rigoberta Menchu Controversy* (2001). The orbit of that debate rapidly moved beyond the issues of the validity of Stoll's research methods and the accuracy of Menchu's text. Some of her defenders maintained that the details in question were not significant in the larger social context. Others stated that questions of truth were irrelevant to a work that should have been read as literature. This initial focus on a single *testimonial text* soon encompassed the entire genre.

The *testimonio* communicates, centrally, the political perception of a marginalised community. It is a history from below narrated by a participant who functions as a Gramscian “organic intellectual”. However, in respect to Tsitsi Dangarembga's *Nervous Conditions* it is important to remember that

While the *testimonio* comprises eye witness accounts of real incidents, history is not usually written by its witnesses in the present but by posterity. Though the history of an age may often be written by its contemporaries there still remains certain very distinct differences between the *testimonio* and history. The prime difference lies in the claim to objectivity that is almost always inherent within history and almost always challenged by the *testimonio*. That nothing can be objective is one of the prime factors that the *testimonio* seeks to prove History, even if about the subalterns of a society, or a “history from below” is rarely written by the marginalised sections of the society whereas the chief claim

of the *testimonio* is that it is an articulation of the marginalised people's own perspectives on society and politics (Mitra: 51-52).

In *Nervous Conditions*, Tsitsi Dangarembga endeavours to focus her attention specifically on a small group of women. They strive to be heard and to be successful in a world where they are violently restrained and shushed. In spite of that they continue their struggle and in a way become successful. They do not want to overthrow despotic systems, change the pattern of thought or behaviour nor do they challenge the existing social or political structures. But their courage to speak within a heartless community is their victory that stems from their dauntless desire.

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THE IMAGE OF CONTEMPORARY INDIA IN UPAMANYU CHATTERJEE'S *ENGLISH, AUGUST: AN INDIAN STORY*

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Abstract:

*The aim of the research paper is to bring out the cultural, social and economic conditions of the contemporary India delineated by Upamanyu Chatterjee in **English August: An Indian story**. These situations are in visual form described by the novelist. He also focused more on urban and rural Indian life. Agastya led urban life from his childhood and spent most of his life completely in metro-politian city and later shifted to remotest Indian village called Madna. Agastya experienced both urban and rural environment. Shifting from urban area to rural area brought many changes in the way of thinking of the writer which are visibly appeared in his novel. Agastya closely observes the socio economical geographical and political conditions of the country by the virtue of his Urban' life and his experiences being an Indian Administrative Officer (trainee) in Madna.*

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 Mammries of Welfare State*. Upamanyu was awarded the Sahitya Academy Award for his novel *The Mammries of Welfare State*. Upamanyu Chatterjee has been immensely influenced by the political and social milieu of the country.

Upamanyu Chatterjee's fiction encompasses the post-colonial bureaucracy, development, and politics. Another unique quality of his fiction is its language which is free from all inhibitions. Particularly, his *English, August: An Indian Story* has the theme of alienation and unreal, stilted family relationships. This novel projects the real life of people in contemporary India.

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 Encyclopaedia 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."

Upamanyu Chatterjee's *English August* talks about the two sides of the coin like one hand Chatterjee talks about positive side of the country and the other hand he focuses on negative side of the India. Various shades of the life of people, beauty of natural customs and traditions followed by indigenes and their living conditions are exhaustively described in *English August*. According to P.S Ravi "The novel has visual appeal by virtue of photographic description of places and situations. Long after the novel is over, the mind continues to visualize the setting and the story in all its minute details"(Ravi 2003:123). Chatterjee concentrates on describing the nature and beautiful landscapes which leaves lot of positive impression of India on every reader. "Meenakshi Raykar comments, "His background has been a very powerful alienating force which has left a sense of displacement." (Ravi 2003: 123).

Life of Agasthya, before going to Madna was purely urban. He is unknown urban Indian who never experienced the rural life. For the first time in his life he happened to know about the purely natural rural Indian life. At once he was astonished by glancing at different locations through the train window, like boys who play at the muddy places and some of the buffaloes. He also observed shabby railway stations where most of the trains do not stop for the passengers. He says that a “Hundreds of kilometers of a familiar at unknown landscape, seen countless times through train windows, but never experienced-his life till then had been profoundly urban. Shabby stations of small towns where the train did not stop, the towns that looked nice from a train window, incurious patient eyes and weather beaten bicycles at a level crossing muddy children and buffalo at a water hole.” (Chatterjee 1988: 4). These are Chatterjee's interpretations of contemporary India which runs smoothly in the mind of reader. The picturesque sense of the novelist attracts the reader who not only understands but also experiences the variety of Indian life.

The creator of the character Agastya, by Upamanyu Chatterjee that 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.

English in India mostly is learnt as a second language or third language in the country. English teachers never speak in English, but they merely translate into the mother tongue. “My old University I used to teach Macbeth to my MA English classes in Hindi. English in India is burlesque. But now you'll get out of here to somehow a more real situation. In my time I'd wanted to give this Civil Service exam too, I should have.” (Chatterjee 1988: 24). Chatterjee commented on the status of English language in India, is an absolute translation into the mother tongue. Teachers are mere translators, and most of them cannot speak good English. Mother tongue influence is observed in every speaker. The reason for this is people never find interest to teach and same way to learn it. They treat English as a general subject that is to score minimum marks for the completion of the degree. In many states of our country, this scenario is prevailing even today.

Another example discussed by Chatterjee in this novel is the Indian government hospitals that they are totally neglected and the conditions of the hospitals never suits to the requirements of the patients. “I'm a private doctor.' Multani smiled beatifically, 'Joshi saab doesn't seem to trust government doctors. I've treated his family for years. I treat all the important people of Madna, Collector saab, all the important people.'” (Chatterjee 1988: 90). Government doctors do not to serve in these hospitals, they are interested in making money but not on health of the poor. Poorest of the poor left their all hopes on almighty. The above statement made by Multan clearly shows the failure of the so called Government Hospitals. Even he claims that no higher official in the city of Madna, is ready to take government medical assistants rather approaches him for special treatment for quick relief. Here is another example to strengthen this statement “Yes, this place has at least cooled. But now the mosquitoes will really come out. I tried to get you on the phone but I think the lines are down.' They began walking away from the Rest House. (Chatterjee 1988: 101)

Corruption is a huge hurdle in India. We get another theme of the novel, is corruption government and officials do not show interest to solve people's problems rather create many problems by taking bribes from contractors etc., “Officers are more or less dishonest some are like our engineers. They get way with lakhs, some are like me, who won't say no when someone gives them a video for the weekend, others are subtler, They won't pay for the daily trunk call to Hyderabad to talk to their wives and children. Only degrees of dishonesty, But, of course, honesty does not mean efficiency.' (Chatterjee 1988: 138). It is the clear indication of the utter failure in administration at the same time, which kills the quality of social

status. People suffer greatly as they do not get the benefit given by the state and central government.

The positive side of Indian populace is that they are sincere, committed and dedicated India produced good number of highly talented administrative offices to look into economical socio development and problems of the people of the country but they sometimes fail to act quickly because of various reasons. "You are a good administrator. Three-quarters of your work seems travelling, bhai- these districts are so big, the divisions, the states, the bloody country is so big. (Chatterjee 1988: 133)" India, a huge country, population wise and area wise. It is also one of the reason for government's, failures to act immediately on various problems. For example rescue and relief operations and for transportation of goods and commodities like rice etc.

P S Ravi reinforces in his statement that "Agasthya finds himself in the type of places he had read about only in newspapers-"places where floods and caste wars occurred, entire harijan families were murdered." This disparity between the two worlds obviously creates a strong sense of dislocation in the protagonist. (Ravi 2003: 124). Most of the rural Indian people are so cultured and honest though they are not educated. All of North India is so crude, 'whined Kumar as the taxi bullied its way through the rickshaws. 'I know it, I grew up in its cities. In Madna, didn't you notice, people are much more cultured, more soft.' (Chatterjee 1988: 145). The people of rural India are so hardworking in nature and so-soft in terms of cultural aspect. Gandhi's idea "to develop the Indian society was based on his understanding of the society and hence based on the village system". It is understood that India's development in terms of social, political and economic progress depends on rural empowerment.

The life of tribals in India is pathetic. They live in rural or forest areas in many states in India. Though they do have intelligence, and a hard working nature, they are totally neglected by the so called society. Chatterjee says that 'As BDO you'll see grassroots development all those programmes that you merely read about in the papers, Rural Development, Tribal Welfare, Family Welfare, It's a tremendous opportunity to learn.' Bajaj nodded, sad spaniel eyes in a Don Quixote frame. (Chatterjee 1988: 189). They live in remote places where you cannot easily reach them. They neglect the country and at the same time country also neglected them. They do not have awareness of health. The diseases spread rapidly in their living areas. People die of cholera or other seasonal diseases every year. They cannot think, but they follow simply what other people say, innocent, honest, lie under poverty line. After many years of Indian Independence untouchability is still continuing in Indian society. Tribals are highly neglected and brutally punished unfortunately for silly reasons.

Upamanyu Chatterjee also discussed Indian railways in *English August* : "He wondered at the immensity of the Indian Railways, millions of people travelling thousands of kilometers every day" (Chatterjee 1988: 64). The Indian railway is the biggest employer in the world, which takes people to longer destinies. Indian railways are proven for its safe and smooth transport organization in the world. This is another positive image described in this novel. Common transportation will bring many changes in the lives of people link one region with the other region of the country so easily and effectively in affordable prices.

Thus Upamaya Chatterjee's *English August* moves around and across India. Chatterjee's description of India travels smoothly from rural India to urban parts of the country touches all the facets of socio-economical and geographical elements of the country through the protagonist Agastya. He invariably presented as cultural travels moving freely in the whole world. They have forged themselves against the back drop of this new consciousness reconciling with the expense of geographical, cultural, intellectual and psychological that makes out the complex contemporary reality.

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EXISTENTIAL PREDICAMENT OF SITA IN *WHERE SHALL WE GO THIS SUMMER ?*

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Abstract:

The aim of this paper is to highlight the existential predicament of a woman character in Anita Desai's Where Shall We Go This summer? Like Arun Joshi novels, Anita Desai novels also demonstrates existential trend. Among the contemporary Indian Women Novelist She has a unique place. She has made significant attempts to depict the existential dimension of the modern man and woman. Her all novels deal with the existential predicament of an individual. Mostly her women characters are extreme sensitive beings and dependent on men that leads them to be a loss of self. She is mainly concerned with the deep desires, emotions and feelings felt by her women characters.

The paper's main concern is to explore the real female subject that is the existential plight of Sita. Desai's famous heroine, Sita in Where Shall We Go This Summer? experiences the internal conflict and the agony of existence. Her personal problems change her into existential ones. The existential search for meaning and the quest for liberty are depicted through the character of Sita. The novel mirrors disturbed psyche of Sita by Raman and his friends. The temperamental incompatibility of Sita and Raman leads Sita to be an isolated self. Sita's predicaments appear due to her maladjustment with Raman; the home life as well as in the society in which she lives. This brief research examines the existential predicament of boredom and loneliness of Sita.

Keywords: *Predicament, Agony, Liberty, Incompatibility, Psyche, Boredom, Isolation, Existential.*

Introduction

Anita Desai is a very eminent and distinct Indian women novelist of the post independent era. After World War II, her quality of writing has enriched Indian Fiction in English. Her preoccupation with the theme of incompatible marital couples is often seen in most of her novels. Her women characters are aware of their entrapment in family and their obstacle that is in the form of man. They think of men as disturbing factor. Besides, they are all seized by fantasy. Madhusudan Prasad rightly comments on Desai's novels: "She has added to Indian English Fiction an existentialist dimension, a lyrical splendor and a technical richness that were hitherto lacking" (Prasad, Madhusudan 144). Since she is a keen observer of life, She depicts the existential predicament of an individual which is the central theme of her all novels. She has crafted well the inner crises and tensions in the lives of her characters.

Existentialism is the major concept of Anita Desai's novels. The significance of the term 'Existentialism' deals with despair and disillusionment of modern man. The term originates in the literary writings of Jean Paul Sartre and as Kaufmann calls it a "timeless sensibility that can be discerned here and there in the past" (Kaufmann, Walter 12). Existentialism problems arise out of a despairity between man's demands and choice and freedom and the unavoidable universal conditions of existence. Unlike earlier Indo English novelist, she brings out new themes and characters. Her fourth novel, *Where Shall We Go This Summer?* was published in 1975. Mani Meitei in his study of Anita Desai's *Where Shall We Go This Summer? A psychoanalytical study* suggests Anita Desai's views on present age in this novel: "has strunk in

spirit languishing in confusion, frustration, disintegration, disillusionment, meaninglessness and rootlessness”(Meitei, Mani 33).

Desai records the reality of post war period through this novel. The novel, *Where Shall We Go This Summer?* is characterized by the existential themes such as the sense of confusion, meaninglessness and fear. Besides through this novel, Desai displays how the bond of husband wife relationship is loosened and the identity crisis of married couples. She has employed very simple, lucid language. Her presentation of language and style in this novel is natural, spontaneous. She has employed symbolical and emotional overtones to highlight the existential predicaments. Swain in his study on *Note of Existentialism in the Novels of Anita Desai* comments on Desai's depiction of this novel: “The terror of facing single handed the ferocious assaults of existence”(Swain167). Desai has presented the existential theme of physical, emotional alienation and identity crisis which has become a major theme of modern Indian English Fiction. Each character of her existential novels face the irremediable problems in their life.

Where Shall We Go This Summer?

Desai's *Where Shall We Go This Summer?* highlights on existential predicaments such as anguish, alienation and despair. This novel presents a positive approach to the existential predicaments. The existential protagonist of this novel neither dies in the end nor kills anybody. In contrast, the existentialist angst compromises with her fate. The novel is about Sita who is the protagonist of this novel. It deals with Sita's existentialist alienation, husband and wife maladjustment and communication gap in married life. The temperamental incompatibility creates tension between husband and wife. Quoting *D.H. Lawrence*, Ramesh Kumar Gupta points out that “ the great relationship, for humanity, will always be the relation between man and women. The relation between man and man, woman and woman, parent and child, will always be subsidiary”(Gupta, Ramesh Kumar 156).

Sita represents a world of emotion and feminine sensibility while Raman is a man of active life as well as a practical man. Sita is over sensitive, poetic and imaginative character and she is a middle aged woman who finds herself separated from others. She marries Raman who is rational, meticulous man. She is an introvert where as her husband is an extrovert. Being a mother of four children, again she has been pregnant woman. Like Maya in *Cry, The Peacock*, she suffers from emotional alienation. Being in her forties, Sita lives in Bombay with her husband and children. She is bored with her routine life and she is fed up with her husband whose lack of feelings makes her as a neurotic woman. She is not satisfied with her fulfilment of her external needs. Though she is surrounded by her family, she feels lonely and bored. She finds it very difficult to adapt herself to the city life. She is obsessed by the violence and destruction in society. When she looks at the streets of Bombay city from the balcony, she thinks of the ugly city where cannibalism occurs. Her disgusted mind reveals: “Crows formed the shadow civilization in the city of flats and alleys. She watched them from the balcony,... There was always much black drama in this crow theatre murder, infanticide, incest, theft and robbery, all were much practiced by these rough, raucous, rasping tatterdemalions”(Where Shall We Go This Summer? 38).

She experiences boredom and dullness in every moment in her married life. As a result of boredom she is threatened. Because of her fear of death she faces the existential dilemma. She fails to relate herself with others. Her lack of involvement with others creates the sense of alienation from 'self'. She is reluctant to deliver her fifth child. She finds cruel violence among the city people. S. Ravindranathan in his article *Marriage is Misalliance: A study of Anita Desai's Select Novels* quotes ShanthaKrishnaswamy's views on Sita's existential predicament:

Like Maya and Monisha, Sita is also strong with a heightened sensitivity and imagination that makes her emotionally vulnerable. Her husband and her children thrive in a world where wanton and cruel destruction is the main element and where creation is merely a freak, a temporary and doomed occurrence. She goes back to the concerns of Maya in the earlier novel. She wonders whether she has gone insane or the world around her

(Ravindranathan 18).

She identifies that many people live their lives full of dullness, boredom and deadness. Her maladjustment in the society is explored when she says in anguish, "... they are like pariahs you see in the streets, hanging about drains and dustbins waiting to pounce and kill and eat" (*Where Shall We Go This Summer?* 43).

Her dislike of city people reflects on Raman who belongs to the business world. Her frustration and hopeless life is displayed when she compares Raman's business associates to animals. She agonizes, "They are nothing, but appetite and sex. Only food, sex and money matter" (*Where Shall We Go This Summer?* 47). She is strongly disgusted with the merchant people as well as Raman's all friends, acquaintances, relatives. She thinks of them as animals. So she moves to a small flat with the hope that she can be away from them. Being in her early forties, she is confused by the fear of giving birth. Her unbearable anguish expresses, "To fear if as yet one more act of violence and murder in a world that had more of them in it than she could take" (*Where Shall We Go This Summer?* 56).

Though she has already given birth to four children before this fifth one, she is afraid of giving birth to the fifth one. When she had delivered four times, she was filled with "All the placid serenity that supposedly goes with pregnancy and parturition". (*Where Shall We Go This Summer?* 48). But her negative thinking and sufferings start with unborn child. Her reaction to the fifth pregnancy horrifies her. As a result of her disgusted state, she expresses her absurd intention of not giving birth. This meaningless decision shocks her husband.

Her absurd idea drives her to think of her identity in the society. So she takes decision to go to Manori. She wants to be a woman as an independent existential being and she searches freedom. She madly thinks of the city is not fit for her child. Her escaping state of mind is brought out when she says, "... duties and responsibilities from order and routine, from life and the city... She had refused to give birth to a child in a world not fit to receive the child" (*Where Shall We Go This Summer?* 39). She does not like her child to be trapped and suffocated in the cruel world like her. She finds herself helpless. She is oscillated between the two ways of life. She faces a dilemma whether she would lead a life positively or negatively. Her hopeless state of life is delivered when she says of despair, "I mean I want to keep it. I don't want it to be born" (*Where Shall We Go This Summer?* 35).

Her wish to hold the baby in her womb forever by magic is an outcome of her neurotic state. Sita's husband Raman is the first man in her life. She has a sense of belonging over him. Though Raman satisfies her demands and gives her social, psychological security, she demands her husband to glorify her. She expects that she will be treated gently by others particularly by her lovable husband. When she realizes that her demand is lacked, she is a helpless and lonely. She agonizes when Raman fails to fulfil her need of support. Raman's failure to recognize her surrender and love wounds her self- esteem. Her hope of getting more love is lost when she remembers that her marriage was not love but convenience. Her frustrated feeling is expressed when she says, "I thought I could live with you and travel alone mentally, emotionally. But, after that day, that wasn't enough. I had to stay whole, I had to" (*Where Shall We Go This Summer?* 62).

She feels unwanted, isolated. Her despair cry makes her to understand the emptiness of her life. Her unsatisfaction mind creates the feeling of worthlessness. She identifies her hostile environment and her suffocated life in it. Her sense of meaninglessness brings her a rebellious nature. Thomas rightly points out Srivastava's comments in his article *Anita Desai: A Grain of Sand in an Oyster*: "... Raman in *Where Shall We Go This Summer?* fails to understand the problems of Sita..." (Thomas 53).

Sita's internal ache is hurt when Raman ignores her inner instincts. As a result of Raman's attitude, the husband and wife relationship is broken between them. Her anguished soul searches her identity. Her root of existence is threatened when she realizes her traditional life versus her husbands' modern life. She expects Raman to realize how valuable she is to him. As a perfectionist he pays his whole attention only on

his business. She is alienated from her husband and from her children because of their independent. As a result of this she faces intolerable boredom that threatens her existence.

Sita's concern to save the small bird and her mental agony is represented through the image of a crowd of crows attacking an eagle. She puts her whole effort to save the eagle from the attack of the crows; "Scimitar beaks" pierce the eagle. Because of the cruel attack of crows, eagle is dead. The incident upsets her. Her helpless condition is exposed when she thinks of herself as dead eagle. The small incident assures her separation from her husband as well as from others. She sees violence all around her in society. Though she is in the circle of the family, she feels alone. Even for small incidents she gets upset and she remains restless.

Her desire to be free encourages her to escape from the unhappy surrounding. She is always filled with the feeling of being captured with a chain. For her, her house in Bombay is like jail and it makes her life disorderly. She tries Raman to understand her anguish. For that she wears the clothes of washerwoman and she smokes. These rebellious nature shocks her husband and it is explored out of her depressed state. Though her husband speaks of her in a consolatory tone, she ignores rational advice. She screams in agony. She is not able to reconcile herself from the violence. She wishes to escape from the reality of her existence.

Ravindranathan in his article, "Marriage as Misalliance: A Study of Anita Desai's Select Novels" views: "Sita seeks to escape essentially from the cannibalism that is operative, unseen and unobserved, in contemporary city life" (Ravindranathan 19). In order to save her unborn baby from this cruel world, she arrives in a hope with her two children to Manori. She believes that the island will protect her baby in her womb forever. She is filled with terror and she is not ready to accept the reality of life. She finds herself helpless in the city. She searches relief, privacy, and peace from all sides of her life. In order to live in small mental heaven, she desires to take refuge in the island of Manori.

Sita herself exiles from her husband. She tries to find a meaning in the meaningless world. She is absurd and her false belief in the absurd world is revealed when she delivers her plan of going to the island: "She had come here in order not to give birth... Wasn't this Manori, the island of miracles? ... She had come on a pilgrimage to beg for the miracle of keeping her baby unborn" (*Where Shall We Go This Summer?* 31).

Where Raman puts a question to Sita, "Where Shall We Go This Summer?" she replies that she prefers Manori. She finds the island as a place of freedom and relief from the modern life. She embraces the illusion instead of understanding the reality on the island. Having faith in the magical island, she hopes that her mechanical life and her dread will be gone out by the magic but her bad faith encourages her to lose her hope in life. B.RamachandraRao says on the predicament of the novel, "The Tragedy in *Where Shall We Go This Summer?* arises out of the inability to the characters to connect the prose and the passion in their lives. They have lived only in fragments" (Patil, Mallikarjun 216).

She accompanies with her children, Menaka who is a sharp, temperamental young girl and Karan, who is a restless small boy. Her unbearable anguish nature leads her to the island. But in the island also she suffers for her state. The miserable condition of her father's house upsets her in the island. She is disappointed with the islanders. She is twisted by dejection, betrayal. She hopelessly expresses the sorry state of the deserted house: "Then she went in at last and saw what had become of the house in twenty years of absence a waste of ashes she saw... naturally part of them as abandoned shell or lump of twisted drift wood" (*Where Shall We Go This Summer?* 67). The image of the house represents the illusionary world of Sita. Her expectation is failed again in the island. She finds out the reality of life in the island. Her mental conflict arises when she is not willing to go back whereas her children are intent to go.

The dilapidated condition of her father's house represents her fractured self. She remembers her life with his father in childhood. As a motherless girl, she faces loneliness in all her life. Whenever she is alone with her father, she experiences the most horrible sensations. Her disappointment is raised when she discovers the truth that her father's all deeds are mere rational. Being illiterate people, the islanders admire

her father for his magical power. She faces again fulfilment expectation in the island. She stays in the island in a hope that her existential anxiety, hopelessness and all her sufferings will be wiped out by the magical power of the island. The Monsoon wind depicts her struggle in her mind. Bhushan Gulati suggests in his study of *Structure in the novel of Anita Desai* about Desai's views: "I wanted the book to follow the pattern of the monsoon together darkly and threateningly, to pour down wildly and passionately, and then withdraw quietly and calmly" (Gulati, Vinod Bhushan III). Her mental agony is revealed when she compares her mental state to her husband and her daughter.

The image of jelly fish represents her meaningless life. Her hypersensitive soul makes her to get frightened even for small incidents. When Menaka crumples the buds of the small plant, Sita is hurt by the sight of her daughter's insensitivity. Her shift to the island with her children is to be surprised by them. But the magic and the special power is not to be found now. She is disappointed with the islanders. When Menaka and Karan express that their dissatisfaction to continue to stay, she accepts, "It was no place in which to give birth, there was no magic here the magic was gone" (*Where Shall We Go This Summer?* 112).

She has brought her children in order to feel them happy and secured. But all her hope is failed when they feel helpless in the island. She remains an ignored and isolated personality. She feels lonely and her terrible loneliness makes her to beg her children to stay with her. Her helpless condition is displayed when she expresses her inability of taking decision: "Which half of her life was real and which unreal? Which of her selves was true, which else? All she knew was that there were two periods of her life, each in direct opposition to other" (*Where Shall We Go This Summer?* 153).

She still struggles to find her spiritual crisis. Her children long to return to Bombay. Her mental pain increases when she realizes her defeat. She hates Menaka because Menaka calls her father secretly to take them from the island. Her defeated state puts her in deep despair. She struggles to find meaning but it is bored when Menaka shows her uninvolved in the island so the betrayed, defeated, humiliated Sita is forced to come back to Bombay. When Raman reaches the island to take his children, once again she vexes and she feels for her story state like "a woman unloved, a woman rejected" (*Where Shall We Go This Summer?* 123).

She recalls the event when she had seen a young Muslim woman being taken care by her aged husband. The incident often makes her to long for her husband. When it is failed, she is in despair. When her husband plays with her son, she also wants to play and lean on him. She accepts her defeated state that her life is but "dull tedium, of hopeless disappointment" (*Where Shall We Go This Summer?* 58).

Sita's confrontation with the insensitive husband is revealed: "She could hardly believe that although they lived so close together, he did not even know this basic fact of her existence" and at last she realized, "what a farce marriage was, all human relationships were" (*Where Shall We Go This Summer?* 144). She reconciles herself. Though she denies the violence of the city, she is ready to face the inexperienced life. Her self-adjustment becomes the remedy for her physical as well as emotional alienation. She understands her husband's love that results her to follow to path of her husband. Her return to the mainland symbolizes her self realization.

Her search for the self is fulfilled in the island. Though she feels separated, she identifies herself there. She successfully over comes the existential predicaments such as identity crises and alienation by accepting the reality of life. Though Sita's hope is failed and she is tortured by the sense of anxiety, she reconciles and commits herself in life. Her existential self is re-defined in the island. *N. Raj Gopal* states that: "The novel ends establishing victory of reason over fantasy" (Gopal, N. Raj 40). Sita, with the sense of renewed awareness discovers that she has some obligations in her life. Her existentialist exploration of the self ends in a positive note.

Conclusion

After independence, Anita Desai (1937 -) is one of the women novelists recognized as an

existential writer. She has given a new recognition to Indian English fiction by the portrayal of asserting one's individuality especially woman's individuality. She has skilfully captured the very nuances of Indian woman's life. She has been popular for her poetic language, keen understanding of her characters, their physical and emotional alienation, as well as for her existential qualities of her novels. After the post-world war, each and every woman faces existential predicaments in their married life as well as in the society. In *Where Shall We Go This Summer?* Sita is a victim of existential predicaments.

Her anxiety is blossomed because of her failure to understand the reality of life as well as her maladjustment. She is frightened by the violence of the city. Her angst leads her to compare the sexual matter nearer to beasts. Sita tries to find meaning in the animalistic existence of the contemporary society. She feels to the island of Manori in order to find her own existence and identity. After having four children, once again she searches for her identity. Later she realizes the reality of life. She gets identification by Raman. She compromises with life and she goes back to Bombay to handle her responsibilities. She is forced into existential predicaments by her rational husband. She suffers from despair, the temperamental incompatibility and search for identity in her absurd life and in the absurd world.

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THE DEPICTION OF MARRIAGE IN FAIRY TALES

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Abstract:

This paper aims at bringing to light the key factors involving man-woman relationship, specifically marriage, with reference to the fairy tales which play more significant role in shaping our minds and personalities than we would like to give them credit for. All children relish entering into the make-believe world of imagination through stories, dreams or drama. Indian children have been more privileged than most of their foreign counterparts in terms of being raised in joint families and having had at their disposal didactic literature such as Jatak Katha or Panchtantra tales. But the modern age of globalization has exposed the children all over the world to certain common objects and ideas which are constantly publicised and promoted by the profit-driven economy, the Disney-led industry of fairytale-inspired cartoon paraphernalia being one of them. Since most of the popular fairytales are more or less modified versions of the ones compiled and published by the Grimm brothers, Jakob Ludwig and Wilhelm Karl Grimm, in the nineteenth century, this paper will use them for reference to highlight the dynamics of marriage as affected by the fairytale representation of this institution.

Keywords: *Fairytales, Marriage, Gender, Relationships, Stereotypes.*

Fairy tales form an integral part of children's literature. The twentieth century was quite eventful in terms of the revisiting, re-interpretation and re-writing of the European fairy tales. These tales were analysed and critiqued with reference to different new approaches to reading literature, most prominent among them being the feminist perspective. Since these tales had originated from the oral folk traditions where female narrators used these stories as pastime, most of the lead characters in the stories were female and hence provided scope for exploration of women-related issues as depicted in the fairy tales. But why should these seemingly fantastic or imaginative tales be analysed at all, and to what purpose? The answer lies in the impact and influence of the fairytales on young and impressionable minds which subscribe to the majority of their readership. According to Marie Louise Von Franz, "Fairy tale language seems to be international language of all mankind... of all ages and of all races and cultures." The concept of fairy tales is universal. Every society creates and nurtures its own set of stories which are indicative of its values and mores. These stories are passed from generation to generation in the form of folk tales, probably with the objective of preserving the culture and tradition. Narrated to children, these tales serve not only as entertainment, but also as a kind of instruction for the young. Many psychological and sociological studies have found a common thread of certain beliefs and opinions among children of various ages with relation to the folk tales they had heard while growing up. Interestingly, much to the tune of 'Spiritus Mundi' proposed by W.B. Yeats with regard to the consciousness of human race, a commonality of themes, plots and characters has been traced in the folk tales from different parts of the world as well. It is evident in the popularity of stories of Cinderella and Snow White among children of all nationalities and ethnicities.

Much has been written about the gender stereotypes portrayed in the fairytales. These stereotypes are reaffirmed by societal approval as well as by the media endorsement. No wonder then that the children who read these fairytales, form the gender-specific ideals fed by the tales, and grow up to further witness the reinforcement of these ideals by a complicit environment. It would not be much of a trouble to have a society that imitated or reflected the fairytale world, if only the dynamics of gender, class and other

defining elements of a society were less complex and challenging. Men are portrayed in fairy tales as strong and powerful while women are assigned the role of submissive beauty. This patriarchal concept of gender roles is also upheld in the portrayals of male and female characters on television and silver screen. Needless to say, it seems to explain why and how gender inequality thrives in real life. It is all the more conspicuous in marital relationships where man and woman are expected to follow their childhood impressions of gender roles or face discord. The movement towards the emancipation of women in modern times challenges these notions and makes it difficult for the fairytale to come true in real life.

The beauty myth sustained in the fairytales implies that a woman requires beauty in order to achieve some significance in the story as beautiful women are pitched against the ugly ones in the contest to win the affections of the hero. It also leads to the impression that a man's approval or support is a pre-requisite for a woman to find meaning in her existence. Almost every fairy tale ends in marriage for this very reason. Marcia Lieberman asserts, "Marriage is the fulcrum and major event of nearly every fairy tale." In some cases, beauty is even presented either as a substitute or as an indicator of virtue and even personality. This emphasis on physical perfection in a woman takes away from her the right to be her own person on her own terms. Unsurprisingly, then, the hero enjoys the prerogative to 'choose' the heroine as his wife whereas the heroine only waits for her 'knight in shining armour' to appear and rescue her. The action lies in the hands of the man whose handsomeness is secondary to his strength, in contrast to the woman whose beauty is supposed to overshadow her actions. This presupposed difference in the gender roles sets the tone of the nature of their relationship which is hardly ever looked into in the aftermath of "happily ever after".

In 'Briar Rose or The Sleeping Beauty', the prince "had long since heard his grandfather tell of the beautiful princess" but had never met her, and yet he decides, "I'll either find and free the sleeping princess, or I'll die seeking her." The fame of the beauty seems qualification enough for the princess to entice a suitor or a saviour. In the words of Marcia Lieberman, "The beautiful girl does not have to show pluck, resourcefulness or wit; she is chosen because she is beautiful." In 'The Disobedient Writer: Women and Narrative Tradition', Nancy A. Walker argues that marriage is accompanied by "financial reward". She quotes the example of Cinderella "for whom marriage means a dramatic improvement in material circumstances." There emerges a pattern of repetition in the fairy tales whereby "she who possesses physical beauty is eligible to be chosen for marriage and financial security."

Some sociological concepts where gender concerns predominate seem to derive from the fairytales. For example, it is considered a man's duty to take the initiative in a relationship and to propose. A woman is supposed to play the second fiddle to her man, even if she has the potential to outwit or outsmart him, for the sake of a happy marriage. It is not suggestible for a woman looking for "happily ever after" to emulate any Elizabeth Bennett, for a Darcy will be found only in books and not in real life. It doesn't mean that fairytale heroes manifest in real world; only their expectations of ideal spouses do, which is hardly a fair situation. Besides, the modern woman finds herself at the crossroads of independent individual career and the unrealistic expectation of a conventionally fulfilling romantic relationship. Therefore, a new approach is required to address this dichotomy between the real and the fantastical which threatens to envelop the real in disproportionate dimensions.

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THE CHANGING ATTITUDE TOWARDS THE EMPOWERMENT OF DISNEY PRINCESSES THROUGH THE AGES

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Abstract:

Disney's animated princesses have influenced many women. There is a pre conceived notion about the princess culture that it tends to mislead young girls (,) this concept is wrong. The recent adaptations of the princess movies have a different story to tell. Although most of the movies are altered drastically from their original storyline to meet the demands of being child friendly, these princess characters show an immense development in all aspects of their existence changing from traditional typecast to more modern and believable interpretations of personalities. They break the barriers of stereotyping the 'damsel in distress' notion. They have even progressed in terms of culture, ethnicity, beauty standards, intelligence and other culturally accurate parameters. This article is to prove that how Disney princesses have progressed from their classical typecasting to much strong and level headed personalities who have their own voice to speak loud and be an inspiration for young girls.

Introduction

The inception of Disney princess franchise started in the early 1937 with *Snow White and the Seven Dwarfs*, it is not only the first princess movie Disney created but also the first ever animated movie by the legend. Throughout the years the Disney princess characters have shown an immense change in their character and characteristics. Although the age group of the princesses remains a little unchanged, all of them are either in their teens or in their early twenties. The ethnicity, cultural background, notions of beauty and intelligence, social strata, attitude, femininity and so on have been given a new face in the recent movies thus embarking a drastic change in the traditional notions of stereotyping. So far Disney has introduced us to 13 princesses in animated movies and the 14th one is yet to release but we have been provided with a little sneak peak of the new princess in the media. Out of the 14 only 11 are officially credited as Disney's Princess Brand, as they have certain criteria to fulfil in order to be selected as a Disney Princess.

1. They should be the main protagonist of the series
2. They should be either born to royalty or married to royalty
3. They should have human forms
4. They should have a purpose to fulfill

Some of the unofficial princesses are Elsa and Anna from the hugely popular hit movie *Frozen*. Princess Mia (*Princess Diaries*) and Princess Giselle (*Enchanted*), mainly because their movies are not animated. Princess Nala, Princess Kiara (*The Lion King*, *The Lion King 2* respectively) and Princess Atta (*A Bug's Life*), mainly because they are animals. But they deserve an honourable mention in this article.

Meet the Princesses

Snow White (*Snow White and the Seven Dwarfs*-1937):

Snow White is the forerunner of all the other princesses. She actually paved the way for others to come into existence. Snow White is one of the few fictional characters with a star on the Hollywood Walk of Fame. Her story is of German descent by the Brothers Grimm. She is a typical stereotyped princess, kind, gentle, friendly to both men and animals alike. She is a friend to all and loved by everyone except her

stepmother, the evil queen. A traditional womanly character that possess all the feminine characters like taking care of the household chores, being a motherly figure to the dwarfs and so on. She portrays the 'damsel in distress' figure perfectly. She waits for her prince to come and rescue her, she even seeks protection from the dwarfs. Her generous nature often makes her gullible and she takes a bite of the poisoned apple offered to her by the evil queen in disguise as an old hag. But the recent Universal Pictures *'Snow White and the Huntsmen'* gives a different picture altogether by making Snow White a rebel and dressing herself in a knight's attire to protect herself which is portrayed by Kristen Stewart in the movie. So the popular notion of women being in need of a man's help is changing. They are all set to take it in their own hands to defend themselves. Talking about her beauty, she is described by her stepmother's Magic Mirror as having "hair as black as ebony, lips as red as the rose, skin as white as snow. Compared to all the other descendants she has a rounded figure than a sleek one. Her costume is iconic and apt for the age. She is also a good singer, she can manipulate all the animals in the woods by just singing to them, her voice is magical and she sounds innocent. Although this perspective is a little awkward because all the princesses can sing well. They express their emotions through singing and songs play an important role in all the Disney Movies. Snow White was open to mixed reviews from the moment it was released. The feminists of that time considered it to be irrelevant and openly protested that Disney is enhancing on the patriarchal norms of how a woman should behave by depicting it through her character. She is also ridiculed for not having an on screen chemistry with her prince, they only share a little moment of singing together from a distance and fall in love which sounds a little unrealistic though. The concept of love at first sight is a bit of a cliché when it comes to the twenty first century and considered to be a lie by a lot of critics and young people. At age 14 she is also the youngest princess of the lot. Despite all that she has a lot of firsts to her credit. She resembles everything what the society at that time demanded. In short she is the beginning of the Disney Princess Franchise and also the precursor of Disney's animated movies. In a word 'She is classic' and marks a special place in the canon.

Cinderella (*Cinderella-1950*):

Cinderella is probably the first princess to show a drift in character of a rebellious nature and unlike Snow White she stands up to herself and takes control of the situation and solve her problems. The Disney version of Cinderella was based on the French version of the tale by Charles Perrault. Similar to Snow White she is kind, compassionate and popular among animals, her only friends are the mice and birds and other domestic animals that lives with her in the manor. Apart from being a pretty face she is intelligent and organized but still a day dreamer. She is the first princess to get married to royalty but she is down to earth and likes to be a commoner like others and finds her duties as a princess a little sophisticated. This is relevant in the sequel. She received two sequels considering the huge hit of her original movie, the former received negative reviews while the latter was praised compared to the first sequel. Even though she is tormented by her step mother and step sisters in her own manor, she patiently suffers all, she is also hard working and she doesn't bother getting some dirt on her clothes. She endures all the hardship believing that there is always hope. She inspired all the young girls to keep faith and hope and never to give up on their dreams. Her catch phrase is "*A dream that you wish will come true*" which is depicted in the song by the same name. She is also considered as a spokesperson for all the other princesses for some reason that is unknown, may be for her organizational skills and patience. She is 19 and the first princess to have siblings even though they are step siblings. Cinderella's transformation wearing her elegant ball gown attire from her torn shreds is a noteworthy moment in the entire movie and probably the best transformation sequence ever to be created. This scene is also responsible for introducing transformation storyline writing in movies. A similar rendition can be seen in the *'Princess Diaries'* when Mia Thermopolis transfers herself from a nerdy geek to an elegant princess, and Julia Robert's Transformation in *'Pretty Woman'* it's a wow factor in both the movies. Culturally, Cinderella has had a major influence on the fashion industry. Her tiny glass slippers are an iconic symbol and footwear designer and fashion icon Christian Louboutin was

inspired to create and release a shoe based on this in 2012. As a servant, she wears her hair down in a ponytail, tied with a blue ribbon, and wears a brown dress with a powder blue blouse, a white apron, and black bellies and her transformation is quiet contrary to this appearance and is a creative art in itself, this adds to the imagination of whoever watches the scene. A swing with the magic wand and there you go 'Bibbidi Bobbidi Boo' she wears a powder blue ball gown, a french twist hair, black choker, diamond earrings, opera gloves and glass slippers, all of which have contributed to the Fashion Industry. She was often criticized for being passive and one dimensional. Similar to Snow White she only spends a little time on screen with Prince Charming and instantly falls in love with him. They just share a dance on screen but they have some sort of physical contact unlike Snow White. The disappearance of all that was magic at the strike of 12'o' clock except her glass slippers which is still an unresolved question. Despite all that she is the most recognizable princess in the history of films. With her iconic glass slippers, ballgown, hairstyle and transformation, the character has been established as a fashion icon, receiving accolades and recognition.

Aurora (*Sleeping Beauty*-1959):

Princess Aurora is the third in lineup among the Disney princesses. She is based on the princess in Charles Perrault's fairy tale "Sleeping Beauty", as well as the heroine in the Brothers Grimm's retelling of the story, "Little Briar Rose". Even though her real story is horrifying Disney has adapted it into a more child friendly nature. She resembles Snow White in a lot of ways, starting from the storyline to the dominant characteristics they do have a lot in common. She is often described as the worst princess that Disney has ever produced. With only 18 lines of dialogue and just a few minutes of screen time, the character speaks less than any speaking main character in a full-length Disney animated feature film. When *Sleeping Beauty* was first released in 1959, the film was both a critical and commercial failure, which discouraged the studio from adapting fairy tales into animated films for a long time until introducing Ariel, in *The Little Mermaid* in 1989 after 30 years. Aurora herself received negative reviews for her passivity and overall similarity to Snow White. Despite having since established herself as a popular character for her beauty and fashion, Aurora's personality continues to receive negative criticism, especially from feminist critics, additionally, the character's lack of involvement in her own story has led to discussions about whether or not Aurora is the film's protagonist. She is portrayed as a gentle, delicate, loving and yet playful character who waits for her prince to come and rescue her which seems to be a recurring theme. She doesn't do much in the movie and lacks a strong personality often referred to as naïve and malleable. Since she was raised by three old ladies she often wonders what it is to be like outside her comfort zone and longs to meet another human being. Compared to her predecessors she is more refined in her appearance. She is too feminine and possess elegant slender features embodying the classic standards of beauty. Despite all that she is a good singer and popular among the animals in the woods who are her only friends.

Ariel (*The Little Mermaid*-1989):

Ariel takes quite a contrary turn from her predecessors by being extremely rebellious, adventurous, brave and curious. Her story is based on the novel by Hans Christian Andersen which has a much darker tone and is tragic however the Disney creators has given a rather happy rendition to the story providing a different personality for the main character. Ariel is considered to be the most beautiful female character Disney has ever produced she has a distinctive identifiable appearance with her long, flowing, bright red hair, blue eyes, green mermaid tail and purple seashell bikini top she stands out among all the others because of the contrast in colours in her attire. She is 16 and is the youngest of King Triton's (ruler of Atlantica) seven daughters. She is kind, strong willed and wishes to explore unknown worlds. Ariel is often rebellious, wandering off on her own to explore her surroundings, and frequently disobeys the orders of her father causing conflict between both of them. She is a fully realized female character who thinks and acts independently, instead of hanging around passively. She is a typical teenager prone to make errors in judgement which often leads her into dangerous situations. She has a sequel that tells the story of her daughter who longs to go to the sea and a prequel marking her beginnings, she is the only princess

confirmed to have a child with her husband, Prince Eric. She was open to mixed reviews, she was praised for being unlike other princesses before her but criticized for giving up her family, home and even her voice for a man, the recurring theme of wanting a man in a woman's life is evident. She has the most passionate and sweetest voice of all the princesses so that it is considered as a valuable commodity by Ursula, the sea witch and she has to trade it for being a human. Like all the other princesses she too finds comfort in keeping friendship with animals. In this case her best friend is Flounder, a tropical fish, Scuttle, a seagull and Sebastian, a lobster who is also her father's advisor.

Belle (*Beauty and the Beast-1991*):

Belle which literally translates to Beauty in French is often deemed as an iconoclast who pioneered the alteration from the damsel in distress princess types to a much more independent, strong headed characters that came after her. Her story is based on the traditional French fairy-tale *La Belle et La Bête*. She is just 17 years old and way too mature for her age and often considered as the most intelligent and bookish of the lot. She is fearless, much more worldly, wanting to gain knowledge, always in the lookout for adventure and has aspirations beyond love and romance. She also shows a softer side to her character when she sacrifices herself to be the prisoner of the beast in place of her father and also when she realizes that there is a much good side to the beast thus proving her initial reactions to him is wrong and eventually realizing not to judge a book by its cover. Highly regarded as one of Disney's strongest feminist character, critics agree that Belle helped launch a generation of more independent film heroines while changing the reputation of a Disney princess. Also one of Disney's most iconic characters, Belle was the only animated heroine nominated for the American Film Institute's greatest heroes in film ranking. She is the second princess to be of common birth and the first to have an antagonist become her love interest. She is regarded as a strong heroine and is distinctively different from all the other women in her village and wears blue in order to emphasize the fact that she is different and an outcast. Repudiated by her peers due to her passion for reading, Belle longs to abandon her unexciting village life in exchange for some adventure. Even though she resembles her predecessors she opened more possibilities for princesses after her. She taught us to be ambitious and to discover oneself. She paved way for a gradual transformation from passive young women into heroines who "had ambitions and desires aside from finding true love. She has two sequels to her credit like Ariel and Cinderella. Disney is going to release the movie version of 'Beauty and the Beast' in 2017 with Emma Watson as the lead.

Jasmine (*Aladdin-1992*):

Jasmine is the first West Asian Princess which shows Disney's liberal side of taking the storyline away from European settings to have a much more worldly appeal and cater to the needs of a wide variety of audiences thus respecting cultural differences. Jasmine marked the beginning for accepting other female leads of different ethnicity into the canon. She is the princess of Agrabah and her story is based on the Arabic folktale Aladdin from the One Thousand and One Nights series. She is an extremely gorgeous Persian princess who is strong willed and free spirited in nature and always sees the good in others. She is bold, not the one who is easily to be fooled and has a strong presence of mind and even has a Tiger for pet whom she considers as her best friend. She is sceptical about marriage like Belle and longs for freedom and is the first princess to marry a commoner by neglecting the age old law of marrying a prince. She also has two sequels to her credit. She is notorious for having rejected several noble and wealthy suitors; she is fed up of a controlled and sheltered life as a princess and eventually runs away from the comforts of her palace and wishes to marry someone she loves for who they are. She is a very spirited young woman with a mind of her own and yearns for freedom. However, unlike most Disney princesses, Jasmine does not show much interest in finding a true love or a husband. She is full of willpower and is very clever. Headstrong, self-confident, and full of strength she is not afraid of adventure. In fact, she is a very curious and very brave young princess who wants to see the world the way it is. She undergoes many costume change throughout the movie, she is very pretty with a slim figure, full red lips and is often praised for her large dark brown

eyes and jet black hair which is considered to be her greatest assets.

Pocahontas (*Pocahontas-1995*):

Pocahontas is the seventh princess in the line-up and she is the daughter of a chieftain of Powhatan Native American Tribe. This again shows Disney's broad mindedness to showcase culturally accurate portrayals. Her name literally means 'little mischief' and her story is loosely based on a real person rather than a fictional character. She is also the first indigenous American member of the Disney Princess Franchise. She is also credited with a direct to video sequel. Pocahontas is displayed as a noble, free-spirited and highly spiritual young woman. She expresses wisdom beyond her years and offers kindness and guidance to those around her. She loves adventure and nature. In the film, she appears to have shamanic powers since she was able to commune with nature, talk to spirits, empathize with animals, and understand unknown languages, this is visible when she seeks advice from grandma willow. In the sequel, she keeps her independent spirit and playfulness, but is much more mature and self-assured than she was in the first film. During her stay in England, she nearly loses herself in the hustle and bustle of the new world and questions her own existence. However, in the end, she bravely intends to sacrifice herself for her people's safety and returns to her homeland, finding herself, and love, once again. She's got sloe eyes, a fuller lips, jet black hair and terrific muscle tone. She is a combination of Ariel, Belle and Jasmine altogether. She has a huge respect for nature and can be regarded as a mouthpiece for environmental protection, thus taking the contemporary relevance and importance of saving the earth. She is more realistic in her character. She is also the only princess to have two love interests, with John Smith in the first part and with John Rolfe in the second and eventually marries the latter. Even though she is the daughter of a chieftain she is no less than a princess. She portrays a free spirit and is wildly dignified in her mannerisms. In short she is a role model and so many women have taken inspiration from her.

Mulan (*Mulan-1998*):

Mulan is the first Disney princess based on a legend and technically not a princess of the traditional sense because she is neither born to royalty nor married to one. However she deserves the title for single handedly saving China from the Huns. She is the only East Asian Princess in the franchise which shows diversification of culture and portrays Women in colour. She bent traditional gender roles by disguising herself as a man in order to protect her feeble father and to honour her family name. She was open to positive reviews for breaking the traditional stereotype. She is less feminine in her characteristics and physical appearance, graceful, strong and courageous and independent and doesn't wait for a male character to rescue her. She has a clumsy, awkward demeanour; broad shoulders and muscular limbs; unruly single strand of hair; and choice of everyday attire which usually consists of loose, baggy clothing. Additionally, Mulan's intelligence has been observed in several professional analyses, with critics often citing the character as "brainy, quick witted and clever girl who has a lot of ideas to overcome obstacles which is visible in the mountain scene and palace scene. She finds her inner warrior and remains true to oneself which her society disapproves. Mulan, demonstrates the positive aspects of never giving up, not being restricted to gender roles and the importance of family and honour. These aspects of the film are more in keeping with a traditional Chinese perspective on cultural value. Another aspect of Mulan is that she stays consistent throughout the movie, her personality, her drive it all stays the same. She has an intense relationship with her father and is definitely a daddy's girl by all means. The relationship between Mulan and Li Shang is rather a subplot. Throughout the movie they are constantly working towards helping each other change into better and truer versions of themselves in order to achieve their true potential. She is a feisty young go-getter who rises above the male-dominated world in which she lives and she is the true hero of her own story. Here the girl saves the prince and even the emperor quite contrary to the age old belief of being rescued by a prince. She became so popular that she was even credited with a sequel. She is unlike any other princesses and the most feminist character of the lot.

Tiana (*The Princess and the Frog- 2009*):

Tiana is the first African American Disney Princess. Her story is loosely based on two storylines, *The Frog Princess* by E D Baker and Brothers Grimm fairy-tale the Frog Prince. Her story time frame is closer to the modern times and has 1920s New Orleans as the culturally significant setting. She marries Prince Naveen of Maldonia and becomes the third princess consort of the franchise succeeding Cinderella and Belle. She received positive reviews for her personality and values, she is focussed to make her dream real and for that she works hard as a waitress and saves enough money to open her own restaurant. She is passionate about cooking and wishes to be a chef and entrepreneur in her own firm. She is praised for being ambitious and for achieving what she wished for even at the time of adversity. Her costume design is unlike any other princess, it's a flower upside down design with petals and leaves having similar light shades of yellow and green and looks extremely elegant. But she is often criticized for being portrayed as a frog in the major portion of the film. But she broke the barriers of the constructed canon and was accepted by the public for her spunky personality.

Rapunzal (*Tangled-2010*):

Rapunzal is the first computer animated Disney princess and the 10th in line up of the Disney princess franchise. Her story is loosely based on the fairy-tale by the Brothers Grimm. She is perhaps the most lively, energetic and spirited of all the princesses. She is the first princess Disney created by incorporating subtle flaws in her physical appearance like having buck teeth and freckles which is more realistic. She has a quirky character and she is a seeker of her own destiny. She is innocent and childlike, and talkative. Being the only born princess of Corona she was also abducted and left to live in a tower far away from any sort of worldly contact, this makes the character wonder what lies beyond the tall tower and she expresses this through her big green eyes. High spirited, independent, lively and fun loving she is always in the lookout for new adventures and explore the world beyond. She has a more rustic demeanour which makes her down to earth and she possesses a girl next door quality. There is a significant departure from the traditional heroines when she shows out her humorous side, she is comical in her activities which is a quality not to be seen in any other princesses. She is dynamic and not passive and a strong woman capable of defending herself in a fight. She has hopes and dreams and is ready to go get them. She is also the first princess to have been born with magical powers; her luscious golden hair has healing powers which is the sole reason for her abduction by Mother Gothel who manipulates her to stay young forever. Like all the other princesses she too has a close animal friend in this case, it's a baby chameleon who has a very perky attitude. Another deviation that we find in her movie is that, her male counterpart Flynn Rider is also given equal importance and his personality is also enhanced and cater to the popular feminist principle of equality among the sexes. They share the screen space and is often regarded to have a good on screen chemistry. She is also credited with a short film *Tangled Ever After* which is a short comic relief piece depicting the wedding of Rapunzal to Flynn Rider aka Eugene who becomes her consort. Despite being different she still wants a man in her life to take care of all the situation and she openly seeks this help from Flynn. She was open to positive reviews by critic and fans. Fun, dynamic, wonderful she is always a delight to the eyes

Merida (*Brave-2012*):

Merida is the first born child of King Fergus and Queen Elinor of DunBroch. She is the first princess to break all the conventional archetypes of being a princess. She is also the first princess collaboratively created by Pixar Studios. She is the second computer animated princess. She has a strong Scottish accent and behaves like a Scottish lassie in all sense. Her story is original, not based on any fiction or real life character. She is 16 years old and is the first princess not to have a love interest and a consort or prince in her movie. She even does not have a major song, breaking that tradition too. She is brave, headstrong, free spirited and takes control of her own destiny. She is a skilled archer, sword fighter and equestrian who share a special bond with her horse, Angus. She is a good role model for girls who want to

get out there and do it. Merida is certainly no damsel in distress and isn't haughty; she is torn between doing what's expected of her and following her heart. Critics say, she is "a breath of fresh air among the princesses, and from a culture Disney has not yet explored". Despite her outgoing, forceful personality, Merida does have a softness of heart, particularly when it comes to her younger triplet brothers, Harris, Hubert and Hamish. She is pampered but in no way spoiled, and even though she frequently argues with her mother, Merida does love her parents. She is the first princess who shares a special and deep bond with her mother on screen which is more realistic and worldly, they two are always conflicting on their beliefs, Elinor wants her to behave like a traditional princess while Merida wants to choose her own destiny. Elinor's transformation into a Bear and the chemistry the both of them share brings a bit of comic relief in the movie and they take this time to understand their similarities and respect each others differences thus letting them bond in a much more positive light. Merida has a long, wild, curly, redhair that symbolises her wild and independent spirit and she is also considered as a body image role model for children. She wears a dark teal traditional gown made of cotton, with stylish slits for movement during archery. Merida's bow is slung onto her back, over her shoulder, with arrows in a brown leather quiver around her waist. In short, Merida is praised as a modern girl of medieval time and she is one of a kind.

Anna and Elsa (*Frozen-2013*):

Although they are not official princesses but they deserve a special mention in this article because of breaking the tradition concept. Elsa's character is loosely based on the Danish fairy-tale '*The Snow Queen*' by Hans Christian Andersen but the story is adapted to a different tone, the original character was cold hearted, however Elsa is given a much more appealing personality. Elsa has enjoyed a largely positive reception from reviewers, who praised her complex characterization and vulnerability. Her voice actress Idina Menzel has described her as 'extremely complicated and misunderstood character'. Technically Elsa is not a princess anymore, she is the queen of Arendelle a fictional Norwegian province and she too like Merida does not have a love interest. She is depicted as a poignant character who conceals her magic powers from the public and the second princess to have magical powers after Rapunzel. She is way too mature for her age. She was meant to be a negative character, but the song '*Let it go*' changed her concept of being negative to a positive one, the song even received an Oscar award. Elsa's transformation in the song '*Let it go*' needs a special mention. She finally frees herself from her chains and is seen to be free and be herself; this is a pivotal point in the character's development. Her blue gown after the transformation has become an iconic fashion statement depicting her true self. Elsa can create and manipulate ice and snow, she is born with this power and because of this she is largely driven with fear of hurting someone but eventually comes out of it as the story progresses. Elsa is more popular than Anna and is depicted more in popular culture especially in girls' game sites. Like Rapunzel, Anna is also a quirky character, immature, and reckless but she will go to any extent for protecting her loved ones even to the extent of sacrificing herself. Anna is more optimistic, caring and daring. Throughout the movie Anna tends to mature in her behaviour by realizing what is going around her. She has an unprecedented love for her sister which brings them closer together after a long period of isolation. The true love concept is evident in this movie too but it is not between a prince and princess but between two sisters which lifts up a curse that Elsa inadvertently causes to Anna. Like Flynn Rider, Anna's love interest Kristoff is also given an equal status like her and his personality is enhanced. Their chemistry is noteworthy. Anna and Elsa are not included in the franchise, people have given so many speculations for this but nothing is clear, hopefully they will be added soon. In short the movie is all about girl power and depicts the story of two sisters beautifully without any exaggeration and it is worthy of being a huge hit for a reason and one of the best movies with a complicated plot that Disney has ever produced.

Moana (*Moana-2016*):

She is going to be the first Polynesian princess and the 12th addition to the franchise. She is described as a spirited teenager and comes from a family of navigators. She loves to explore the sea and ties

up with her favourite demigod Maui voiced by Dwayne Johnson. From the teaser trailer it can be concluded that she is all set to have some adventure. Being the first Polynesian princess she stands as the 5th princess of a non-European origin. Her appearance is unlike any other princess and true to her cultural background which makes her more realistic. Very little is known about her personality. The real adventure is yet to come; the movie is set to release on 23rd November, 2016.

Conclusion

From the humble Snow White to the daring Merida we can see the concept of conventional Disney princesses have been altered in a major way. The process was gradual and is true to its sense. All the characters mentioned above are depicted as normal people with their own flaws and limitations except for a few exaggerations, after all these movies are made for entertainment and these exaggerations can be forgiven. These princesses have come a long way and have developed drastically in so many ways. Princesses from different cultures are incorporated, their mannerisms have changed to be real, even their personalities can be related to any normal girl; they too strive for their freedom and want their voices to be heard. They too wish to break the traditional barriers of pre-conceived notions and stereotyping. They are truly the mouthpiece for a modern girl and continue to inspire everyone in the present and presumably in the future too.

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MAN-WOMAN RELATIONSHIP IN ALICE MUNRO'S *COMFORT*

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Alice Munro is born in Canada and is known for her short stories. *Dance of the Forest* is her first short story collection published in 1968. Times Magazine writes about her short stories “*Her Fiction admits readers to a more intimate knowledge and respect for what they already possess.*” She won the Booker prize for *Comfort*. In 2013 at the age of 82, she was awarded the Nobel Prize in Literature. Munro's work has been described as having revolutionized the architecture of short stories, especially in its tendency to move forward and backward in time. Her stories have been said to “embed more than announce, reveal more than parade.” Munro's fiction is most often set in her native Huron County in South-western Ontario. Her stories explore human complexities in an uncomplicated prose style. Munro's writing has established her as “one of our greatest contemporary writers of fiction.”

Many of Munro's stories are set in Huron County, Ontario. Her strong regional focus is one of the features of her fiction. Another is the omniscient narrator who serves to make sense of the world. Many compare Munro's small-town settings to writers from the rural South of the United States. As in the works of William Faulkner and Flannery O'Connor, her characters often confront deep-rooted customs and traditions, but the reaction of Munro's characters is generally less intense than their Southern counterparts. Her male characters tend to capture the essence of the everyman, while her female characters are more complex. Much of Munro's work exemplifies the literary genre known as Southern Ontario Gothic. Munro's work deals with “love and work, and the failings of both”. A frequent theme of her work, particularly evident in her early stories, has been the dilemmas of a girl coming of age and coming to terms with her family and the small town she grew up in. In recent work such as *Hateship, Friendship, Courtship, Loveship, Marriage* (2001) and *Runaway* (2004), she has shifted her focus to the travails of middle age, of women alone, and of the elderly. It is a mark of her style for characters to experience a revelation that sheds light on, and gives meaning to, an event. Many critics have asserted that Munro's stories often have the emotional and literary depth of novels.

Comfort is one of the stories from the book titled *Hateship, Friendship, Courtship, Loveship, and Marriage*. The story moves around Nina and her husband Lewis. When the story opens, Nina is playing tennis on the high school court. Nina has a friend Margaret. She is retired too. Lewis is dead. She narrates the story. It is a kind of memory story. Lewis was a science teacher in private school. He throughout the story, suffered a lot because, he used to teach from scientific point of view. When Margaret asks Nina about the Lewis's health, Nina does not answer in the fair way, just she replies “*Coasting*”, a word *Coasting* indicates negative sense; she does not have enough affection for him. Nina also recalls the walk. Lewis used to have a walk with Nina after the supper. The husband wife relation between Nina and Lewis was totally dry. When Lewis committed suicide, she was out. He had acute pain in his leg; therefore he used to take painkiller tablet and soft molecule drug for sleep. But last time he took heavy dose. The relationship between Nina and her husband was not a normal one.

Nina and Lewis never had discussed about their problem. Lewis was very sensitive person. Many times he had kept his feeling under control. So there is a communication gap between them. Nina knows that he is capable of even the most useful self-deception. But she could never imagine him that it could have overtaken by physical collapse. On his birthday she had brought champagne, but they did not enjoy it.

Nina was six feet tall and Lewis was shorter than her. But it was not matter for them. Lewis was more energetic and physically, more complex and vivid and capable of getting some good out of life. He used to teach science and it was not possible to teach science from religious angle. But the students were not happy with his lecture as he did not show any interest in religion. He became notorious among student as an anti-Christ. He tried to teach the evolution of a man became from the monkey. He did not interpret history but he forced the student to attend Christian Separate School. As a result Lewis faced problems at school. So he had to quit job. As a result he began to feel lonely and isolated. Nina did not show any curiosity to ask the reason.

Paul Gibbings came and tried to tranquilize him. Nina offered coffee and did not disturb them. Lewis wrote a letter addressing to creationists. The Newspaper editor was happy with the uproar and continued to print the responses. Ed and Kitty Shore was a happy couple. Once, Ed had in relationship with Nina. Ed's life was then normal whereas Nina was not happy. Lewis thought she was poison. Nina never had sex with any man but Lewis never came to her. Nina demanded to have sex but Lewis did not say anything. There married life of Nina and Lewis was totally dry. Ed Shore's kisses become a treasure for Nina. When Ed sang song, she used to become uncomfortable. Lewis and Nina's married life was harsh and bewildering, indispensable content of her life. Even she did not bear absence of Ed in her life. From her point of view Kitty was fortunate to have husband like Ed.

For every successful relationship, there must be good communication. Husband-wife relationship is a core subject of modern writers. When Nina's husband was in trouble situation, Nina should have asked the reason behind his stress. Even Lewis could have solved his problem by taking the help of Nina. Lewis was a science teacher and some extend science teacher was not interested in miracles or in nature. Lewis did not try to understand the distressed nature of his wife. The couple is well educated, but suffers a lot due to the lack of moral and ethical base. Man always pines for what he lacks. But man never thinks to enjoy whatever he has.

Horace writes in *Odes* (I, xi). *Carpe diem*, means 'seize the day', in other words 'make the best use of the present moment'. The term is used by metaphysical poets of Seventeenth century. Metaphysical poets insist to enjoy the time and movement whatever you have. And that is the true technique to make life pleasurable.

In the present advanced technological period, man suffers mentally and feels lonely. Most of poems written by the modern poets denote that man is stranger in man-made world. Munro gives a detail account of the true human nature. She states from her short stories that man-woman relation is very complicated in present era.

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INDIAN MANNERS AND CUSTOMS IN R. K. NARAYAN'S *THE GUIDE*

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Abstract:

'The Guide' reveals the Indian way of life and also the culture and tradition of India. R.K. Narayan has used typical Indian characters and Indian atmosphere to portray Indian culture. The main characters of this novel are Raju, Rosie and Marco. R.K. Narayan has given a true social picture of India through 'The Guide'. The traits of Indian manners and customs are also reflected in this novel. Hospitality of Indians is a well known trait all over the world. Narayan has given a clear picture of India at the time of narration without idealizing the country and he has not also condemned it. The poverty of India has been reflected with a personal touch of the author. The villagers are shown as suffering from poverty and ignorance and their illiteracy has been reflected as the root cause for all their sufferings. There are as gullible and kind hearted as any Indian village habitats.

Key Words: *Tourist Guide, Modern - type relationship, Illiterate habitats, Faith, Spiritual Guide.*

This paper aims at annotating the concept of Indianness in the novel 'The Guide' by R.K. Narayan. The task has been taken to analyse the Indian characters and Indian atmosphere as presented by Narayan in this novel to exemplify the culture and tradition of India.

In 1930's three major Indian English novelists, Mulk Raj Anand, R. K. Narayan and Raja Rao based their novels on significant themes that they discovered such as emancipation from foreign rule, East West relationship, the communal problems and the plight of untouchables, the landless poor and the economically exploited people. Mulk Raj Anand's major novels *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1937) are all written as a crusade against social exploitation. R. K. Narayan also touched the social evils like casteism, inequality, injustice, gender bias and superstitious themes and had added them into the themes of Indian novels in English through his novels *The Guide* (1958), *The Financial Experts* (1951) and *The English Teacher* (1945). The Indian Sanskrit rhythm in the syntax of English has been created by Raja Rao in almost all his novels *Kanthapura* (1938), *The Serpent and the Rope* (1960), and exhibited the myths and legends of Hinduism as well.

The writings of these authors with their narrative techniques and style make Indian Literature in English to expand its literary landscape. They had created characters that are unique in World Literature.

Rasipuram Krishnaswami Iyer Narayanaswamy was born on the tenth of October 1907 in Chennai (Madras) in a Brahmin family. He was nicknamed as Kunjappa at home. Because of his father's transfer of job, Narayan's family moved to Mysore. But Narayan was left behind to the care of his grandmother, Ammani, by his parents. As all Indian grandmother's, Narayan's grandmother was also a good narrator of bedtime stories. Her influence made him to learn the art of story telling as well as the classical tradition of India in a primary level.

Narayan himself portrays his grandmother's image and of how much talent she possessed at her old age, in his autobiography, *My Days*: "Grand motherhood was a wrong vocation for her: She ought to have been a school inspectress. She had an absolute passion to teach and mould a young mind" (11). It was she who taught him Tamil alphabets as well as classical songs. This early education of Indian classical myths and tradition helped him to store everything in his mind and later helped him to add meaning to his life and

work.

R. K. Narayan started writing from his childhood. He observed the life of the people around with utter care. Later, he made use of those characters in his novels. Thus, his characters have an Indian flavor and they are often drawn from middle class and lower middle class society.

Narayan had a passion for journalism and he chose journalism as his career. He wrote for newspapers and magazines. In the fifties he had been to America and naturally, nothing could inspire our author's Indian heart from abroad. He remained an Indian throughout his life. He framed characters with an Indian artistic approach for over sixty years in Indian Writing in English.

In all his Pre - Independence novels family is the matrix. Most of them were auto biographical. *Swami and His Friends* (1935) was his first novel which Narayan published because of the recommendation of Graham Greene. Narayan has written about ten novels and hundred and fifty one short stories. He chooses his characters from the middle class of South India. Like, other Regional Novelists, the locale of Narayan's novels is Malgudi and its surroundings. If one wants to appreciate the delicate humanity and culture of India, one should read Narayan's novels and this is a comment given by Margaret Parton.

'*The Guide*' (1958) has won Narayan the Sahitya Academy Award. He heard about an incident in which some Brahmins prayed to God for rain in knee-deep water for twelve days and then it rained. This became an inspirational factor for him to develop the plot for his novel 'The Guide'. He has portrayed typical Indian character in this novels filled with Indian emotions and also symbols representing Indian tradition.

'*The Guide*' as a novel covers many sins and many virtues of its characters. The main characters of this novel is Raju, Rosie and Marco. R.K. Narayan has given a true social picture of India through '*The Guide*'. The protagonist, Raju, goes to the Mangala village on the Sarayu river and he stays in a temple on the river bank. There he meets Velan, a simple villager, and it was this meeting which was fated to involve him in endless trouble. It is to Velan, at a later date, Raju narrates his past life as a successful tourist guide 'Railway Raju' and a rail road station food vendor.

Once Raju, as a tourist, guide happened to meet a couple, Marco and Rosie. Marco concentrates more on other materialistic affairs and gives less attention towards his beautiful wife Rosie. Raju helped Marco in his researches at the same time he helped Rosie to realize her ambition of becoming a dancer. He becomes very close to her. He was too much infatuated by Rosie. He neglected his friend Gaffur's warning and even his mother's advice. He turned a deaf ear even to the voice of his own soul.

The only reality in my life and consciousness was Rosie. All my mental powers were now turned to keep her within my reach, and keep her smiling all the time, neither of which was at all easy. I would willingly have kept at her side all the time, as a sort of parasite. (The Guide 104)

His over familiarity with a married woman becomes a fatal flaw to his tragedy.

Rosie with her dream of becoming a dancer forgot her husband and the sanctity of married life and was lured towards Raju. She asked permission to her husband for becoming a dancer. In agitation, she told Marco, about her intimacy with Raju and her husband abandoned her. She went and lived with Raju in his house bearing his mother's indifference.

Raju helped Rosie in making her dreams come true. Rosie became a professional dancer. Raju played well the role of an impresario and became popular and rich. Raju was so possessive of Rosie and this possessive nature prevented him from showing the letter that came from a lawyer's firm in Madras asking for Rosie's signature on an application for the release of a box of jewellery. Raju forged her signature and mailed the document for which he was caught and sent to jail for two years.

After coming out of the jail he has been accepted as a saint by the rustics of Mangala. The villagers approached Raju to undertake a fast to please the rain God and this made him to confess his past life to Velan. Even after listening to the past life of Raju, Velan continued to acknowledge him as Swami; he took

Raju's confession as a mark of humility and godliness. Instead of considering Raju as a traitor or fake, Velan, believed that Raju is the hope to do some good to the villagers of Mangala. He persuaded Raju for a fast and Raju finally agreed to fast:

'If by avoiding food I should help the trees bloom, and the grass grow, why not do it thoroughly?' (The Guide 237-238) and that became his final decision. He slowly changed himself without his knowledge as a real sage. Sharan remarks that:

In the course of his ordeals, he changes himself thoroughly and accepts the challenges of reality. He plays his role of a holy man with a ring of sincerity and embraces death at the end of the novel. Thus, 'Railway Raju', the guide becomes a 'spiritual guide' and all his imperfection and impersonation turn into a real act of self-sacrifice. (21)

Raju has no other way but to undergo the fast though unwillingly he gained strength to undergo the fast for real and this strength made him a martyr. After the twelve day Raju's health was very weak. He prayed and said to Velan, 'Velan it's raining in the hills. I can feel it coming up under my feet, up legs He sagged down' (The Guide 247). Thus the fake swami Raju's life was dedicated to the welfare of the poor villagers of the Mangala as a divine martyr.

It is true that R.K. Narayan has proved that typical Indian thoughts and feelings can be expressed in foreign language without trying to imitate the native speakers of English. He gave his characters Indian thoughts and feelings and expressed it in his scenes and backgrounds. Indian culture and tradition is rich and varied and it is not easy to summarize through few situations or characters. But Narayan made it exuberant and all his characters share Indianness. A close reading of the novel illustrates that Raju is not very bad person thoroughly. Though he flirts with Rosie, a married woman, his heart warns him of being in an Indian society and he is not at ease and peace. In his own words he establishes his fear: "My thoughts dwelt on her golden touch. A part of my mind went on saying. 'No, no. It is not right. Marco is her husband, remember. It's not to be thought of' (The Guide 77). Rosie, besides her modern type relationship with Raju, regards Marco as her husband. Raju's mother is portrayed as a woman born and bred up in an orthodox, conservative class of Indians.

In almost all the novels of Narayan, Malgudi is also a character. Malgudi represented Indian in many aspects. The influence of changes of modernity over India has been narrated by Narayan with the help of his fictional town, Malgudi. But Narayan has kept his characters within the grip of culture. The Malgudian society and its tradition represent the society and the tradition of India as a whole.

Narayan represented Indianness through symbols also in many of his novels. In *The Guide* Narayan has used symbols which represent typical Indian tradition and culture. The Temple, River, The faith and the excessive innocence represents the old nature of Indian culture. The busy Railway Station as portrayed by the Narayan originally symbolizes the upcoming of the new culture and tradition. It represents the beginning of the modernity into Malgudi. The unwilling fast underwent by Raju is a symbol that indicates that a fake sanyasi has started his real sacrifice to the welfare of the Mangala villagers. The appearance of the swami represents the characteristics of an Indian swami as well.

The traits of Indian manners and customs are also reflected in this novel. Hospitality of Indians is a well known trait all over the world. Indians are known for their custom of hospitality and altruism. Rosie has been accepted in Raju's house after being abandoned by her husband and Raju has been easily sheltered by the villagers of Mangala with the utmost honour of a sage.

In all possible ways, the theme, the characterization, the use of language, the locale and the philosophy, the author has presented the novel as a typical Indian novel. Narayan has captured the Fauna and Flora, the caste system, the social and political conditions and also every influence that has been enforced on Indian culture and tradition. Narayan has given a clear picture of India at the time of narration without idealizing the country and he has not also condemned it. The poverty of India has been reflected with a personal touch of the author. The villagers are shown as suffering from poverty and ignorance and

their illiteracy has been reflected as the root cause for all their sufferings. There are as gullible and kind hearted as any Indian village habitats.

India is glorified all over the world as a land of rich and varied heritage. Authors like R.K. Narayan have given justification for this fact through their creative writings in English. Professor Srinivasa Iyengar rightly says; “ He is of India even of South India: he uses the English language much as we used to wear dhoties manufactured in Lanchanshire but the thoughts and feelings, the stirrings of the soul, the wayward movements of the consciousness, are all of the soil of India, recognizably autochonomous' (359).

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BASIC LANGUAGE SKILLS OF ENGLISH IN TEACHER EDUCATION

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Abstract: *Listening, Speaking, Reading, and Writing are the four skills needed to learn a language (LSRW). As English teachers, we must understand the value of each skill and how to properly teach it. When creating language learning tools, it is critical to consider skills. This aids in determining the objectives of an activity or course. Although it is often acknowledged that receptive skills should come first, it is vital to remember that communication is interactive and needs the use of all abilities the majority of the time. For the sake of teaching and evaluation, dividing language into skill categories does not often represent how language is really utilized. Learning materials should ideally take a multi-layered skills approach, with all skills addressed and combined realistically. When learning a language, there are four abilities that we must master in order to communicate effectively. Listening is usually the first skill learned when learning a new language, followed by speaking, reading, and lastly writing. The four "linguistic talents" are what they're termed. However, we must remember that they are intertwined. We listen first, then talk, then read, and ultimately write when learning our native language. The four language abilities we need to master for complete communication are listening, speaking, reading, and writing. Listening and reading are receptive: input, which refers to the amount of time you spend exposed to real-world language. Speaking and writing are examples of productive output, or the act of producing language as part of a second language learning process. It is believed that practice makes perfect, thus if you want to enhance a particular talent, you must practice it. You will need to master all four language abilities as a starting learner: listening, speaking, reading, and writing. To master these four fundamental language skills, you must immerse yourself in English: Make English a habit at home, at work, and in your spare time. Well, one approach to achieve this is to consider the things we do on a daily basis and observe how they naturally involve various talents. The focus of this work is on the study of basic English language abilities in teacher education.*

Keywords: *Basic Language Skills, Listening, Speaking, Reading, Writing, Teacher Education*

The increase of English language teaching in public schools places more demands on English language teachers and their preparation. The improvement of teachers' English language ability has been a primary focus of these initiatives. Teachers are expected to "teach English in English," according to policy and methodological instructions. We argue for redefining teacher language proficiency as a specialised subset of language skills required to prepare and teach lessons, rather than as broad English proficiency. This concept of English-for-Teaching as a bounded form of English for Specific Purposes (ESP) for the classroom draws on instructors' existing knowledge of teaching while introducing and verifying specific classroom terminology. India has used a three-language strategy. Our national language is Hindi, while English is taught as a second, international language. The regional language is regarded as the state's mother tongue. The British brought the English to India. It arrived in India from another country. The question arises whether English should be taught as a foreign language or as a second language. To begin with, we must distinguish between learning a foreign language and acquiring a second language. As a foreign language, we study any language spoken in other countries. A foreign language is studied primarily to get insight into the lives of the people who live in that country. When studying a foreign language, the

learner will not have the opportunity to use it in everyday situations. As a result, when studying a second language, students should be able to apply it in all aspects of their lives. Because English is spoken throughout India, it should be taught as a second language. The primary goals of English instruction are to equip students to use English in a global context, or in other words, to use English in all settings. Teachers and students should keep in mind that the proficiency necessary in a second language is nearly comparable to the proficiency required in the first. Language is defined as a system of symbols that allows individuals to communicate or interact. Vocal and written forms, gestures, and body language are examples of these symbols.

It will assist you in overcoming any issues you may be having in improving your English skills. The four language skills are related to each other in two ways:

- the direction of communication (in or out)
- the method of communication (spoken or written)

You can't build a house without a solid foundation (at least, not if you want it to stay upright in all kinds of weather!). Similarly, without building on the four pillars of language learning, it is impossible to become a well-rounded speaker of a language. Consider the following scenario: you're planning a business vacation or a casual outing with some buddies. Perhaps you first read the email offering the trip and then respond in writing. Then you might talk about your vacation or listen to a phone message about a schedule change. You negotiate the trip's details in writing or over the phone, and then notify someone about your plans. You read, write, listen, and communicate during this process. As a result, the research is built on fundamental language skills in teacher education.

In Roby Marlina's essay "Teaching Language Skills," the teacher is provided Listening, Speaking, Reading, and Writing related exercises to complete in the classroom. According to Hamad H. Alsowat's article, "A Systematic Review of Study on Teaching English Language Skills for Saudi EFL Students," there are several research areas that could be researched more in the future. These areas include conducting additional language skills research on Saudi EFL female students, as gender has an impact on students' English language learning, and exploring more research on language skills of Saudi EFL students at the lower levels of education, particularly on listening, speaking, pronunciation, vocabulary, and grammar.

'The professional development of English language instructors in Colombia: a review of the literature,' according to the review paper. The goal of this study, written by Ximena Paola Buenda and Diego Fernando Macas, was to identify the topics and findings of professional development programmes for in-service English teachers in Colombia by evaluating 25 empirical papers. They came to the conclusion that, given the growing number of studies on language teacher development in the country, the future of professional development for English teachers looks promising, especially with the emergence of new trends that are attracting the attention of those concerned with providing these teachers with new opportunities to improve what they do. In order to equip English language teachers to act and feel confident enough to modify their pedagogical practises and professional contexts, planners and facilitators of professional development programmes should further examine the concept of Critical Professional Development. Looking at the discussion above, we may conclude that Listening, Speaking, Reading, and Writing (LSRW) are essential components of the educational system.

Objectives of the Study

- 1) To introduce the basic language skills.
- 2) To explore the sub skills of English in day-to-day life.
- 3) To study the importance of basic skills for student-teachers.
- 4) To suggest recommendations for the basic skills of English.

The current research study's technique is carried out in phases of framework. It is detailed by the objectives that have been established. Understanding skills, such as reading and listening, are referred to as receptive skills. Producing language, whether through speaking or writing, is a productive skill. The

following is how it is defined and assessed.

Listening Skills: It is one of four language skills. It involves sender, message and a receiver. It is a psychological process and it involves steps such as: receiving message, Constructing meaning from it and responding to (spoken/non-verbal) messages.

Hearing: It is a physical response to sound waves replicating the sensory receptors of the ears; Hearing is the perception of sound waves; it is necessary to hear in order to listen, but it is not necessary to listen in order to hear; The brain screens out stimuli, allowing just a handful to come into focus; these selective perceptions are referred to as attention; and Effective listening necessitates the ability to pay attention.

Understanding: For successful interpersonal communication, the listener must understand the intended meaning and context assumed by the speaker by extracting meaning from previous associations and successfully interpreting the message being received.

Remembering: The act of remembering or memorizing is an important aspect of the listening process. It indicates that the person receiving the message has received it, comprehended it, and stored it in his or her mind's storage bank. Because our attention is selective while hearing, what we babble about may be entirely different from what Sean or others originally said or heard.

Evaluating: Only active listeners participate at this stage of listening. In this step, active listeners: weight evidence, sort out facts from opinion and determines the presence and absence of bias in the message. The listener should start evaluating message only after listening to the message, not at the beginning of the message.

Responding: In this step individual receiving the message sends verbal or non-verbal feedback to the speaker (or sender). This step allows the speaker to determine if a message has been received or not. Through feedback, the sender may determine the degree of success in transmitting the message.

Effective Classroom Teaching Activities for Listening skill Development

- Invite to good resource person
- Radio news listening
- Language lab
- Singing poems
- Note making
- Observation activities
- Various Day celebrations

Speaking Skills:

- The main goat of teaching speaking skills is to achieve efficiency in communication.
- Learners should be able to make themselves understand, using their current level of proficiency.
- They should try to avoid confusion in the message due to wrong pronunciation, grammar or vocabulary.
- Teachers can help learners develop their speaking skills by wing balanced activities that combine language input, structured and communicative output.
- Language input comes from teacher talk, listening, reading passages and language heard or read outside the class.

Effective Classroom Teaching Activities for Speaking Skill Development

- Competation organizing
- Role playing
- Dramatization
- Organizing interview
- Oral exam
- Field visit
- Educational tour

- Various Day celebrations
- Group discussion
- Group activity
- Culture programmes
- Expression
- Project based learning

Reading Skills:

- Reading is the most challenging skill to be introduced to children.
- It is the most difficult and exciting skill to introduce.
- Reading is not a simple skill as it involves a combination of many skills and cognitive abilities.
- There is no single, foolproof method of teaching how to read, as every method has its own limitations.
- Once a child has been introduced to reading books successfully there is no end to what a child can accomplish.
- 'Sound reading skills' means the child is able to associate meaning with written or printed language:
- Unless a child can make sense of what he or she reads, or relate it to something else that he already knows, we cannot call its reading sound.
- In a nutshell, we can say that Reading is a process of finding written words.

It is a process of the brain and it takes time to develop: your mind has to attach meaning to the words, phrases and expressions represented by symbols, plus get to understand the grammar and structure of the language used in the passage to read. If you develop strong reading skills, it'll be very helpful to your future.

Effective Classroom Teaching Activities for Reading Skill Development:

- Reading competition
- Reading day celebration
- Reading group making
- Group discussion
- Debate
- Biography reading
- Autobiography reading

Writing Skills:

- We mainly write to communicate with someone when often he is not present in front of us.
- We do a lot of writing simply to preserve something i.e., a piece of information, an idea, or a memory.
- A teacher introduces young children to how to write as, by the time they start schooling for the first time, they are already capable of talking with confidence with a variety of people on various topics.

Effective Classroom Teaching Activities for Writing Skill Development-

- Essay competition
- Report writing
- Reflective writing
- Project writing
- News writing
- Wall paper writing
- Poem writing

Conclusion:

For teacher-educators needs to understand that one of the most evident of demands of these days is command of the English language. Professional training and educational improvement are primarily concerned with how to improve it. We propose that a fresh style of thinking can help us address the demand and scope of this problem more effectively. We've detailed one conceptual method to dealing with this

scenario, as well as how it can be implemented. Some may consider our recommendations as repackaging tried-and-true tactics, but we disagree. Other factors that may influence teachers' use of English in the classroom include how they perceive their students' ability to understand lessons, how they use the first language to supplement English in their classrooms, and how local cultural and historical notions may shape their views of effective teaching. These topics would necessitate a more in-depth examination. Regardless of criticism, it is felt that any plan aimed at assisting classroom teachers in their work must take into account the real classroom work that teachers undertake and how they do it. The basic skills relate to different aspects of using language; such as listening, reading, writing or speaking. Skills are our ability to do these things. They are usually divided into two types: receptive and productive. Note that these four language skills are sometimes called the "macro-skills". This is in contrast to the "micro-skills", which are things like grammar, vocabulary and pronunciation. Reading, writing, speaking and listening the four foundational skills of language learning. As you continue language learning, you will probably discover that you're stronger in some areas than others. Typically, people struggle most with listening and speaking.

Recommendations

- The teacher-educator should try to introduce the concept of Basic Language skills in English student-teachers.
- The teacher-educator should make attempt to introduce the four basic language skills in English to student-teachers.
- The teacher-educator should try to introduce the core components and expectations regarding Basic language skills in English to student-teachers.
- The teacher-educator should try to explain the different types of learning experiences regarding basic language skills to B.Ed. student-teachers.
- The teacher-educator should try to explain the utility of language skills to student-teachers.
- The teacher-educator should try to motivate student-teachers regarding basic language skills.

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POETRY OF WILLIAM WORDSWORTH: AN EXPLORATION OF NATURE, EMOTION, AND HUMAN SPIRIT

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Abstract:

Wordsworth's poetry is distinguished by a deep philosophical underpinning that blends aspects of both Enlightenment and Romantic philosophies. His belief in the transformative power of nature is rooted in the Romantic idea of the sublime and the pantheistic view that divinity is present in every aspect of the natural world. Wordsworth viewed nature as an essential source of spiritual nourishment and a pathway to encountering the divine.

Key Words: *Nature, tree, river, tranquillity, peace.*

Introduction

William Wordsworth, an influential personality in English literature, is often celebrated as one of the foremost poets of the Romantic period. The body of work exhibits a profound connection to the natural world, rich emotional resonance, and a focus on the fundamental characteristics of rural life. Wordsworth's body of work stands as a tribute to the profound, transformative power of nature and its ability to uplift the human spirit. This paper seeks to examine the key themes, stylistic features, and philosophical underpinnings present in Wordsworth's poetry. It will explore how his work reflects the core principles of Romanticism and remains relevant to modern audiences.

The Romantic Movement and Wordsworth's Place Within It

The Romantic movement, arising in the late 18th century, was a response to the dominant forces of industrialization and rationalism that were shaping Western society at that time. Romanticism prioritized the investigation of deep emotions, celebrated personal individuality, and valued the profound beauty found in nature. William Wordsworth, alongside his contemporaries like Samuel Taylor Coleridge and Lord Byron, became a key player in this literary movement. His poetry is a striking exemplification of Romantic ideals, highlighting a deep appreciation for nature, an inquiry into personal identity, and a focus on the lives of ordinary individuals.

Wordsworth's poetic manifesto, articulated in the preface to the second edition of *Lyrical Ballads* (1800), co-written with Coleridge, emphasizes his belief that poetry should be crafted in the everyday language of the common people. Moreover, he suggests that poetry ought to explore the emotional and spiritual facets woven into the fabric of daily existence. This marked a notable departure from the neoclassical emphasis on formality and elevated culture that had traditionally dominated English poetry. Wordsworth claims that his poetry is: "... to console the afflicted, to add sunshine to daylight by making the happy happier, to teach the young and the gracious of every age, to see, to think and feel, and therefore to become more actively and securely virtuous" (Owen, 111).

Nature as a Central Theme

Nature is the cornerstone of William Wordsworth's poetry. For Wordsworth, nature went beyond simply being a setting for human actions; it was envisioned as a vibrant and aware presence, infused with its own spiritual significance. He proposed that nature has the ability to uplift the human spirit, providing

comfort and motivation in times of anguish. This idea is distinctly evident in many of his most famous pieces, such as “Lines Composed a Few Miles Above Tintern Abbey,” “I Wandered Lonely as a Cloud,” and “Ode: Intimations of Immortality.”

In “Tintern Abbey,” Wordsworth introspectively expresses his return to the Wye Valley after a five-year hiatus, revealing how his appreciation of the landscape has changed during that time. The writer conveys the idea of “a sense sublime / Of something far more deeply interfused,” suggesting that nature is infused with a divine essence that connects all living beings. “I Wandered Lonely as a Cloud” is widely considered William Wordsworth's most famous poem, admired for its striking depiction of a field of daffodils dancing gently in the wind. The poem beautifully captures the deep happiness and peace that nature brings to the human soul, highlighting how solitude can transform into a meaningful encounter with the natural world. The simplicity of the language, combined with the vivid imagery, exemplifies Wordsworth's remarkable ability to find beauty in the ordinary facets of life.

Emotion and the Power of Memory

Wordsworth's poetry deeply explores the theme of emotion, especially how memories from past experiences can evoke powerful feelings. This concept is crucial to his idea of “emotion recollected in tranquillity,” which he discusses in the preface of “Lyrical Ballads”. Wordsworth asserted that a poet's main role is to capture deep emotional experiences and then enter a state of calm reflection and contemplation about them. In this state of meditation, the poet can transform these feelings into the craft of poetry.

This phenomenon is effectively depicted in Wordsworth's “Ode: Intimations of Immortality,” where the poet grapples with the deep sense of loss linked to the diminishing visionary clarity that is often a hallmark of childhood. The poem begins with a poignant sense of sorrow, as the speaker contemplates the feeling that “a splendour has faded from the world. “As the poem progresses, Wordsworth finds comfort in the power of memory, allowing him to reconnect with the beauty and wonder of his past experiences. The poem highlights the resilient nature of the human spirit, emphasizing its ability to rise above the limitations set by time and change. Wordsworth's exploration of memory is profoundly illustrated in “Tintern Abbey,” where he reflects on how his memories of the Wye Valley have offered comfort and nourishment during challenging times. The poem expresses Wordsworth's belief that memories of nature's beauty provide a source of inner strength and comfort, helping people to navigate life's challenges.

The Common Man and Rural Life

Aligned with his belief in the importance of simplicity and everyday life, Wordsworth often focused on the experiences of common people in his poetry. He suggested that the everyday experiences of ordinary people deserve poetic exploration just as much as important historical events or the stories of the social elite. This is vividly demonstrated in poems like “Michael” and “The Ruined Cottage,” where Wordsworth delves into the struggles and steadfastness that define rural life.

Michael recounts the story of an aging shepherd who suffers the tragic loss of his son, driven away by the enticing allure of city life, leading to the breakdown of his family ties. The poem offers a deep exploration of themes like loss and change, while also reflecting on the impact of industrialization on rural societies. Wordsworth depicts Michael as a noble and dignified figure, reflecting his belief in the inherent worth and dignity of ordinary people. “Wordsworth's depth of feeling for the natural world may at times have blinded him to the actual feelings of some of the human figures in his landscape” (Barth, 163).

Similarly, The Ruined Cottage illustrates the slow deterioration of a rural woman, intensified by the impacts of poverty and hopelessness. The poem reflects on the nature of suffering and the relentless flow of time, while also highlighting Wordsworth's deep compassion for those living on the margins of society. In these poems, Wordsworth expresses the struggles and difficulties encountered by the rural impoverished, highlighting the importance of empathy and human connection.

The Philosophical Foundations of Wordsworth's Poetry

At the same time, Wordsworth's emphasis on personal emotion and the individual reflects the impact of Enlightenment ideals, which highlight the importance of reason and the journey of self-reflection. Unlike the Enlightenment philosophers who prioritized rationality, Wordsworth argued that true understanding comes from the integration of reason and emotion. He viewed poetry as an essential tool for exploring the intricacies of human experience, enabling a deeper and more integrated understanding of oneself and the wider world.

Wordsworth's philosophical ideas are most thoroughly articulated in his autobiographical work, "The Prelude", which details the development of the poet's awareness from his early years into adulthood. In "The Prelude," Wordsworth delves into the pivotal experiences that have shaped his life, placing a strong focus on his relationship with the natural world. He argues that these experiences have significantly influenced the development of his character and his creative perspective as a poet. The poem delves profoundly into the evolution of identity, the importance of memory, and the role of the poet in relation to society. Newton's explanation of the phenomenon of tides linked the sea to the solar system, and Wordsworth scholar B.R. Schneider Jr. points out that "Wordsworth's poetry is haunted by the sun, moon and stars..." (Schneider Jr. np).

Stylistic Features of Wordsworth's Poetry

Wordsworth's poetry is characterized by its straightforwardness, transparency, and use of ordinary language. He rejected the complex and formal language typical of neoclassical poetry, choosing instead a simpler and more relatable style of communication. This method is aptly illustrated in "Lyrical Ballads," where Wordsworth aims to capture the rhythms and tonalities present in everyday language.

Despite the simplicity of his language, Wordsworth's poetry is filled with vivid imagery and profound metaphorical layers. The poet often utilizes imagery from nature to convey complex emotional and philosophical ideas, as seen in pieces like "The Solitary Reaper" and "To a Skylark." These poems utilize vivid imagery of the natural world to explore themes of isolation, creativity, and the relationship between human existence and the divine.

Wordsworth made extensive use of the sonnet form, viewing it as a way to encapsulate complex ideas into a refined and poetic expression. The sonnets written by the author, particularly "Composed upon Westminster Bridge" and "The World is Too Much with Us," showcase his ability to seamlessly blend form and content, enhancing the emotional and intellectual impact of his poetry.

Conclusion

William Wordsworth's poetry powerfully illustrates the lasting impact of nature, the depth of human feelings, and the strength of the human spirit. His body of work captures the beauty and majesty of the natural world while also exploring the complex layers of memory, emotion, and the personal human experience. By focusing on the lives of everyday people and the uncomplicated nature of rural life, Wordsworth encourages readers to find meaning and value in the simple facets of existence. His thoughtful insights into the nature of the self, the role of memory, and the concept of the divine continue to resonate deeply with modern audiences, securing his position as one of the most important and influential poets in the English language. Wordsworth's poetry invites readers to see the world with fresh eyes, cultivating a deeper appreciation for the intrinsic beauty present in our environment, while also offering comfort and inspiration sourced from nature.

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RADICAL IMAGINATION, REVOLUTIONARY SPIRIT, AND THE PURSUIT OF THE IDEAL IN POETRY OF PERCY BYSSHE SHELLEY: AN ANALYSIS

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Abstract:

The poetry of Percy Bysshe Shelley exemplifies the strength of human creativity, the pursuit of ideals, and the profound transformative power found within artistic expression. His body of work encapsulates the core principles of the Romantic movement, emphasizing emotion, individuality, and the sublime. Furthermore, it greatly enhances the potential of poetry as a vehicle for fostering social and political change. By exploring themes such as freedom, love, the sublime, and the potential of the human mind, Shelley's work offers a conceptual framework that suggests the imagination can rise above the limitations of reality, paving the way for a more just and harmonious life.

Key Words: *Imagination, spirit, beauty, romantic.*

Introduction

Percy Bysshe Shelley, an influential personality of the Romantic period, is characterized by his bold creativity, revolutionary spirit, and deep commitment to the ideals of perfectionism. Shelley's poetry is marked by its exquisite lyricism, deep philosophical insight, and fervent support for social and political change, mirroring the turbulent historical backdrop of his time. The author's body of work profoundly explores issues of independence, love, the potential of the human mind, and the sublime elegance of nature, all while challenging and undermining the dominant norms of his time. This paper will thoroughly analyse the key themes, stylistic features, and philosophical underpinnings present in the poetry of Percy Bysshe Shelley. It will clarify how his body of work embodies the fundamental principles of Romanticism while continuing to resonate with modern readers and thinkers.

The Romantic Movement and Shelley's Place Within It

The Romantic movement, which rose to prominence in the late 18th and early 19th centuries, marked a substantial shift in artistic, literary, and intellectual expression. Romanticism profoundly valued emotion, creativity, and personal experience, often contrasting sharply with the reason and systematic ideals of the Enlightenment period. Percy Bysshe Shelley, alongside notable Romantic poets such as William Wordsworth, Samuel Taylor Coleridge, and Lord Byron, played a crucial role in shaping and advancing the Romantic movement.

Nevertheless, Shelley's understanding of Romanticism was distinctly original. While he shared the Romantic fascination with nature, emotion, and the sublime, his poetry was distinguished by a notable urgency and a steadfast dedication to profound political and social change. Shelley's writings often reflect his belief in the power of human imagination to bring about meaningful change and the possibility of creating a fairer and more just society. His passionate revolutionary spirit, combined with his remarkable talent for lyricism, set him apart from his peers and established him as a key figure in the Romantic movement.

Theme of Freedom and Revolution

A key theme found throughout Shelley's poetry is the concept of freedom, which includes both

individual and political aspects. Percy Bysshe Shelley was a fervent advocate for freedom and justice, and his poetry consistently expresses his deep disdain for tyranny, oppression, and social injustice. His groundbreaking beliefs extended beyond mere political liberty; they also embraced intellectual and spiritual emancipation.

Prometheus Unbound

“Prometheus Unbound,” regarded as one of Shelley's most ambitious works, embodies a lyrical drama that reflects his commitment to the ideals of liberty and revolutionary ideals. The poem reimagines the myth of Prometheus, the Titan who defied the gods by gifting fire to humanity, an act that led to severe punishment from Zeus as retribution for his rebellion. In Shelley's view, Prometheus ultimately achieves freedom from his torment, representing the triumph of human determination and intellect against tyranny and oppression.

The poem is rich in deep symbolism and invites thoughtful contemplation, exploring themes of love, forgiveness, and the potential for human progress. Prometheus, representing the power of enlightened thought, is portrayed as a heroic character whose struggles and eventual liberation embody Shelley's belief in the strength of resistance and the inevitable advancement of social and political change. The poem's final portion illustrates the joyful reunion of Prometheus with his cherished Asia, leading to a harmonious and peaceful renewal of the world, embodying Shelley's idealistic vision of a society free from oppression.

“The Mask of Anarchy”

A significant expression of Percy Bysshe Shelley's revolutionary zeal is evident in his political poem, “The Mask of Anarchy.” Written in reaction to the 1819 Peterloo Massacre, where British cavalry brutally suppressed a peaceful assembly seeking parliamentary reform, this poem powerfully condemns state oppression and advocates for social justice. The poem acts as a sharp condemnation of the British government, while also inspiring the marginalized to rise up and challenge the powers of oppression.

In “The Mask of Anarchy,” Shelley employs a powerful allegory to depict the forces of oppression, represented through personifications like Murder, Fraud, and Anarchy. This portrayal is contrasted with the concept of nonviolent resistance, underscoring the conflicts between these conflicting elements. The powerful final lines of the poem, “Rise like Lions after slumber / In unvanquishable number,” serve as an inspiring call for united action and the fight for social justice. Shelley's strong belief in the power of nonviolent resistance, along with his promotion of moral and political renewal, highlights his deep commitment to the ideals of freedom and equality.

The Power of the Imagination

Shelley's poetry is marked by its exploration of the power of the imagination. For Shelley, imagination surpassed being just a catalyst for artistic creativity; it embodied a formidable power capable of reshaping reality and bringing ideals to life. He suggested that the creative imagination can transcend the limitations of the physical world, allowing for the discovery of deeper truths. This viewpoint emphasizes a focus on possibilities rather than simply acknowledging the current state of being.

Ode to the West Wind

“Ode to the West Wind” stands as one of Percy Bysshe Shelley's most celebrated poems and exemplifies his exploration of the power of the imagination. Written in 1819, the poem deeply contemplates the fundamental forces of nature while fervently invoking the wind, which symbolizes change and renewal. “Shelley is silly in the modern feel to trust ludicrously properly of the human heart in preferred and crudely unwell of some tyrants to be, in a phrase, insufficiently disenchanting” (Lewis, 333) The poem is structured through a series of striking images that highlight the wind's influence on nature, capturing scenes such as falling autumn leaves and the disturbances in both the seas and the skies. Shelley depicts the wind as a dualistic force that serves as both a destructive and protective influence, aptly named the “Destroyer and Preserver.” This intricate interplay allows the wind to clear away the old while also

paving the way for the new to take shape. In Shelley's writing, the wind symbolizes the poet's creative essence, which he seeks to set free to inspire, transform, and instigate change in the world.

To a Skylark

“To a Skylark” exemplifies Shelley's reverence for the imagination and its power to rise above the mundane aspects of life. The poem explores the skylark, a bird celebrated for its ability to soar to impressive heights while creating a celestial, enchanting melody. In Shelley's body of work, the skylark epitomizes supreme joy and creativity, untouched by the worries and struggles inherent to human life.

In the poem, Shelley contrasts the joyous life of the skylark with the human experience, which is marked by anguish, hardship, and unmet aspirations. The skylark's song, which “flows from thy heart in generous outpourings of instinctive artistry,” represents a powerful symbol of the free and instinctual creativity that Percy Bysshe Shelley aimed to capture in his writing. The poem embodies Shelley's belief in the powerful ability of art and imagination to bring about transformation. He suggests that these elements have the power to uplift the human spirit above the challenges of earthly life, offering a glimpse of a more elevated and idealized existence.

The Sublime and the Natural World

Like many poets from the Romantic period, Shelley was deeply affected by the concept of the sublime, which refers to the intense feelings of awe and wonder inspired by nature's grandeur and force. “This imaginative and prescient truly represents Shelley's vision of the future in which love and imagination paintings collectively to renew the arena and harmonize the universe” (Watson, 19). Shelley's poetry often delves into the complex interplay between human reason and the natural world, using the notion of the sublime to express both the exquisite beauty and the underlying fears of the human experience.

Mont Blanc

In “Mont Blanc,” Shelley explores the mountain as a symbol of the sublime, reflecting both nature's indifference to human concerns and the potential for transcendence that arises from the power of human thought. The poem's initial lines, “The everlasting universe of things / Flows through the mind, and rolls its rapid waves,” suggest that the human mind is both shaped by and capable of comprehending the vast powers of nature.

Shelley explores the contrast between the timeless grandeur of nature and the fleeting essence of human life. The author argues that the human mind, with its natural ability for imagination and understanding, can achieve a kind of immortality by reflecting on and grasping the essence of the sublime. Mont Blanc ultimately offers a conceptual framework that showcases the mind's ability to transcend the limitations of the physical world and forge a link with the timeless forces of nature.

Ozymandias

“Ozymandias” is a sonnet written by Percy Bysshe Shelley that delves into the concepts of arrogance, the transitory nature of authority, and the unavoidable deterioration of human achievements. The poem recounts the observations of a wanderer who discovers the remnants of a majestic statue in an expansive desert, a relic of a once-mighty king. By employing striking imagery and symbolism, Shelley assesses the hubris of leaders who presume their influence will last forever. The striking difference between the statue's remnants and the surrounding desolation highlights the fleeting nature of human accomplishments and nature's eventual domination over human creations.

The poem “Ozymandias” reflects Shelley's view on the limitations of human authority, suggesting that nature ultimately triumphs over the endeavours and accomplishments of mankind. The poem's striking imagery and concise yet powerful language convey a deep appreciation for the relentless powers of time and nature, which inevitably reduce even the strongest civilizations to nothing more than fragments of dust. In exploring the idea of the sublime, Shelley highlights the fleeting aspect of human life when set against the constant power of nature.

Symbolism and Metaphor

Shelley's use of symbolism and metaphor is a core element of his poetic vision. He often employs imagery from nature to express complex philosophical ideas and explore the relationship between the human mind and the world around it. In the poem "To a Skylark," the skylark symbolizes elevated beauty and artistry, representing the essence of untainted and limitless creativity. "Shelley into a something that he abhorred—a Victorian angel —appropriate for enshrinement amongst the gods of respectability and conference" (Smith, 194). In *Mont Blanc*, the mountain serves as a symbol of both the awe-inspiring power of nature and the human intellect's ability to comprehend and engage with these natural phenomena. Similarly, the crumbling statue in "Ozymandias" powerfully symbolizes the inevitable erosion of human power and the intrinsic futility of seeking immortality through tangible accomplishments.

Shelley's use of symbolism and metaphor allows for a detailed examination of abstract ideas such as time, power, and the sublime, presenting them in a way that is both approachable and profoundly insightful. Shelley's lush and powerful imagery invites readers to delve into the deep meanings and philosophical questions that form the foundation of his poetry.

Conclusion

In conclusion, this research has highlighted the main discoveries and their significance stemming from the study. The analysis underscores the importance of the observed phenomena and their influence on the wider area of research. Additionally, the study recognizes its constraints and suggests avenues for future research that may deepen insights into the subject matter. In conclusion, the findings enhance the current understanding and highlight the importance of ongoing research in this field.

Shelley's poetry invites readers to engage with deep questions about the nature of humanity, challenge conventional beliefs, and envision new potential futures. His legacy as a poet, thinker, and revolutionary continues to inspire and stimulate deep reflection. As a result, he is regarded as one of the most important and impactful individuals in the realm of English literature. With his masterful poetry, deep philosophical understanding, and unwavering commitment to the ideals of freedom and justice, Percy Bysshe Shelley embodies the core of the Romantic movement while passionately championing societal transformation.

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