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**EDITOR'S NOTE**

Dear Readers & Contributors,

Welcome to this mammoth issue taking us all through the land of English on a pre-packaged tour!

We have published in this issue a range of articles. Some give us a kind of an overview of Booker's Prize winners, sternly reminding us of the reading lists that we all should compile. Some touch upon the classics, opening up new perspectives and some others test new waters allowing us a sneak peek into the new world. It is extremely heartening for a movie buff like me to see more scholars foraying into the field of film. This emerging field holds a lot of promise!

The Creative writing section is a pleasure to read and sets the note for the remainder of the issue. We also have many students contributing to the journal which is a welcome and surprising change that we have observed.

A gentle reminder of the upcoming J M Coetzee special issue!

Happy Reading and Sharing!

Dr. Mrudula Lakkaraju
Founding & Chief Editor



CONTENTS

Editorial Board	02
Editor's Note	03
Contents	04

ENGLISH CREATIVE/CASUAL SECTION

Virgin	
Ansulika Paul	06
The 'Indian bulbul'	
Kumkum Ray.....	07
Panther of Patwadaangar	
Lavanya Lata.....	08
Folk Song: Bangle Seller	
Padma S V.....	11
April Time	
Rimmi Chakravarty.....	13

ENGLISH LITERATURE

The Figure of the Father in D.H. Lawrence's <i>The Rainbow</i> and Anita Desai's <i>Cry, the Peacock</i>: an Analysis	
Anita Konwar.....	15
A Study of Subaltern Culture of the Crow-Eaters in Anil Gharai's Bangla Novel <i>Neel Dukher Chhabi</i>	
Bhagyadhar Mandal.....	21
The Journey of Josephine to Joss Moody in Jackie Kay's <i>Trumpet</i>: A Transgender Study	
Bhavna Sharma.....	24
A Case for English in the Bhasha Departments and Vice Versa	
Deepthi S.....	29
Woman as Ultimate Victim in Ritwik Ghatak's <i>Meghe Dhaka Tara</i>	
Dharmanayaka G V.....	34
Awareness on Environment: An Ecocritical Study of <i>The Hungry Tide</i> by Amitav Ghosh	
T Geetha & K Maheshwari.....	39
Embracing Development and Conserving Environment: Ecocritical Study Ofzakes Mda's <i>Heart of Redness</i>	
Huma Yaqub.....	44
Adaptation as an Adaptation - A Study of the Movie <i>Adaptation</i>	
J Jaya Parveen.....	52
Mahasweta Devi the Spokesperson of the Gender-Subaltern: a Feminist Reading of Her Short Story <i>Draupadi</i>	
Jitamoni Phukan.....	62
A Comparative Perspective of Feminism: Dalit and Non-Dalit Women Writers	
Dasari Kejiya & Sampathbabu Tokala.....	67
Home is Where the Heart is : An Analysis of the Crisis with reference to Jhumpa Lahiri's Characters in <i>Interpreter of Maladies</i> and <i>The Namesake</i>	
V Lakshmi Kanta & V B Chitra.....	77
Social Consciousness of Indian Women in Manju Kapur's <i>Difficult Daughters</i>	
C Lakshmi Narayana , G Hampamma & V B Chitra	81
Traditional Naming Customs and Forms of Greeting in Lambada Community with Emphasis on the Changing Trends	
D Makla.....	89
The Buoyant Women in Sidhwa's novel <i>Ice-Candy-Man</i>	
M Manjula & V B Chitra.....	94
The Magical Working Of The True Instincts Correspond To The Universal Impulses, Spun The Web Of Evergreen Poets Who Framed Myriad Vignettes Of Undying Chords...	
Merrin Antony & S Sreejana.....	99
'Truth' Between the Two Extremes: 'The Sophists' and Socrates	
Naifa Al-Mutairi.....	103
Feminist Thoughts in <i>The Mill On The Floss</i>	
Neeraja Bunga.....	110
Does Helena's Woman Power Surpass the Male Chauvinist Jimmy Porter in Osborne's <i>Look Back in Anger</i>?	
Nishat Sultana.....	113
Engaging Postcolonial Structures of Oppression and Hegemony: Arundhati Roy's Critique of Neo-imperialism	
Pradeep Kumar K.....	122
Hero in the Post War American Fiction	
Rajeev Nair N V.....	126



Complexities of Life Experiences: A Study on Nilima Meher's <i>Songs of Life</i> Rajendra Rana.....	133
Racial Segregation in select works of Alice Walker M Ravichand.....	138
Representation of Homosexual Relations in Ismat Chughtai's <i>The Quilt</i> Shambhavi Tiwari.....	144
The Prose Style of Salman Rushdie Sanjit Mandal.....	148
A Glimpse of the Booker Prize Books M Sheeba.....	153
Death of A Salesman: From Dreamy Illusion to Confused Reality Sobhana Unni V & M Muralidharan.....	174
Crime and Punishment in John Galsworthy's 'Justice' Srinivas Bandameedi.....	179
Sense of Illusion and Dilapidation in John Osborne's <i>The Entertainer</i> Syed Hussain Mian.....	183
Nayantara Sahgal's <i>From Fear Set Free</i> –A Memoir of Freedom from the Monotony of Life B Tirupathi.....	194
Gender representation in Mahasweta Devi's Story <i>Choli ke Peeche</i> and Sadat Hasan Manto's story <i>License</i> Utpal Deka.....	201
Arundhati Roy and Aravind Adiga: The Real Rehabilitators Vishnu Kumar Sharma.....	205

ENGLISH LANGUAGE TEACHING

A Study on the Efficiency of Remedial Teaching in Rural Arts and Science College, Uthangarai, Tamilnadu S K Shama and Christy Peter.....	213
Challenges of Teaching English in Rural Schools in India G Elanchezian & A Jaya Anparasi	217
The Role of the Diverse Strategies for Diverse Learners A P Mahadevappa	220

ENGLISH & COMMUNICATION SKILLS

Active Listening Skills D Indira Priyadarshini & K Sree Vani.....	224
Significance of Self-reliance with Emerson's Substantiation V Kavitha.....	229
Author Profiles.....	233

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Virgin

Ansulika Paul

The feathers of life
The color of birth
The beginning of an end
The beauty of the Earth
The darkest days
The brightest mornings

The joy of death
The pain of might
The paradox of being alive
The desperateness of being deprived
The virginity of the soil
The creativity of nature

The anxiety of the insane
The chaos in the veins
The bravest love
The deepest cry
The faith of tomorrow
The femininity of the dust





The 'Indian Bulbul'

Kumkum Ray

Hey, you Bulbul; Short-necked, long -tailed, slender bird,
Before the sun peeps through my bed room window,
You sing a nasal- song in 'raag-bhairvi'

Perched on the guava tree,
Then bouncing to the 'angeer' shrubs,
So much like your kin, the woodpecker,

Have you come for your nourishment?
Or
To, nourish me?

Hey, you Bulbul; soft-plumed, colorful with yellow, red and orange vent
You name derived from Persian word: meaning nightingale,
Some call you, 'crop - pest', but not me.

Sheer joy, are you, so striking-stripped,
In yellow and black, complementing the flora you are in.
So vocal, with calls, to your fledging- offspring's?

A harbinger, are you to me...
Like 'raag-hindol', turning each day,
Into a day of spring, for me.





Panther of Patwadaangar

Lavanya Lata



Rimmi was doing her homework in hall in the light of lamp, as electricity was yet to reach in this hilly region. Voice of chill air through pine trees was making the atmosphere fearsome. "Rimmi, finish it soon dear" her mother from bedroom, "you are already late to bed." Rimmi rubbed her eyes and replied, "Just two more questions Maa." Mother remembered that the gate of hall is unlatched and she turned to hall but suddenly she heard sound of falling of something. She rushed to hall and Rimmi was not there. She again heard dragging of something outside. She rushed outside but found nothing. Her voice choked as she guessed accurately that the panther, which was a man-eater, has attacked on Rimmi. Somehow, she called her neighbours for help. Some other villagers also came but no one find anything except the pugmarks. In the next morning, they find Rimmi's half-eaten body in the fields, perhaps she was too heavy for panther to carry to jungle.

Villagers went to the Forest officer and asked for some solution. "How long will it go Babu ji, this is the third attack by the panther and this time it attacked on a girl and she lost her life" said Karamchand, a villager. "Karamchand ji we are trying our best but the jungle is so dense and we are unable to track that man-eater. We have called a team of special rangers. Very soon, they will join us," replied the forest officer.

The villagers came back and decided to appoint groups of villagers who will keep watch during night. That idea was implemented on the day itself. However, four-five days went by and there was no attack by panther, perhaps, the villagers thought, he has changed its hunting fields. However, these incidents made the village, Patwadaangar, known to the ink of newspapers, as they declared through their headlines 'man eater panther in Patwadaangar, killed two people.'

After some days, another two cows were found dead in the fields adjoining the jungle. The villagers reported to Forest Officer. When they were at Forest officer's office, the panther again attacked on a woman in the fields and dragged her into the jungle. Meanwhile the team of special rangers came and set up a trap to capture the panther. Eleven days went by but with no success. Finally, they patrolled the jungle but could not find anything, not even the pugmarks. Instead, they found the remains of that woman about three and half kilometers away from village. Therefore, they concluded that perhaps panther has changed its hunting field. The team of rangers went back.

Patwadaangar is also famous for its lush greenery and Straight Mountain peaks, and there are many opportunities for adventure camps. Therefore, NCC group headquarters, Nainital organized a National Tracking Camp, and Patwadaangar was made one of the base camps during this Track Camp. First group of cadets arrived at the base camp lead by under Officer Dheeraj Kumar. As the orders passed during that night, five cadets will be on guard for safety of the food and other stuff from wild animals.

The first night at the base camp was very bright under the full moon. The light of cities in far valley was looking as if stars has been scattered in the mountains. The river,



Koshi, was also flowing very calmly, making a rhythmic sweet sound but even in this fascinating scene, Cadets were very alert with their spears. Next day they were taken to the river to have a bath as they were forbidden to take bath in upper base camps where it was very cold. Across the bank, one cadet saw a dead animal body and reported to UO Dheeraj and he passed the information to the senior officials. Surely, there was something unusual. That night orders were passed that in the riverside there will five more cadets as guards and UO will inspect the guards during night. That night was a bit cloudy and the drizzling since evening made mercury to dip. Moon was playing hide and seek in clouds. The Koshi was a bit louder tonight, perhaps there was rain in upper side.

The Guards were on their duty with alert eyes. One cadet went to drink water in mess area and bring water for others as well. UO Dheeraj came out of tent for inspection. He first went to the grounds but on the way to riverbank side, the shower from clouds opened and he asked the guards to take shelter under the tin of mess. All guard cadets rushed under the tin shed.

"I don't know why we are asked not to sleep; no one is foolish to come in such cold to take something. Even the wild animals are in their caves." One cadet commented after being tired of duty. "It is just the matter of two hours only, than your turn will be over and you can sleep till dawn" UO Dheeraj sympathized and joked with the cadet. "Hey! Where is Harish? He was with you on the riverside." Dheeraj asked, tensely, the other cadets. One of them replied with a turned up nose, "that dirty, lazy man has gone to throw his weight around; he does not contribute appropriately ever!"

Drizzling, now turned into rain and flows came down from rifts of tin shed. Dheeraj suspect something wrong is there and he took the raincoat and his spear and went to the wash area with two more cadets. He called Harish, "Harish!.." after a pause again, "Harish!.." Harish replied, "What you fools are doing here? Did you come to give me company?" All of them guffawed at once. One cadet observed some movement in bushes, ten to twenty yards from them but ignored. As Harish went out after washing his hands, something jumped on him from that same bush. It was a panther. The panther tried to drag Harish down to the stream of Koshi, grabbing him from his throat. All the cadets shocked by the sudden ambush of panther ran away at once to their tents. However, Dheeraj stopped on the way and look back down the slope where panther took Harish. He heard some mute cries of Harish as if he is trying to ask for help. Dheeraj ran after the panther, holding his spear, without giving any thought.

In the flash of lightening he found that panther was unable to move easily with Harish in the down slope. He ran swiftly after panther but due to the incessant rain the slope turned slippery, making it difficult for him to run fast in that immense darkness. Regular lightening in the sky helped him to track the panther. His mind and eyes were alert. "It is in my range", he thought while running and swung his spear in order to hit on panther's back but missed it completely and in darkness his toe tangled to a thick root of a tree and he fell down and hurt his mouth and abdomen, blood came out of mouth. He lost his spear too in the darkness.

When panther found that someone was running chasing, it immediately left Harish and ran away into darkness. Dheeraj managed to find his footing and went to find Harish. Blood was gushing out from Harish's neck, it the neck was not completely severed. He



was still breathing heavily. Dheeraj tried to lift him in some style taught to him in NCC. The weight was too much and injury on his abdomen was excruciating. It was quite difficult to move against the slope but some unknown power transfused into his body and he started to mount quickly. Suddenly he found, as he suspected, that he would encounter. A pair of shining eyes was watching him from the upper side. He recognized the beast and his eyes remained open and his hair stood on the end, out of fear. Nothing was between them but the continuous rain. The Beast took a step back in order to attack. It started running towards Dheeraj and jumped on him.

Dheeraj's mind was numb, but for the thought, that he has to survive somehow. With the weight of Harish on his shoulder, he tried to sidestep the jump of those two lightening eyes. However, panthers are panthers, very accurate in their attempts. The heavy body of panther, all of a sudden, hit Dheeraj. He fell down but because of slope, he was fortunate enough that panther could not control his jump, and skidded on the ground downward. Panther swiftly prepared itself for another attack but Dheeraj was still trying to get up with extreme pain. A flash fell from the sky; Panther was finding the suitable place to attack from, by the time Dheeraj was on his feet. He was sure that this time panther will not miss. He caught a glimpse of the shine of spearhead, hanging on a bush, onto his left in the lightening. He saw it as a last straw to the dying. He did not yet know how to grab it before the panther attacked.

At the same time the first eye contact of both fighters, in the lightening happened. There was no chillness in Dheeraj's breath, but only the aim in his mind to pick the spear. This time panther was also in no mood to miss his target. Panther started to run to his target, Dheeraj jumped to his left and picked the spear at once. The panther missed but without a break attacked again. This time Dheeraj was ready, as it was his turn to be in power. Panther jumped on him but found the spearhead in front of him as he jumped. Spearhead tasted the panther for the first time passing through its throat. Last roar burst out of its throat but his eyes remained open, reaching helplessly the eyes of this new panther of Patwadaangar.

By tracing the sound of roar Army officials tracked their location and came to rescue them. Dheeraj had many injuries but also a smile of thrill and pride on his lips. Harish lost blood and was critical. Army official took both the Cadets to Military Hospital, Nainital. Both of them given immediate treatment and were declared out of danger. In the hospital itself, Under Officer Dheeraj Kumar was recommended for the Presidential Award for Bravery. Next day news bulletin was-

'NCC panther killed man-eater panther of Patwadaangar.'





Folk Song: Bangle Seller

Padma S V

Folklore is considered as the life of literature. The world of folklore has been very ancient and is present since ages. It can be told that it is the literature that has been spread from one generation to the other.

The people who worked on fields used to sing songs of their daily activities, just to get rid of their tiredness. The songs contained the moral and meaning of life in various angles. They created their own words in their dialects and gave their own rhythm and sang them. The songs have all emotions like love, lust, sorrow, sadness, separation, patriotism etc. They also contain many morals of life, different ways of celebrating festivals, rituals to be followed, and traditions to be taught and so on.

One can specify them as social, economical, political etc, For example, during those days every kind of culture taught one common thing to a girl, who is a daughter, a wife and a mother. And that was to be good, loving and caring; these preachings are in the songs sung. Some songs spoke of the mother-daughter relationships, Love life of husband and wife, brother-sister relation etc, when they were sung people remembered them very well and also followed in their life.

Folklore literature has evolved in many languages of India, but the folklore of Karnataka is considered to be very rich. It can be found in the Art, literature, dance, stories, proverb, beliefs, traditions and riddles. Folklore songs being a part of our Kannada folklore literature bring the beauty of various places of Karnataka with their customs, traditions and culture that can be a great gift to the tomorrow's generation. Though the western music plays an important role in the life of youth now, the beauty and essence of folklore songs has been attracting people (youth) to a maximum extent.

Some of the songs that have become famous as folklore music are:-

1. Kudurena tandeevni jeenaana bigidivni
2. Shivanu Bhikshege banda needu bare
3. Maayadantha male bantanna

The subject of my write up is the about the importance of the Bangle seller in the village, He/she is a person who not only sold bangles but did the job of a messenger as he/she travelled from one place to the other. During those days it was a tradition that bangles were put to the hands of girls on various functions and it was considered to be very religious. The two songs which I am discussing today are:



1. Bhagyada Balegara.

The first song Bhagyada Balegara, is about a lady asking him to go to home town and put bangles to her mother and it goes like this. Dear Bangle Seller, Please go to my home town. And the bangle seller asks, 'How am I supposed to know which is your parents home, I don't know the directions show me how to get there.' Then the lady tells, 'You'll see Banana plantation at the right. Guava plantation at the left please take the road which lies in between these two, it takes you to my home.' The home is built with red tiles and the door is made from bronze there'll be two parrots singing. That is my home. Birds will be singing, oil wheel will be rotating. Peacocks will be dancing that's my home town. After explaining where the place is, she says, 'The tent is decorated with pearls, my mother still plays game of dice inside it (Signifies that the celebrations of marriage is not yet over and the temporary constructions erected for marriage related functions are still fresh.) She further tells him, 'my mother loves Dark red bangles and green bangles with cross lines... please take them there when you go there.' The whole song tells us how the newlywed woman is filled with the thoughts of her home town and her people. Therefore she speaks about their choices, likings and describes the beauty of her home town beautifully.

2. Balegara Chennaiah

The second song is about the Bangle Seller. He says that he is at the doorstep and asks for permission to get inside. And he says that he has come from Navilooru (the town of peacock when translated into English) and has come to give news but not to put bangles. Further he describes how the pregnant wife of the protagonist, now is in her father's place, waiting to see her husband. He says, she has been taken care of very nicely and lovingly. They even celebrated the function that is done to the pregnant women in the nine months pregnancy (Baby shower ceremony). The lady, always remembers her husband even though she had all the riches, fruits, healthy food provided at her father's place. This shows how a woman's heart aspires to be with her husband, when she is carrying his child. After telling the moral that a pregnant woman must be kept happy always when she is becoming a mother, the bangle seller requests the hero to go to her place and visit her, even though he is angry with his father-in-law.





April Time

Rimni Chakravarty



Days have now grown longer. At 5.Am the light peeps through the ventilator and I begin anew. But I question my inner me 'how come every day a new day? The same old faces the same routine to follow, the same politics everywhere, the same news of rape, molestation, gunning down of lives by the terrorist and Really no change!

I go through the slim verse of Waste land by T S Eliot once again. The last time I read this book was 20 years back when I was doing my masters. I had to prepare the notes for the sake of fetching good marks in the exam or else The Wasteland was indeed beyond my reach to understand and perceive it from the core of my heart. But now I revisit again not with any 'Utilitarian purpose'! But to understand the narrator who narrates his views on wasteland.

April was once the blossoming month in the perspective of the romantic poets, to T.S Eliot it is the cruelest month. To an ordinary Indian woman like me it is both. How can I judge April to be the cruelest month? I am caught in a dilemma. As a child I waited for this month full of fun. It is the month when my mother was born and the month she gave birth to a girl child with the hope to rear her with the qualities of *Durga* who is bold enough to carve her destiny and fight against the evil for the triumph of the good. It is the month when my child hood buddies celebrate their birth days. It is the month of Bengali new year we term it as "*poila baishak* "

It is the time when the cuckoos sing, it is the time when flowers bloom, it is the time when I eat my special dish, dal with jackfruit, and mango *chutney*.

April was also the month of much heartbeat. We waited for our annual result.

But those fears have now gone way. Now, nothing is left to be afraid in the month of April.

Two years back 25th April 2015 earth quake shook Nepal. Many have lost their lives, their near and dear ones and property too.

As for me, April shook me on my feet. That very day I lost her, forever, who gave me birth. She left and after one and a half hour the earth trembled below my feet.

My fears have gone away. No! I would not say "April is the cruelest month, breeding Lilacs out in the dead land "

I would not say "It's April, and blossom time" like John Masefield in The West Wind although I wish to say April is the blossom time to be awake from the hibernation as passed in the winters. The sun rise and the sun set is common phenomenon which will continue as long as the planet called the earth exists in this universe.

I wait for the blossom time in April as my ruminations will not help me to get her back and jump in her lap as I did several years back. I close my eyes and smile and



January 2018

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perceive the flowers bloom in the midst of a gentle breeze while I breathe for a while and smile to feel one with the universe. I too can proudly say that I have found my heaven on earth.

I hum my own lines...

April is the time to feel the warmth of the sun
The days are long and the nights clear with the stars glowing bright
It is the time to feel the pleasant weather of the broad daylight
It is the time to let go the dreaded past into oblivion
It is the time to pour out the best so I could smile before lay to rest.....



The Figure of the Father in D.H. Lawrence's *The Rainbow* and Anita Desai's *Cry, the Peacock*: an Analysis

Anita Konwar

Introduction

Psychoanalysis is a method of treating mental disorders by investigating the conscious and unconscious elements in the mind. The estimation of a character is not possible unless we look into his or her inner world. The real person may be hidden in the un-revealed segment of the mind that is in the unconscious of the character. To reach the actual person, we must penetrate the psychology of the character. Psychoanalysis is important for character studies. The inner reality of a man cannot be judged by what a character says or does. The words and deeds of a person are often conventional. Fear of social censure represses the inner reality. Hence to know a character truthfully, we must know what is happening inside his mind. We should be able to access his pre-speech level of consciousness, and see what sensations and impressions are floating there.

Objective and Methodology

D.H. Lawrence is a renowned English novelist. On the other hand, Anita Desai is a prominent Indian novelist writing in English. Though the themes of the novels of Lawrence and Desai are different, yet we can trace similarities in particular aspects. The figure of the father plays an important role in Lawrence's novel *The Rainbow*. The same way, the father plays an important role in Anita Desai's novel *Cry, the Peacock*. The objective of the paper is to analyze the father figure in *The Rainbow* and *Cry, the Peacock* in the light of Psychoanalytical theories. The methodology applied in the paper is analytical method.

Analysis

Literary criticism has always been attracted by Sigmund Freud's figuration of the father as a symbol of authority. It is the father who controls and threatens the "pleasure principle" associated with the child. The father is also the "super ego" who teaches the child the "reality principle". In Freud's figuration, the child is simultaneously drawn and repelled by the father. The relationship is critical and often provides the literary artist as well as the literary critic with the basic tools to work on.

The father is seen as the model for the child. The child tries to imitate the father in order to become powerful and dominating like him. But Freud's father is also the child's rival. Criticism in general and D H Lawrence criticism in particular has used and analysed



the implications of this rivalry. What has been of special interest is the 'phallic stage' when the male child is supposed to develop what Freud calls the 'Oedipus complex'. The father disapproves of the 'complex' and threatens castration. Criticism sometimes directly translates the child's love for the mother, hostility towards the father, and the fear of castration by the father into sexual rivalry. It is, however instructive to see the father as the inaugurating agent of Law who forbids more than what could be called 'incest'. It is important to remark through Freud's argument that children learn to identify with the same sex parent and adopt parental value.

In *The Rainbow*, there are two important father figures. These father figures have ideals for sons to follow. The attributes of the father figure given by Freud can be applied to the father figures of this novel. The father figures in this novel are strict at the hour of need. Tom Brangwen, the father figure in the first generation is a person with manly vigour and authority. His sons accept him as the ideal father. They do not rebel against him. The father carries out his responsibilities properly. The children could feel his presence. Tom Brangwen is a father who is always present in the domestic atmosphere. His children never feel the lack of patriarchal love. He is seen both as tender-hearted and strict father. Whenever his sons or the daughter commit something wrong, the father gets angry and threatens to punish them. So, the father figured by Freud is visible in Tom Brangwen. The father is also able to control the "id" in his children so that they could develop normal relationships.

The oedipal relationship between the son and the mother is to some extent, traced in the first generation in the relationship of Tom Brangwen and his mother. But, this cannot be traced in the relationship of Lydia Lensky and her sons. The law of the father is established, the sons develop "normal" relationship with the parents. The 'Electra complex' can be traced in the relationship of Tom Brangwen and his stepdaughter, Anna. Initially, the daughter does not accept the father because she considers him to be the rival. But gradually, the father's love and the mother's indifference change her nature and she develops a close relationship with the father. To her, the father is the emblem of power and manhood. Her life is centred round the father. But her relationship with her father cannot be called unnatural, because in her later life, she is able to establish a normal relationship with her husband. The father figure in the second generation is William Brangwen who can be associated with the idea of power and authority. Whenever Ursula tries to cross the barrier of restrictions, the father becomes rigid and he even does not hesitate to strike her physically. He is seen both as loving and authoritarian father. The Electra complex is visible in the daughter's close attachment to the father. The daughter does not like her mother and the father is the centre of her little world. The influence of the father in her life does not cripple her emotional development. She is able to recognize her own individuality and she finds a place of her own in the outside world.

Jacques Lacan associates the father figure with the Law, which is the social restriction on incest. The child is disturbed in its libidinal relation with the mother, and



must begin to recognize in the figure of the father that a wider familial and social network exists of which it is only a part. The appearance of the father divides the child from the mother's body, and in doing so, drives its desire into the unconscious. In this sense, the first appearance of the Law and the opening up of unconscious desire, occur at the same moment. It is only when the child acknowledges the prohibition which the father symbolizes that it represses its guilty desire and that desire is called unconscious.

Lacan distinguishes the 'imaginary' from the 'symbolic'. In the 'imaginary' state, there is no clear distinction between subject and object. In the pre-linguistic 'mirror phase' the child from this imaginary state of being begins to form a fragmented self-image in the mirror. The child produces a fictional ideal or an ego. This spectacular image is still partly imaginary, but also partly differentiated as 'another'. The child must learn to differentiate itself from others if it is to become a subject in its own right. With the father's prohibition, the child is thrown into the 'symbolic' world of differences. It is the entry of the father which signifies the sexual difference and one of the key-terms in Lacan's work, the phallus denotes the signification of sexual difference. It is only by accepting the necessity of sexual distinction, of distinct gender roles, that the child, who has previously been unaware of such problems, can become properly socialized. The presence of the father, symbolized by the phallus teaches the child that it must take up a place in the family which is defined by sexual difference, by exclusion and by absence. The child's identity as a subject is constituted by its relations of difference and similarity to the other subjects around it. In accepting all of this, the child moves from the imaginary realm into what Lacan calls the 'symbolic order'. It is the pre-given structure of social and sexual roles and relations which makes up the family and society. To enter language is to be severed from what Lacan calls the 'real' that inaccessible realm which is always beyond the reach of signification, always outside the symbolic order. In particular, the child is severed from the mother's body. In Freud's own terms, it has successfully negotiated the painful passage through the Oedipus complex. For Lacan, the phallus, being the signifier holds out the promise of full presence and power and as it is unobtainable, threatens both sexes with the 'castration complex'. The phallus, being a signifier of full presence and not a physical organ remains a universal source of castration complex, the lack which it promises to fill, can never be filled. Lacan calls this insistent signifier 'Name-of-the-Father,' thus emphasizing its non-real, non-biological mode of existence.

The male child identifies completely with the mother and wishes unconsciously to fill the lack in her. He, therefore identifies with the phallus, the object of his mother's desire and in doing so he presents himself as a mere blank. The father forbids both the child's identification with the phallus and the mother's possible acceptance of this. Thus, the child faces the Law of the father which threatens him with 'castration'. The child then identifies with the father, as he who has the phallus and forms a sense of his own identity as a being who will one day occupy the place of the father. The child represses his original desire and accepts the Law of the Father. The father is placed in the position of the lawgiver not because of a superior procreative function, but he is considered as an effect of



the linguistic system. The mother recognizes the speech of the father because she has access to the signifier of the paternal function, i.e., Name-of-the-Father which regulates desire in a civilized manner. Only by regulating desires, can a child become socialized.

The father figured by Lacan can be identified with the father figures in *The Rainbow*. The readers do not get much information about the father figures among the early Brangwens. Perhaps, these father figures are not strong. Alfred Brangwen does not represent the Law-of-the-Father. So, the son Tom Brangwen is not able to come out of the maternal influence and grasp the sense of patriarchal culture. In the next generation, the oedipal desire is not seen in the sons for their mother. It is indicated in the novel that Fred is the son of the father. Though the elder son, Tom is close to the mother, no abnormality is perceptible in their relationship. Both of the sons have respect for their father. They realize the Law-of-the-Father. Perhaps they are able to enter the symbolic order, reigned by the Law-of-the-Father. The Electra complex can be traced in the relationship of Tom Brangwen and his stepdaughter Anna. But the attachment to the father does not have a crippling effect on the emotional development of the daughter. She has the sense of her own self. She is able to enter the symbolic order.

There is another father figure, William Brangwen who can be identified with the Law-of-the-Father. The daughter is more attached to the father than the mother. It can be examined if there is Electra complex in the relationship of William Brangwen and Ursula. Though the father loves the daughter, he wants to dominate her. He has a curious craving to frighten her. Whenever the daughter rebels, he uses his power to break her down. But the strictness of the father makes her alert against the malevolence of the male world and she becomes more independent-minded. It is Mr. Harby, who can be associated with the Law-of-the-Father. He is too dominating and authoritarian. Ursula is able to break herself free from the authority of the father, but she finds it too hard to find her own place in the male world represented by Mr. Harby and it is too strong to break.

In Anita Desai's novel, *Cry, the Peacock*, Maya's father stands for patriarchal power which he exerts over his daughter. He wants obedience and loyalty from his children. When his only son Arjun defies his authority he punishes him by disowning him as an heir. It is the working of the father's ego that manipulates the life of his children and when his authority is challenged he takes it as a threat and applies his power to retain his position of authority. Jasbir Jain comments: "Maya is the sacrifice offered at the altar of his own image." (*Stairs to the Attic: The Novels of Anita Desai*, p.117) Though the novel is seen from Maya's point of view, yet the dominant figure in her life is the father. In Carl G. Jung's View, "Behind the father stands the archetype of the father and in this pre-existent archetype lies the secret of the father's power, just as the power which forces the bird to migrate is not produced by the bird itself but derives from its ancestors." (*Aspects of the Masculine*, p.74) There is a psychological warfare between the absent father and the son-in-law. The principles of the father are carried out by Maya. The father complex creates problem even after her marriage because her husband's image never succeeds in



obliterating the unconscious and the infantile father-ideal is still operative in her psyche. When Gautama accuses Maya's father for spoiling her, it is in a way his challenge to the dominant world of her father. So, he tries to demolish the father's invisible presence by bringing an alternation to her outlook. He preaches the ideals of the Gita to her. At one point, his male-ideology becomes so dominant that it proves to be fatal both for himself and Maya. He is uncompassionate towards her feelings and considers her behaviour childish when she asks him to accompany her to the roof for refreshment. His sense of discrimination does not change even with the passage of time. At one place, Maya says that he is bad at doing things with his hands. Gautama again tries to prove the superiority of men over women through his reply. For him, as men are more concerned with time and occupation, they do not have much practice with hands like women. Throughout the novel, he is seen as undaunted, sticking to his own principles. His sense of superiority debar him from sympathizing with his wife and his rigid stance destroys his conjugal life.

Conclusion

The two important father figures in *The Rainbow* are not static. They change gradually in their outlook as they grow old and have enough experience of life. They revive ideas and more importantly, relationships. In the novel *The Rainbow*, presence and absence get enmeshed in the construction of the father as law and love. Though Electra complex is traced in the relationship of Tom Brangwen and Anna from the first generation and William Brangwen and Ursula from the second generation, yet it can be said that the Electra complex does not have a crippling effect on the mental development of the daughters. In Desai's *Cry, the Peacock*, the father is seen as the symbol of authority. The Freudian Electra complex can be traced in Maya's relation with her father. The constant search of a father figure in her husband, Gautama makes her married life a utter failure and leads to her dismantled personality. In both the novels, the figure of the father stands for law and authority and retains a strong presence in the lives of their sons and daughters. In the novel *The Rainbow*, the father's authority has a healthy influence on the daughters, on the other hand, in *Cry, the Peacock*, the father's authority has a crippling effect on Maya.

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A Study of Subaltern Culture of the Crow-Eaters in Anil Gharai's Bangla Novel *Neel Dukher Chhabi*

Bhagyadhar Mandal

Anil Gharai, born in 1957 in Rukminipur of East Midnapur has authored numerous fictions based on the life and culture of the marginalized people. Some of these novels in which Anil Gharai has explored the life of the marginalized are *Neel Dukher Chhabi* (2001), *Nunbari* (1990) and *Ananta Draghima* (2009). *Nunbari* is portrayal of life of a woman belonging to a marginalized family, making salt out of salty water of the seas. The *Ananta Draghima* is a narrative of struggle for survival of the marginalized tribal people of the Rajoyer community. In *Neel Dukher Chhabi* (2001) he has attempted to explore the life and culture of the Kakmaras, known as the crow hunters and crow eaters. The Kakmara is a nomadic tribe which has migrated from Andhra Pradesh and settled in some parts of the Midnapur segment of West Bengal. People of the Kakmara community live on begging, hunting crows, snakes and other small animals. They also perform occult practices and earn by selling plant-roots, stones and other thought-to-be occult objects for magical cures from diseases and dangers. At present they speak a peculiar Bangla, an amalgam of Telugu, Bangla and Hindi. Here it is to be recorded that *Dakhal* (1984), a Bangla film directed by Gautam Ghosh depicts the life of a woman belonging to the Kakmara community. It deals with the issue of exploitation of marginalized tribals by the deceitful landlord. But little study in cultural life of the Kakmara in Bangla or even in English is available. In that sense Anil Gharai is a pioneer in attempting to write fictions on the life and culture of the Kakmaras. And his knowledge of this wandering tribe is intimate.

In his short story, 'Kakmara' to be found in his *Shreshtha Galpo* (Selected Stories) an imprint of Dey's Publishers in Kolkata Anil Gharai made his first attempt to depict the socio-economic life of the Kakmaras. In this story Anil has explored how the Kakmaras are economically exploited and how their women are subject to inhuman sexual exploitation of the Mahajans, the rural moneylenders. The sufferings in everyday life of the Kakmaras has depicted in a larger canvas in the novel *Neel Dukher Chhabi*. Bhikshaswar, the protagonist in the short story has returned in the novel and it signals that the novel is an extension of the short story in a way. The brief outline of the story of the novel is the temporary settlement of a group of Kakmaras on the bank of a big pond outside a village, mainly populated by Bangla speaking people. It also focuses on a social and cultural encounter. The group consists of Bhikshaswar, an old Kakmara, Pitambar his brother, and Digambar, Bhikshaswar's son. Among the female members there are Bindia, Bhikshaswar's daughter, Jhumri, Pitambar's wife, Yamunawati, Digambar's sickly wife and Manthara Budi, Manthara, the old woman. There are also animals as pigs and dogs in the group.



The Kakmaras made this temporary settlement on the bank of the big pond. They got enough water but little food. They could not get good begging because the local Bangla speaking people habitually suspected them to be confirmed criminals. And they could make a good game of small animals as snakes, foxes and the like. And they could not make any catch of crows though everyone was looking desperately for a taste of crow chicken. They had a tattered net and Bhikshaswar could not afford to repair the old net or to make a new one. In spite of all these hardships and miseries the Kakmaras continued to live. A sudden untimely storm violently razed their settlement. Digambar got utterly helpless. Manthara Budi whom Bhikshaswar addressed as 'Didi', an elder sister consoled him wisely:

My son, our life is constituted with storms, rains, diseases and waves. It is difficult to build it up, but easier to break it down. If it being so, should a man thrash his head against a stone slab? (Gharai: 2001:24) (Translation mine)

In the novel the cultural differences and the conflicts have been delved deep. The Bangla speaking people evade them and sometimes they are afraid of them. Cultural differences result in this fear. In the novel we find Digambar collecting wood from a funeral pyre. This act makes Digambar, the young Kakmara to the local people not only to be alien but also frightening. Anil Gharai describes:

The funeral place is near an acacia tree. A piece of burned wood was getting floated away because of the flowing of salted water. Two dogs stopped the movement of the wood. Digambar, taking long steps embraced the wood piece daring the current of water. After a good deal of hard toil he somehow pushed back the wood to the bank. The bereaved souls have left the burning ghat after extinguishing the funeral pyre. They have left pots and vessels as well as old wears and tattered beds. Digambar is now on the way back to home with the half burnt wood piece and other things, inauspicious as being related to the last rites. Bindia will get delighted to see these things. She lights up the oven with the piece of wood taken from a funeral pyre. And rice will get boiled turbulently within the impure pot (Gharai: 2001:13) (Translation mine)

Anil Gharai here attempts not to explore the alien aspects of the Kakmara culture in the context of the dominant Bengali Hindu culture but also means to say how the Kakmaras live within a strong embrace of death and dire poverty.

In this new area of their temporary settlement the Kakmaras could not manage to get a good deal of begging from the hostile local people. They failed to sell magic cures of roots and stones. And there were no adequate birds and reptiles for kill. At this juncture of time Digambar who had been away from the tent for a few days returned with Bidyadhari whose life he had saved. Bidyadhari's husband, Mukunda got married again to another woman, abused her and forcefully drives her away. Being heaped on atrocities and humiliated Bidyadhari attempts to commit suicide. Digambar finds her on the river bank and saves her life. Apprehending some assault from the local people, the old



experienced Bhikshaswar orders Digambar to return Bidyadhari immediately. Digambar obeys but Bidyadhari meets equal rejection and humiliation from Mukunda and his new wife. So Bidyadhari has no other alternative but to live with the Kakmaras. But appropriation of Bidyadhari into the Kakmara community is not easy. She is alien to the community and considered to be a threat somehow. Yamunawati gets jealous of Digambar's intimacy with Bidyadhari and commits suicide. Bidyadhari holds herself responsible for Yamunawati's fate and leaves the Kakmaras without knowing any destiny and destination. Digambar follows her. Two uprooted souls were on the way of a new world. Anil Gharai here means to say that both cultures are equally unaccommodating.

Anil Gharai's novel takes us on an intimate journey to the cultural aspects of the life of the Kakmaras. The readers find a close picture of numerous cultural aspects of the life of the Kakmaras as cooking, food habits, dress-items, social laws, death rituals and marriage systems. As little literature on the life of the Kakmaras is produced, this novel proves to be a pioneering guide to the study in the culture of the Kakmaras.

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The Journey of Josephine to Joss Moody in Jackie Kay's *Trumpet*: A Transgender Study

Bhavna Sharma

Jackie Kay, a poet, novelist and writer of short stories was born in Edinburgh. She was adopted by a white couple at birth and was brought up in Glasgow. She has published three collections of stories *Why Don't You Stop Talking*, *Wish I Was Here*, and *Reality, Reality*; a poetry collection *Fiere*; memoir *Red Dust Road* and a novel *Trumpet* that made her win Guardian Fiction Prize. She is Professor of Creative Writing at Newcastle University, and currently lives in Manchester, where she is the Chancellor of the University of Salford.

Jackie Kay has written a powerful and iconic novel *Trumpet* that explores the intimate workings of the human mind and heart. It delves into the deep recesses and focuses on the impulse of human nature to freely live the life as wished and desired. It breaks through the strong clutches of society and abandons the dogmas of societal role. Kay claims that she was inspired to write *Trumpet* by the life of Billy Tipton, an American Jazz musician. Billy was born as Dorothy Lucille Tipton but wore male dress while performing on stage. Soon, he started living as a man in his private life as well. In the novel too, Josephine Moore, a sweet girl who is admired by her mother Edith Moore and her old school friend May Hart, for all her femininity, chooses to be a transvestite. She changes her name from Josephine to Joss Moody and becomes a renowned trumpet player. She lives a life of peace and tranquillity with her family including her wife Millie and adopted son Colman. The world acknowledges her as a male figure with the hidden bandages around her breast and supported socks in her trousers to anchor her manly outlook. But the revelation that Joss is transgender, transsexual and biologically a woman shackles the world. Kay with her work, questions the traditional approach to gender and sexuality that each gender is bound to behave and take roles that society dictates, that each gender should dress as their sex dictates, that each gender should conduct a heterosexual relationship. The novel questions the notion of identity and gender as linked entities. It questions the association and physical intimacy between man and woman and why its role is determined by the society. Joss exhibits manhood that is publically accepted. Despite her biological body, she succeeds to gain respect as a husband, father and a musician. Her life depicts that masculinity and femininity are not connected to one's biological parts. Joss makes a decision to present her as a man because to her, living a life as a man is her identity. And her identity is duly respected by Millie and McCall.

But the glory of hiding is busted profusely with the death of Joss Moody. The death of Joss Moody opens to the world of idiosyncrasy. The world reacts to the otherness of Joss Moody and to all those who dare to live a transgendered and transsexual life. This aspect is depicted in the character of Sophie Stones who harasses both Millie and Colman by



blackmailing them to cooperate with the book that she hopes to publish on Joss's life. Sophie disrupts the existence of Joss who is now judged on his DNA rather than his talent. Judith Halberstam notes that Sophie resembles Diane Middlebrook who wrote a biography of Billy Tipton's life in which she undermined Tipton's gender identity and depicted his wives as "betrayed" and "deceived" (Halberstam, 24). Sophie's choice to refer to Joss with female pronouns produces the strong effect of language to violently erase the identity of transgender people while reaffirming their binaries. The impact of such stigma gets a strong hold on the world that retaliates with venom and humiliates the members of the family. To such reaction, Mille retorts: "It was our secret. That's all it was. Lots of people have secrets. Don't they? The world runs on secrets. What kind of place would the world be without them? Our secret was harmless. It did not hurt anybody." (10) Millie loves Joss for who he is rather than determining love on the basis of gender. She impresses the readers with her compassion that states her love for her husband. She never doubts her as well as her husband's identity and feels complete in her own small world. She recollects the day when she faced the reality:

I look at the picture on the album cover, but no matter how hard I try, I can't see him as anything other than him, my Joss, my husband. It has always been that way since the first day he told me. I can't remember what I thought the day he first told me. I remember feeling stupid, then angry. I remember the terrible shock of it all; how even after he told me I still couldn't quite believe it.... but I don't think I ever thought he was wrong. I don't think so. (35)

For Millie, life with Joss was ordinary. The question about her husband's gender was meaningless. The relationship with her husband was not defined on the terms of conventional gender. She blurts: "The space next to me bristles with silence. The emptiness is palpable. Loss isn't an absence after all. It is a presence. A strong presence next to me." (12) The revelation of Joss does not lessen her grief rather binds her spiritually to her bereaved husband. She announces her pain:

I have to get back to our den, and hide myself away from it all. Animals are luckier; they can bury their heads in sand, hide their heads under their coats, pretend they have no head at all. I feel pain in the exact place Joss complained of for months. A stabbing pain on my left side. We couldn't die of the same thing? (1)

Although Joss and Millie's secret brings them closer, it isolates them from the rest of the world. Millie outpours her feelings and sense of loss: "When Joss was alive, life was never like this. It was real. We just got on and lived it. Everything has stopped since he died. Reality has stopped." (153) She is being hounded by the press and is upset by being labelled as a lesbian. To her, Joss always appeared as a man and gave her all the manly pleasures. She expresses her state in the following words:



My life is a fiction now, an open book. I am trapped inside the pages of it...My life is up for grabs. No doubt they will call me a lesbian. They will find words to put on to me. Words that don't fit me. Words that don't fit Joss. (154)

Millie is not able to accept the intrusion of the outside world into her self-created cocoon. The sentences of the intruders echo in her heart and double the pain: "Will you cooperate?" This is such a strange notion to me: the idea that I could cooperate with a book about my life". (153) Her escape to Torr, Scotland where she reminisces the fond memories of her husband, lead to strengthen her bond spiritually. She strongly proclaims his words: "I can hear Joss saying, 'For Christ sake, Millie, don't mourn me, celebrate me.'" (32) Millie represents a world that values strength of relationship rather than the norms that devalue human existence. Her identity reveals the force that succumbs to disintegrate the categories of male and female and the complexity of sex and gender.

Antithetic to Millie's views stands Colman, Moody's adopted son, a man of thirty years, who is unable to accept the fact that his father was biologically a woman. He has a less adapting attitude to his father's betrayal. "Funny how bad luck can turn into good luck and then back to bad luck again. Story of my life" (50) he admits. Colman, like his father was a product of mixed-race relationships and seems to share his father's feelings of 'non-belonging'. He questions his destiny: "There's nobody else. No brothers or sisters. Just got me. They got me from the Scottish Adoption Agency in Edinburgh 1962...They told me that agency was extremely pleased with them given my colour. I am the same kind of colour as my father. We even look alike. (50) He undergoes a tumult of emotions including confusion, anger, embarrassment and grief. He states:

I am cut up. Since my father died I've been walking around, half alive myself, sleepwalking, with this pain chiselled into my chest. Jagged. Serrated. Nothing makes it disappear. (67)

Colman feels betrayed and grieved by the two closest people in his life. His hurt knows no bounds and he passes through the grave phase. He interrogates: "How many people had father's like mine? ...I could ring around the whole country and never find anybody that's gone through what I'm going through." (61) His bitterness drives him to co-operate with a journalist to write a book on his father. His outburst for the challenges of his life is fully revealed: "Life was a fucking game of poker. I was destroyed" (69). His angst and dilemma is reflected in his words when he says: "What is it that is eating me? I'm not a bitter guy. Don't get me wrong. Please." (66) Colman feels almost cheated that his father lied to him and mocks the masculine things he did for Colman. At the funeral he keeps questioning his father's identity:

It was the weirdest thing, but the man in the coffin and the woman that I saw in that funeral parlour really did seem to me to be two different people. My head was even more done in. He looked all right in that blue suit. He looked normal again. Dead; but normal. (72)



Colman and his father's identities are very much interconnected. Colman's lack of empathy for his father is quite ironic as he is also on many levels a socially marginalised subject. As Colman explores the dives into the life of his father, he gains wisdom and comes to terms with the realities of life. He starts to re-identify with Joss and reflects upon some of the difficulties that Joss experienced as transman. In his visit and meeting with Edith Moore, Colman eventually finds love for his father muddled in his rage. His shifting view conveys the message that people who are strongly transphobic may alter their prejudiced beliefs if they develop empathetic identifications with those who are transgender or transsexual. With his new-found acceptance for himself as well as for his father, he decides to move back from the book deal with Sophie Stones, a journalist who plans to write a book about Joss. Thinking about the impact of the book on his psyche, he reports: "This book is starting to eat away...Imagine this photograph of his father as a little girl in a book with sinister captions" (256). After imagining what Sophie's depiction of his father will look like, he rejects his cooperation for providing the details to Sophie Stones. He asserts: "I am Colman Moody, the son of Joss Moody, the famous trumpet player. He'll always be daddy to me." (259)

In his realization, he gains wisdom to cherish the long lost love for his father. His fond memories with his father lead him to a vision to recognize and embrace Joss's gender complexity. He experiences the exultant respect for him like he had when he was a child. He remembers those days and announces his love:

That's my daddy...He is My Daddy...but my daddy comes and picks me up, swings me in the air, high, high, through all the big smiles. Then sits me on his big shoulders. Says, All right, wee man. (64)

Colman after a fretful struggle between the memory of his father's compassionate love and his anger over the discovery of biological sex paves a way to self-realization. As Matt Richardson suggests, "Colman is beginning to understand the assembly of heterosexual and patriarchal black manhood as an untenable construction" (Richardson, 28) He begins to understand the bond of a family and its closeness. The letter written by his dead father opens him into an arena of new thoughts and emotions and enables him to create a new relation with his family. His father once wrote in anticipation: "Maybe you will understand, maybe you won't. I knew you'd come here. I knew you would come looking for stuff... I am leaving myself to you... I will be your son now in a strange way. You will be my father telling or not telling my story....you will understand or you won't. You will keep me or lose me. You will hate me or love me. You will change me or hold me dear. You will do either or both for years. But I am going. I am off." (277)He acknowledges that it is not what you are that is important rather who you know yourself to be is of greater importance. He beautifully states:



That's the thing with us: we keep changing names. We've all got that in common. We've all changed names, you, me, my father. All for different reasons. Maybe one day you'll understand mine. (276)

This assertion of 'changing names' encourages the readers to accept the identity of both trans- and cis-people. It also encourages a cordial approach in accepting gender complexities as stated by femme theorist Minnie Bruce Pratt that "every aspect of a person's gender expression and sex will not be consistently either masculine or feminine, man or woman." (Pratt, 21) The novel truly explores the struggle of a cis- in accepting the identity of a transperson. Towards the end of the novel, Colman's identification with Joss and his acceptance of the difficulties that Joss experienced as transman conveys the message that individuals who are transphobic and have prejudiced beliefs can alter their dogmas through empathy. Empathy stands as the tallest virtue to bind humanity and build strong relationships. According to Ryan Fong, by delving into the subjective experiences of various characters and by "emphasizing the intensely affective components of each," Kay's novel "generates a compelling sense of empathy" for Joss and all the other characters (Fong, 243).

The novel explores the strides in relationship and conveys the fundamental truth that identity is what we choose to be and not what others impose upon us. It encourages a cosmopolitan outlook to accept one's identity rather than stereotyping it or imposing restrictions on one's existence. The novel triggers to promote trans-sensitivity and empathy for the people who struggle to reveal their identity in fear of isolation. Jackie Kay has made a staunch attempt to change the perception and awaken the souls of cisgender to understand the perspective of transgender. Jackie Kay conveys her message through the novel that it is supremely through empathy and understanding that humanity can live harmoniously.

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A Case for English in the Bhasha Departments and Vice Versa

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This paper will raise certain issues related to IWE and Bhasha literatures. Though the title may seem obsolete with Indian literatures in English having overtaken the term IWE, I still retain this title to discuss some issues which continue to haunt this scene. The paper begins with a reference to an annual event in the city of Bangalore, the Bangalore Literature Festival. The BLF itself is a recent phenomenon as it has been just about six years since it began, having followed the more publicized and well known event, the Jaipur literature festival. BLF in 2014 drew a lot of attention in the media with elaborate reports on Shobha De's talk, the release of Chetan Bhagat's *Half a Girlfriend* and several other issues related to the event. One issue that got a lot of attention was Girish Karnad's comment on U.R. Ananthamurthy that he was an overrated writer and his books were merely average. A few years ago another event that was held in Bangalore did not garner as much attention as the BLF- the Kannada Sahitya Sammelana. One need not discuss how successful or unsuccessful it was, but only need to look at it from the discourse the media created around the event. The English media, especially the DH had pictures and reports about the mad rush during lunch hours, the lack of proper planning of the event and there were several criticisms about the event itself. These two events read in contrast to each other sum up the main issues to be discussed in this paper. While the former event was glorified by the media and attended by the upper middle class audience, essentially placed around the electronic city, the latter saw a mixed audience: one was touted as global event with writers invited from across the globe, while the other was a regional event where the only things worth mentioning in the media was the political presence and the lack of adequate arrangements. The two were separate events with no link with each other, although both of them were about literature and writing. The BLF had invited writers like Kambar and also a few well known Hindi writers. However, the Kannada Sahitya Sammelan had no English writers or writers writing in English. Towards what do these differences point is the question the paper wishes to address. Kendriya Sahitya Academy located at the centre is responsible for developing literatures in Indian in all the languages including English. There is a particular centre within the Sahitya Academy devoted to the English language. If English is one of the languages like Hindi, Kannada, Tamil, Telugu etc., then why is it that English has greater currency in the global world? Why do writers prefer to write in English or want to get translated into English is a question that this paper perfunctorily addresses without claiming to give conclusive answers.

Which India are they writing about?

The IWE scene is dominated by writers like Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Arvind Adiga, Kiran Desai etc. who are all based abroad. They teach in universities abroad and hence when they write, their works are read primarily by



the west within the postcolonial framework. This scenario is very similar to the scenario in the 19th century when India was a land of snake charmers, magicians, monkey gods etc. The Orientalist discourse got its currency through the writings of Toru Dutt, Sarojini Naidu, Tagore and all others. The West which constituted the major readership of these works was presented an India filled with quaint cultures and customs. The present day scenario, in spite of the changing equations of India with its erstwhile colonizers, is not very different. Postcolonial writing has typecast India within another framework universalizing all Indian experiences as the postcolonial, ignoring complexities related to these notions existing within Bhasha literatures. The West now has new expectations from the writers writing in English in India. Books on India that win the Booker prize are filled with poverty, slums, corruption and feature a dark and seamy side of India not very unlike the earlier glorified images. In an article published in the Deccan Herald on 11 Dec 2014, an African writer says that she has finally found what the West wants to hear about Africa and hence deliberately writes about it so that she can even dream to get published within her own country because native publishers choose only those books that are already doing well in the west. This is the position that many writers within India also take, choosing to write what the West wants to hear rather than the actual realities shaping their experiences.

Having said that, the question however remains whether these writers will actually be able to represent the realities as they exist or if the realities they depict actually represent the real India. When one examines the profile of an Indian writer in English, one notices that a majority of them are upper class and English educated settled in the metropolis. The India they talk about is located in those centres and hence IWE gets far removed from the local. Their publishers are Penguin and Harper Collins, again located in the metropolitan centres. So if these writers cannot really project the plurality of the Indian experience, the only option would be to look at writers located across the country including Bhasha writers writing in the regional languages.

The role of the English studies in this debate

Departments of English for long have been teaching only English literature. IWE itself found a late entry into English departments in India which was ruled by canonical writers. Even now, in those universities where it is offered as a course, it becomes only one optional paper in one of the semesters. There are changes but a majority of them seem merely cosmetic. Some universities in recent years have introduced Indian literatures in English as one paper. However, the operative word here is English and only works that are translated can figure in the curriculum. This is important because the politics of translation ensures that only some works get translated into English from Bhasha literatures while a majority of them do not and hence this cannot be seen as representative of India. Many translations into English from Indian languages are done through funds from the respective state governments but very few private publishers are willing to publish these works. Their contention is that translated works do not sell. Even



anthologies on Indian writing in English till recently used to have only one or two Bhasha writers. Rushdie included no Bhasha writers in his anthology since he believed that none of them were as good as the Indian writers in English.

While it remains to be seen how Bhasha literatures can actually enter the dominant discourse in English studies, there have been entries made into this terrain. However, it has been very minimal through Ananthamurthy and Karnad who were incidentally bilingual and hence could translate their own works into English if required and could also be heard within English departments because of their ability to speak in English. Bhasha writers have to depend on translators for their works to reach greater readership. The politics of translations implies that the basis on which a translator is published depends on which writer they have chosen for translation and also where the translator is himself/herself located etc. For instance, *Samskara* is read by all because it was translated by A.K. Ramanujan who was based in Chicago University. Similarly works from Bhasha literatures like Vachanas, Speaking of Shiva, Sangam poetry, some of which may not be accessible to students within the country are read by literature students in the West. Mahashwetha Devi is known because she was translated by Spivak who is again based in the US. Hence the translator determines whether a Bhasha text is read or not. Till a few years ago when texts from one Indian language was translated to another Indian language and not necessarily English, Bankim Chandra's works like *Charulatha* or Tagore's works, *Yayati* by Khandekar etc., a lay reader in the country was unaware of which language the original was written in. Books were translated from one Bhasha to another. And there was a readership for these books with no questions being asked if one was reading the original or not. However, with translations into other languages becoming rare and the desire to be translated into English becoming the norm, Bhasha literatures are losing their visibility. Ananthamurthy commented about this scenario of translation with in Indian languages through an example where he says that in one of the folk versions of the Ramayana, when Rama refuses to take Sita along with him to the forest, she questions him, citing all other 'Sitas' in the other *Ramayanas* who were allowed to go. So when English studies fails to take cognizance of the fact that works from Bhasha literatures have to get greater or equal emphasis within IWE, one major issue is overlooked by the fact that almost all the texts that are considered as classics are translations. IWE like all other writings in that sense is itself a translation because it is the translation of thought into a language and like Ananthamurthy says, Rushdie and Roy would have had to translate some Hindi expressions and Malayalam words into (1)English.

The Bhasha Departments

Bhasha literatures are studied only within their respective language departments isolated from not only English studies but also by other departments. English departments in the West and a few other universities in India however, study some of these Bhasha literatures in translation but within the postcolonial literatures paper, which subscribes to the notion that all third world literatures and by implication IWE are national allegories



(Jameson, 3). While this is the case with the English studies departments, the Bhasha departments themselves are falling into the trap of exclusion. Bhasha departments need to study the literatures of other states as well as IWE if English is only one of the languages in India. Bhasha literatures need to evolve their own theory instead of importing theories like Postmodernism, Post colonialism, Feminism, Marxism, etc. from the West or at least arrive at their own understanding of these theories within the native contexts. The Navya and Bandaya are some literary movements which are studied in some of these departments independent of the western theories, but the question remains if there are sufficient critical tools to read these texts. Western tools support a different aesthetics which if applied to these texts may make them appear lacking. Hence there is a need for greater critical engagement within Bhasha departments. Samskara need not be read in the same way that the West reads it. One may read Bharathipura as a clash between modernity and tradition and the individual's efforts to come to terms with modernity and his growth as an individual. Modernity need not be viewed as a western notion and not always as contradictory and forced into the Indian context.

Hence there is a need to take a relook at the teaching of literatures within English studies and the Bhasha departments. When there is a demand for books within one's own language, translations to that language gets a boost. This can be achieved by Bhasha departments incorporating books from other states. Books in regional languages do sell. It is said that a book in Hindi sells 500 copies minimum, and if it sells 5000 copies, it is a best seller, which is more than what books written in English in India make. Chaudhuri's arguments quoted in Basnett reveal that it was the widespread teaching of good English, even in remote country districts, during the colonial period which – far from rendering the regional vernaculars obsolete- helped India language literatures to flourish. He points out that many of the most interesting and creative vernacular writers have been students or teachers of English literature as well. In his view, the postcolonial restriction of the best English education to tiny, urban elite has often brought about the 'depletion of the power of the vernacular in whose name the teaching of English has been abolished'. Hence one again imagine a past when Kannada teachers used to go to class with a Shakespeare, or English teachers would go to class with a Chomana Dudi and this is the only way that the gap between IWE and Bhasha literatures can be narrowed. Hence it becomes necessary for 'English studies' to reach the rural corners of the country and it becomes an absolute necessity for the departments to teach Bhasha writers rather than postcolonial writers writing in English. There was a time when most of the writers were bilingual. They would translate their own works, Tagore for e.g., Karnad in the present days and several others. That kind of free movement between languages is what will help the growth of literatures in all the languages. Keeping English away or glorifying English both will have negative effects. As Ananthamurthy says English has become what Sanskrit was once upon a time and all the other languages are the Bhashas instead of English being merely one of the Bhashas.



End Note:

(1) The inner world of U.R. Ananthamurthy. Interview retrieved from www.bangalorereview.com/2014/.../the-inner-world-of-u-r-ananthamurthy on 8 Oct 2014.

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Woman as Ultimate Victim in Ritwik Ghatak's *Meghe Dhaka Tara*

Dharmanayaka G V

In Bengal's cinematic culture, Ritwik Ghatak stands as true social realistic filmmaker. In where, Ghatak has created new melodramatic genre in cinematic narration and this would become influenced to many filmmakers in Bengali cinema as well as in Indian cinema too. Through this new melodramatic narration Ghatak has specifically constructed the detailed visual and aural commentaries on Bengal's society especially with the period of post independence India. Upon commenting on this current situation, he has portrays the unique viewpoint of Bengal's social and economic condition in the period of post colonial India.

In a way, Ghatak's early film, *Megha Daka Tara* (1960) which represent that woman as economic contributor and sole breadwinner in the family but ultimately victimized by her own family in that contemporary society. In film, woman's economic agency has leads to new space to discourse on this because it would become advantage to all other family members to full fill their own desires. However individual woman become a sole breadwinner in the family but this would not recognise and understand by the family members.

The film is set in the late 1950s in Calcutta; it revolves around story of family which uprooted from east Bengal during the partition and presentably struggling to survive in one of the refugee-colonies which virtually expanded in southern part of the Calcutta. Nita the eldest daughter of the family from her earnings and income only the family would survive. Most importantly the film has portrays that Nita's economic struggles to feed her lower middle class refugee family, in where all the family members were dependent on her income only. Like, her elder brother Shankar, who is very much passionate about his singing but irresponsible about the family's economic condition and also he spends his days by singing and dreaming of becoming a great singer. Nita's father teaches in a small school nearby their house and her mother maintains the household works.

In other side Nita's younger siblings, Gita and Montu, who are still studies at school and always takes money from Nita to buy their personal needs without bother anything about the family's economic condition. In this sad and uncertainty of life, Nita has only one hope that return of Sanat, a young scientist whom she passionately loves him and desires to marry him in future. But later this would take different diversion and in where all Nita's hopes would disaster and finally she remains alone in her life.

Once this film narration takes up into the deep understanding of Nita's life and her struggles we could see that many twists and turns in the plot. In where, the film shows that how Nita's family becomes increasingly dependent on her earnings. Nita's father and



her brother both have debilitating accidents and Shankar leaves home for Bombay to become a singer star. Sanat also does return, but falls in love with Nita's sister Gita. The stress and strains in Nita's life takes her too ill. However Nita develops tuberculosis a desperately ill, but still she continues to work to support her family. Her elder brother Shankar returns from Bombay, now an accomplished classical singer, to find Nita wasting away with a terminal illness. Shankar takes her to a Sanatorium in the hills where we hear Nita screaming out to Shankar amidst the indifference of the hill resort that she wanted to live, she loved living her life.

Facing Family's Financial Crisis

Throughout the film narration the viewer can observe that the film has explores the fallout of 1947 partition of India on Bengal society. And it represents that an influential and decidedly unique viewpoint of post Independence Bengal. All these could see through Nita's the protagonist life, her economic struggles and her family's financial surveillance. The family has comprised many people which indicate that how huge lower middle class families were struggling to come out from the partition effect. In film Nita's joy, sorrow and her nostalgic feeling about her own birth place symbolizes that untold miseries inflicted on people in the name of partition during the period of independence India.

Nita's agency in the film has been showing that how individual woman become ultimate financial contributors during the period of post colonial India. In film, all the family members are dependent on Nita's income; if they want buy anything they easily ask Nita without bothering about the situation. Like Nita's elder brother Shankar always takes money from Nita for his personal needs and in other side her younger siblings Gita and Montu, who takes money from Nita to buy a new sari and to buy new pair of sports for his sports practice. Even Nita's mother also, if she wants anything for household needs she would take money from Nita only. This dependency of the family on Nita's earning was ultimate burden to on her shoulder and this would prove that being woman, how Nita was facing her family's financial crisis in her life in that particular situation.

In a way, Ghatak shows that how every individual woman would become ultimate economic contributor in aftermath of partition and their entry into work out in post colonial India. This meaningful representation of woman as the economic contributor is welcome note in film narration in terms woman's social and economic strength in the period of post Independence India. While talk about woman's ability to produce considerable income, in terms of nation's economic strength we always consider woman as vulnerable section. Obviously it's a cultural practice and in where woman would marginalize from the nation's economic empowerment. But in *Megha Daka Tara* Ghatak has revert our opinion on this social construction and it proves that how Nita has been facing family's financial crisis with lot of dedication and also she is the real economic contributor in the family as well society and nation.



Exploiting By Own Family

In film *Megha Daka Tara* Nita is self sacrifice person who constantly exploited by everyone around her, even her own family members, who take her goodness for granted. The ambitious family members always exploit Nita, to full fill their own desires. This could be seen through different situations in where Ghatak's intention was to show that woman's exploitation is not new Indian societies in where, variously exploited in different modes of social and cultural value system. When Nita's father talked about her marriage and her future with her mother, here Nita's mother worried that, if she getting married with someone, the family will become penniless because Nita is the only sloe breadwinner in family. Being a mother, instead of worrying about Nita's future, but here she worried much about the family's financial condition. In other side Nita's mother also supports to younger daughter Gita, when she flirts with Sanat, who supposed to marry Nita.

In other side, Nita is also exploited by her own sister Gita, who always take Nita's goodness as her own advantages. In film, Gita is a personal gainer, not even bother about the family's financial condition. Like, when she wants a new sari, without understanding Nita's financial struggles, she simply buys it and full fills her desire. With her sensual feminine quality Gita attracts towards Sanat (Nita's lover), and she always flirts with him. Although Gita knew her sister Nita's love about Sanat, but ambiguous Gita did not consider this and she personal gainer and emotionally exploited her own sister.

Nita has only two hopes in her life i.e. her promised lover Sanat returns from his studies with job and gets resolved her family's financial needs and then she would marry with him. And other side, her elder brother Shankar, one day would become successful singer and supports their family then she would become free from her work and all. But these hopes are couldn't full fill in Nita's life, because once Sanat returns from his studies to homeland, he attracted towards 'Gita' and he also married her with Nita's mother support. Although, Sanat took all the financial help from Nita but still he did not remember that and exploit her with emotional pain. In other side Nita's elder brother Shankar returns from Bombay as a successful singer but at this moment Nita is already afflicted with dangerous tuberculosis ill. Here, in Nita's life, love and fate both have been mercilessly worked out and all her own people takes her goodness for their own advantages.

In a way Nita's younger brother Montu who studies at school always take money from Nita to full fill his own personal desires, like to buy his new pair shoes for sports practice and all. But when Montu got job in factory, he left the home to find better way of life without supporting the family. And at the end of the film, once Nita's disease discovered by family, her father said 'I accuse' and sent out Nita from to sanatorium. She has been forced into exile. Thus, Ghatak has shows how Nita's has exploited by her own family, for their own self advantages and he also shows that the degradation of moral values in post independence Bengali society.



Self Sacrificing

In film, Nita is not only emotionally and physically sacrificed by her family but also her entire life completely sacrificed for the sake of her family members. Here, Nita has represented as Indian motherhood image, because like 'Mother' she has gives up everything in familial relationship in her entire life. In a way, Nita gives up her college studies in order to work and earn money for family's financial surveillance. Being a woman Nita has her own personal desires but throughout her life never give any importance to full fill that.

However, Ghatak emphasizes the themes of home, refugee, displacement, rupture, effects of partition, urban vs. rural, and city vs. village etc, but more importantly all these surrounds within the life of Nita and her ultimate self-sacrificed of for others. In this sense, Nita's symbolizes that; Indian mother goddess like Uma the mother goddess and as Jagadhatri, the eternal giver and universal sustainer. In Indian mythological context Uma; (another name of Parvathi Shiva's wife), indicates self sacrifice born of love and also as the shakthi of Shiva, the female to male. She represents as power of light, which illuminates all distress and difficulties and also she temporally disregarding her own needs. In same way, in film Nita as symbolizes like Goddess Uma, who sacrificed everything for family, in where the family had lives in a dark side of impoverished condition, because of Nita's earning only other family members were full filling their own desires. Although, Nita has her own personal desires but her desires are temporarily disregarding and in where, her income only illuminates the all dark side of family's poverty.

In other side Nita also symbolizes that goddess Jagadhatri, the universal sustainer, in the same way Nita sustaining everything for the sake family's welfare. For example, when Gita, Nita's younger sister falls in with Sanat, (Nita's lover), she sacrifices her own love to her younger sister and she sustains the pain without revealing with her family. And younger sister, younger brother all are found their own way, when their personal desirer's were fulfilled but Nita, one who stand with family and continuously working for the family survival in where her father and mother still lives in the home. Indeed Nita afflicted with tuberculosis, but she never reveals with anyone and desperately hides it from the family because she doesn't want share her pain with family and others in her life. Thus Nita symbolizes Indian mother goddess Uma and Jagadhatri and sacrificed her entire life for others.

Finally the viewer can see that only one positive incident was happen in Nita life. At the end her elder brother Shankar returns from Bombay, as a successful singer in where his sister's unshakeable faith in his talent is thus vindicated but Nita is herself unable to enjoy its benefits because Nita is already at her verge of ill life. So, here, Shankar also keeps another promise that is he takes her to hills- though, ironically, the fulfilment of this wish of hers happens not for a vacation, but to spend her last days in a hill sanatorium.



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Awareness on Environment: An Ecocritical Study of *The Hungry Tide* by Amitav Ghosh

T Geetha & K Maheshwari

Human life is inconceivable without the presence of wider nature. In ancient times, man was aware of the indispensable relationship between nature and himself. He protected nurtured and cherished nature so that the nature might protect and nourish the human race. It becomes reversible if Man forgets to save the environment and it will result in the destruction of nature and of his own. He rifled the earth for metal, destroyed the natural beauty of landscape with the setting up of industrial establishments, polluting land, water and air. The only choice is to save nature is to save ourselves. As Anu Shukla and et al, says in *Eco-aesthetic and Eco-critical Probing*s, "So we all are sailing in the same boat which is going to drown us and not save us like Noah's ark. We have only one choice, either save the environment and be saved or destroy it and be destroyed."(6)

This paper will be carried out with the main objective of exploring the awareness on environment in the novel *The Hungry Tide* in an ecocritical perspective. It is also focused on the ecological problems in the novel and how Amitav Ghosh has scrutinized clearly to the readers. Amitav Ghosh is one of the renowned writers highlighting the post colonial issues. He was born on 11th July 1956 in Kolkata and spent his childhood at several places like Bangladesh, Srilanka and other countries. He has written so many novels as well as non-fictions. His writings are remarkable and fascinating. Once "Indian Express", has praised his writings for the book, *The Hungry Tide* as,

If there is a distinctive genre known as Indian Writing in English, then Amitav Ghosh is perhaps its most scholarly practitioner. Ghosh is a traveler in the physical as well as the metaphysical, a writer of formidable learning and intelligence. The Hungry Tide is a masterfully conceived and admirable book.

The Hungry Tide is set in the Sundarbans in West Bengal, India comprising tigers, crocodiles and various other predators. The novel is divided into two parts, which are Ebb: Bhata and The Flood: Jowar. The story begins when Kanai Dutt, businessman and translator in New Delhi, comes to Lusibari Island on the invitation of his aunt Nilima to investigate a journal that was written by his deceased uncle Nirmal. He meets Piyali Roy, an American scientist of Indian descent who had come to Sunderbans for the research of rare fresh water dolphins. She stayed in the guest house of Kanai Dutt and did her research with the help of local illiterate fisherman, Fokir. Kanai becomes occupied by his uncle's journal which focused on the conflict between government forces and thousands of refugees on the Sunderbans. Kanai also helps Piya for her research by translating Fokir's and Piya's communication. They go for researching dolphins in two groups. Unexpectedly Fokir and Piya, in their small boat, are caught in a powerful storm. When the storm struck,



Fokir saves Piya's life and dies doing so. Piya survives and wants to support Fokir's family. She also establishes a research foundation to study Dolphins, which she names after Fokir in honor of his help in her research.

Nilima, Kanai's aunt is a social worker who runs the hospital in Lusibari. People called her 'Mashima'. She had clear vision of the earth and its pathetic condition. In the section 'Moyna', it is visible when she talks with Moyna, the wife of Fokir. Moyna is out of the house a lot. So Tutul, their son, was always with Fokir on the river. But Moyna wants his son to be educated. Once Kanai Dutt and Moyna were discussing about the job of Fokir, Moyna was not satisfied of what Fokir doing. While discussing, she insisted that once Mashima had said that in fifteen years the fish will all be gone. The job of Fokir will be in risk in future.

'Because Titul has to go to school, doesn't he?' She said sharply. 'I don't want him growing up catching crabs. Where is the future in that?'

'But that's what Fokir does'.

'Yes, but for how long? she said. 'Mashima says that in fifteen years the fish will all be gone. What with the new nets and all. . .'" (134)

This discussion showed the worries of Moyna about her husband and their future. But it also revealed the fish will be gone in next fifteen years. This is the pathetic condition of marine beings due to pollution. Moreover, with the discussion over the nets for catching fish, Moyna said, about the money-minded people and the politicians who did not care for environmental issues.

'Because there's a lot of money in prawns and the traders had paid off the politicians. What do they care- or the politicians for that matter? It's the people like us who're going to suffer and it's up to us to think ahead.' (134)

In the section "Storms", Amitav Ghosh clearly depicted the circumstances of attacking storm in the year 1737, 1930 and 1970. As he portrayed the storm in Morichijhapi in the year 1930, he gave the vivid picture of roofless hut, mud, sand and the suffering of the people. Nirmal once explains to Fokir concerning the storm in 1930. The ancestors' lives were in heavy risk while that place was hit by storm. At first they enjoyed the fresh air in that new Island. They grew their vegetables and rice by their own. But one single storm changed their life completely. So many people died and lost their lives. This section exhibits the powerful nature which cannot be defeated by human beings.

. . . And imagine that fateful night, when the storm struck, at exactly the time that a kotal gon was setting in; imagine how they cowered in their roofless huts and watched the water, rising, rising, gnawing at the mud and the sand they had laid down to hold the river off. Imagine what went through their heads as they watched this devouring tide eating its way through the earthworks, stalking them wherever they were." (203)



Amitav Ghosh listed out many natural disasters in the novel. Due to heavy storm in the Island, the earthquake attacked Calcutta. Nirmal tells about that terrible incident to Horen that not only people, but also so many animals were killed by the water. The anthropocentric vision of human beings killing other living beings on the Earth is invoked.

The water rose so high that they killed thousands of animals and carried them upriver and inland. The corpses of tiger and rhinoceroses were found kilometers from the river, in rice-fields and in village ponds. There were fields covered with the feathers of dead birds. And as this monstrous wave was travelling through the tide country, racing towards Kolkata, something else happened-something unimaginable.'

'What, Saar, what?'

'The city was hit by an earthquake'' (204)

These happenings are not the end. These environmental disasters will increase day by day. All these destructions happen because of the anthropocentric view of human beings. Nirmal denotes it clearly as, "My friend, not only could it happen again- it will happen again. A storm will come, the waters will rise and baadh will succumb, in the part or in whole." (205) It shows the violence of nature. Nature could not be deceived and it is well proven by these natural disasters.

The section "Habits" mostly dealt with the discussion of environment and the people who occupies the Island Morichjhapi. Nirmal thinks of the poor people who occupy the Island and the government, that against it. Nilima cares for the land and the environment which was occupied by the people. In this section, Nirmal writes about the conversation once he had with his wife Nilima. Kusum comes to Nilima seeking some medical help from her. Nilima said that there was nothing they could do. Nirmal insists Nilima to help those refugees. But Nilima's views were in favour of the government and the environment protection.

'Those people are squatters; that land doesn't belong to them; it's government property. How can they just seize it? If they're allowed to remain, people will think every island in the tide country can be seized. What will become of the forest, the environment? . . . '

' . . . Just imagine what would become of this whole area if everybody started doing the same thing today. The whole forest would disappear.' (213)

Nirmal, when alone, thinks of Lusibari, some years ago. And then the changes came to Lusibari. He recalls the naturalistic life when they came to Lusibari at first. He remembers the sky that darkens by the birds at sunset; he remembered the mud banks with millions of swarming crabs. But now-a-days nothing is there. Nature has changed and environment has changed in tremendous manner.

'I remembered how when I first came to Lusibari, the sky would be darkened by birds at sunset. Many years had passed since I'd seen such flight of birds. When I first noticed their absence, I



thought they would soon come back but they had not. I remembered a time when at low tide, the mud banks would turn scarlet with millions of swarming crabs. That color began to fade long ago and now it is never seen any more. Where had they gone, I wondered, those millions of swarming crabs, those birds?

' . . . The birds were vanishing, the fish were dwindling and from day to day the land was being reclaimed by the sea. What would it take, to submerge the tide country? Not much- a minuscule change in the level of the sea would be enough.' (215)

In the section "Leaving Lusibari", Piyali Roy and Kanai Dutt are discussing about each other professions. Piyali's study on rare dolphins: Irawaddy dolphins and Gangetic dolphins were found near Sunderbans. With the help of Fokir, Piya was doing her research. When Kanai asked about her research on that area, Piya eagerly explains about dolphins. Human beings' habitat had changed the animals' life. It led to deforestation, marine pollution and so on. Piya insisted that these kinds of rare dolphins live in clear water only. But these mammals were getting fewer in members. Their populations had been reduced. There was a drastic change in their habitat. These, all happening led to something gone wrong to the earth.

'It's known for sure that these waters once held in large populations of marine mammals.'

'What's happened to them then?'

'There seems to have been some sort of drastic change in the habitat,' said Piya. 'Some kind of dramatic deterioration.' (266)

' . . . When marine mammals begin to disappear from an established habitat it means somethings' gone very very wrong.' (267)

The section 'Going Ashore' turns into climax of the novel in which Piya and Fokir were struck by the heavy storm. They were searching the Island's bank for landing. They reach the Island Garjontola. To save their life, they lead deeper into Island, crouching almost double against the wind. At last they settled under the huge mangrove tree. Both were struggled for saving their life. Amitav Ghosh highlights the violence of nature in this section. "The light was as dim as it might be at the approach of night, but Piya's watch told her it was just one in the afternoon. It was difficult to imagine that the wind could grow any stronger or more violent, ... " (379)

Thus the novel, *The Hungry Tide* centres on the accurate position of the environmental and climate change at present. Therefore the novel has been acclaimed as an ecocritical text and Amitav Ghosh has proved to be a writer who gives awareness on environment.

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Embracing Development and Conserving Environment: Ecocritical Study Ofzakes Mda's *Heart of Redness*

Huma Yaqub

Introduction

In reaching out across languages and cultures, postcolonial ecocriticism is paradoxically driven ...by the impossibility of its own utopian ambitions; to make exploitation and discrimination of all kinds, both human and nonhuman, visible in the world; and, in so doing, to help make them obsolete. (Huggan and Tiffin 2010: 16)

Environmental awareness and conservation is the need of the hour and this paper attempts to address humanistic approaches to environmental studies including the role of literature in promoting environmental literacy and creating an awareness of the factors that contribute to environmental change and to have a view on how to further oppose that change in a way which can be translated into action. Rob Nixon in his book *Slow Violence and The Environmentalism of the Poor* also reiterates the importance of literature in bringing to light environmental issues which are otherwise not easily perceptible:

In a world permeated by insidious, yet unseen or imperceptible violence, imaginative writing can help make the unapparent appear, making it accessible and tangible by humanizing drawn-out threats inaccessible to the immediate senses. Writing can challenge perceptual habits that downplay the damage slow violence inflicts and bring into imaginative focus apprehensions that elude sensory corroboration. (Rob Nixon 2011: 15)

The moment one encapsulates the image of Africa the mind gets populated with images of vast expanses of land straight from the documentaries of National Geographic Channel; abundant in natural beauty, natural resources, minerals, precious metals, varied and rare variety of flora and fauna. It emerges as a land of diverse and rich ecosystem with a rich cultural heritage but supplemented with troubled political and economic history. European colonial process has not only oppressed the African people and uprooted them from their culture but has also adversely affected its environment and robbed off the land of its rich reservoirs of mineral resources, forest covers and wildlife:

The notion of the resource curse hinges on the paradox of plenty, whereby nation-states blessed with abundant mineral wealth are too often concomitantly blighted. As a rule of thumb, the greater a state's reliance on a single mineral resource, the greater the chances that state is undemocratic, militaristic, corruption riddled, and governed without transparency or accountability. Abundant resources are frequently coupled to rampant injustice, fragile economic growth, and low rankings in the United Nations Human Development Index. (Rob Nixon 2011: 69-70)



Africa has not only been a witness to the exploitation of its people but also of its environment and natural resources. The environmental crisis in Africa is not just a concern of the environmentalists but writers have also contributed to the cause by generating awareness and raising issues pertaining to the physical environment; Nigeria's Ken SaroWiwa who died fighting for the rights of Ogoni people and Kenya's Nobel Laureate Wangari Maathai emerge as Africa's important eco-activists who have fearlessly raised their voices in order to protect their environment which is indispensable for human sustenance. In his seminal essay "Environmentalism and Postcolonialism" Rob Nixon discusses at length various environmental movements that have taken place in Asian and African nations fighting for environmental justice and fighting against the corrupt practices of imperial governments and here he specifically mentions the role played by Maathai in generating environmental awareness:

Wangari Maathai, Kenya's first woman professor, has been imprisoned and tortured for helping instigate mass tree plantings to protest rampant deforestation. In 1998, when Kenya's kleptocratic government began expropriating and selling off the publicly held Karura Forest to developers of luxury housing, students at the University of Nairobi and Kenyatta University launched another dissident tree planting. The government's brutal response produced campus riots that closed down both universities (Rob Nixon: 243)

Set in post-apartheid South Africa Zakes Mda's *The Heart of Redness* makes use of magic realism and stream of consciousness techniques as the distant past, near past and the present merge into one another unfolding the rich but complex history of ama Xhosa people. The plot unfolds in the backdrop of Cattle killing movement of 1850's and the never ending rivalry between the Believers and the Unbelievers which is carried on in the present times by Zim and Bhonco. Camagu Cesane has returned back to Johannesburg his homeland to "contribute to the development of his country" (Zakes Mda 2000: 28) after having lived in United States of America only to realise that his own people are reluctant to accept him and he is unable to fit in the changed scenario that he finds himself in. It is at this crucial moment of complete disillusionment that he accidentally meets Noma Russia who had come to attend a wake in the town. Camagu is enthralled by her soulful singing and cancelling his plans of returning back to America; he undertakes the journey towards remote Eastern Cape. The beauty of Qolorha by Sea captivates the eye, heart and soul Camagu as he drives into the region in his Toyota Corolla:

...a generous artist painted the village of Qolorha-by-Sea, using splashes of lush color. It is a canvas where blue and green dominate. It is the blue of the skies and the distant hills, of the ocean and the rivers that flow into it. The green is of the meadows and the valleys, the tall grass and the usundu palms. (55)



European expansions and spread of diseases:

The novel *The Heart of Redness* echoes the title of much acclaimed English novel of Joseph Conrad's *The Heart of Darkness* and tries to subvert the very idea of darkness associated with Africa, its people and its culture. Mda's novel seeks to explore "the heart of redness" of African civilization---a civilization seeped in history, culture and traditions. The novel also documents the Europeans' lust for material expansion and subjugation of other nations and their cultures even at the expense of annihilating other human races and causing them unspeakable misery and atrocities. The novel as already has been stated is written in the backdrop of Cattle killing movement and obliquely hints at the British conspiracy behind the prophecies of prophetess Nongqawuse who motivated the ama Xhosa people to kill their cattle and destroy their crops in order to free their cattle from the deadly lung sickness---a disease which was brought in by the British through the import of their cattle into the region:

White people knew of lung sickness because it came from their country. There were reports that it had killed many cattle across the seas in the land of the whites. It was brought to the land of the ama Xhosa nation by Friesland bulls that came in a Dutch ship two years earlier, in 1853. Therefore even the best of the isiXhosa doctors did not know how to cure lung sickness. (50).

By exposing the ama Xhosa cattle to the disease of lung sickness the European settlers brought about untold misery to the ama Xhosa people as they had no cure for the disease and helplessly watched their cattle emaciate and die in front of their own eyes further it led to the cattle killing movement when Prophetess Nongqawuse ordered the killing of all the cattle in anticipation of new cattle to arrive and this divided ama Xhosa people into Believers (those who believed in the Prophecies of Nongqawuse); and Unbelievers (those who had no belief in the Prophecies and suspected the role of British behind the prophecies of Nongqawuse). Upamanyu Pablo Mukherjee writes in his essay "Cholera, Kipling, and Tropical India":

The embedding of the idea of a global, tropical diseased environment through the techniques of empire in the nineteenth century should enable us to place disease and medicine as key elements in any exercise of postcolonial ecocriticism. This is not only to pay due notice to the continuing strength of the ideology of diseased tropical environments today, and what that tells us about the prevailing imperial configurations in the world-system; it is also to underline the centrality of the ideas of disease, contamination, and palliative care within what we might call the various competing ideologies of environment itself. (Mukherjee: 81)

Development versus ecological conservation:

On arriving at Qolorha by Sea and driven by the desire to positively contribute to the development of his society Camagu finds himself in the midst of conflicting claims of Believers and the Unbelievers. Camagu has great respect and appreciation for the beauty



of Qolorha by sea which he too wants to preserve in all possible ways, Mda gives the readers a glimpse of the beauty of this place through his eyes:

Camagu climbs the hill to Vulindlela Trading Store. From the top he is moved by the view below: the waves that smash against the rocks with musical violence, the Gxarha River that flows into the Indian Ocean with misty grace, the sacred ikamanga bushes, and the pining Nongqawuse's valley. (115)

Camagu reflects that how the ama Xhosa people have taken to Western style of dressing thus neglecting their own rich cultural heritage:

It is sad, he thinks, that when nations of the world wear their costumes with pride, the ama Xhosa people despise theirs. They were taught by missionaries that it is a sign of civilization, of ubugqobhoka, to despise isikhaka as the clothing of the amaqaba---those who have not seen the light and who still smear themselves with red ochre. (55)

Bhonco and Zimthe village elders are in total disagreement not only in their unbelieving and believing ideologies they also differ in their ideas regarding progress and conservation of nature. Bhonco is an Unbeliever and stands for development as he thinks it will improve their economy and will open new employment opportunities. The Unbelievers look up to the American model of progress and development as Bhonco observes:

We want to get rid of this bush which is a sign of our uncivilized state. We want developers to come and build the gambling city that will bring money to this community. That will bring modernity to our lives, and will rid us of our redness.(92)

In his zeal for development Bhonco fails to understand the harm that is often caused by the influx of the tourists and the damage and destruction of the indigenous flora and fauna in the name of progress. Zim the Believer is proud of his culture and traditions and thus of his redness and understands the importance of nature in the lives of Xhosa people. He is vociferous in raising his concerns about the damage done by tourists to their resources and says that the tourists "come here to steal our lizards and our birds" (93). Zim and his daughter Qukezwa are able to see through the nefarious and predatory designs of multinational projects. Rob Nixon observes in his essay "Environmentalism and Postcolonialism":

Non-Western environmental movements are typically alert to the interdependence of human survival and environmental change in situations where the illusion of a static purity cannot be sustained, far less exalted as an ideal. Such movements are also typically aware of how easily foreign forces---transnational corporations, the World Bank, or NGOs, often in cahoots with authoritarian regimes---can destroy the delicate, always mutable, mesh between cultural traditions, social justice, and ecosystems. (Rob Nixon: 243)



Qukezwa although not as educated as Camagu or Xoliswa Ximiya but has a close relationship with nature which in itself lends her a deep understanding of the same. As has been said she can look through the ugly designs of imperialist forces and she debates on this issue with Camagu and says that commercialization of their land in the name of development will take away their rights and freedom of enjoying their own resources and their own space:

Are you aware that if your gambling complex happens here I will have to pay to swim in this lagoon?"...

This whole sea will belong to tourists and their boats and their water sports. Those women will no longer harvest the sea for their own food and to sell at the Blue Flamingo. Water sports will take over our sea!(103)

Camagu later comes to realise that though the making of Casino and holiday resort might pave way for progress but it will involve the destruction of indigenous trees, rivers and forests and thus he thinks of alternative methods of development which will contribute to the preservation of their nature and its resources. Camagu has great respect and appreciation for the beauty of Qolorha by sea and Mda gives his readers a glimpse of the beauty of this place through the eyes of Camagu:

Camagu climbs the hill to Vulindlela Trading Store. From the top he is moved by the view below: the waves that smash against the rocks with musical violence, the Gxarha River that flows into the Indian Ocean with misty grace, the sacred ikamanga bushes, and the pining Nongqawuse's valley. (115)

Qukezwa practices a sort of environmental activism as she goes on "vandalizing trees" (213) to the shock of village elders and even Camagu who fails to understand Qukezwa's logic behind her weird actions as even to their understanding she has always stood for the preservation of nature and its resources and is also against setting up of Casino and holiday resort in the area as she believes that these projects will not only destroy the natural beauty of the area but will also alienate the locals from their own resources. She is charged with cutting down full grown trees; a charge to which she not only admits but asserts that she will continue doing so in order to preserve her indigenous trees and plants:

The trees that I destroyed are as harmful as the inkberry. They are the lantana and the wattle trees. They come from other countries...from Central America, from Australia... to suffocate our trees. They are dangerous trees that need to be destroyed. (216)

Speaking about the wattle tree and how dangerous it is for the indigenous trees she further asserts:



Just like the umga, the seed of the wattle tree is helped by fire. The seed can lie there for ten years, but when fire comes it grows. And it uses all the water. Nothing can grow under the wattle tree. It is an enemy since we do not have enough water in this country. (216)

Mda's *Heart of Redness* discusses some very crucial issues related to colonial expansions and how the colonizers impacted and eroded local ecosystems and this they did not out of ignorance of the same but by design to have a total control over the regions they colonized. The disease of lung sickness because of which the Xhosa cattle died in great numbers and the possible conspiracy of the British behind the prophecies of Nongqawuse and the destruction of indigenous plants by planting foreign plants all these issues are sensitively dealt with by Mda in the text. This issue of "exterminating local ecosystems" as practised by European colonizers is discussed by Huggan and Tiffin in their book *Postcolonial Ecocriticism: Literature, Animals, Environment*:

Settlers arrived with crops, flocks and herds, and cleared land, exterminating local ecosystems, while human, animal and plant specimens taken to Europe from these 'new' worlds were, by contrast, few and often inert in form. (Interestingly enough, no human, animal or plant, whether wild or domesticated, transported from the colonies to Europe was in a position to wreck comparable havoc on European ecosystems.) (Huggan and Tiffin 2015: 7)

European colonizers not only came with their own flora and fauna but along with it they spread their own ideas of beauty and perfection and Bhonco being influenced by these western ideas speaks about planting "civilized trees" which have "no thorns like some of the ugly ones you want to protect" (146). Later in the novel during the discussion amongst the developers Mr. Jones and Mr. Smith regarding their development plans in the area Mr. Smith gets the idea of "retirement village for millionaires" which he plans to call as "Willowbrook Grove" to which Mr. Jones retaliates that there will be no trees left after the making of Casino and theme parks to this Mr. Smith answers: "We'll plant other trees imported from England. We'll uproot a lot of these native shrubs and wild bushes and plant a beautiful English garden" (202-203) thus exposing his colonial mindset.

During the course of the novel Zakes Mda writes about practices or traditions of nature preservation which have been prevalent in the Ama Xhosa society. There is mention of such eco-theological practices as not killing *isomi* bird or that of King Sarhili creating a "conservation area and nature reserve where people were not allowed to chop trees or hunt animals and birds" with an added warning that "[o]ne day these wonderful things of nature will get finished. Preserve them for future generations." (131-132)

Mda's novel raises some important issues regarding ecotourism projects where tourists are often taken for eco-cultural trails where indigenous people are shown living their lives in harmony with nature. The text questions such eco-cultural trails which if not taken sensitively can reduce the natives to mere buffoons wearing their customary attire only to pose for the cameras of the tourists. Xoliswa Ximiya shows her disagreement and



anger to Camagu at this kind of tourism. She specifically mentions No Manage and No Vangeli who benefit from this kind of tourism where they perform different activities for the tourists like grinding of the maize in a pestle and that too wearing isiXhosa costume (which otherwise is not worn for activities involving hard labour and thus it seems quite ridiculous to Xoliswa). Xoliswa further says that “her people are made to act like buffoons for these white tourists” and are also made to act “like monkeys in a zoo, observed with amusement by white foreigners” (96). Later on in the novel Bhonco is enraged by the kind of behaviour meted out to his wife as she was subjected to this ‘gaze’ at her workplace i.e. Blue Flamingo Hotel. No Petticoat was photographed, made to speak her native language and to sing and dance all for the amusement of the tourists; to the extent that her co-workers at the hotel laughed at her as she left the place feeling utterly humiliated.

Through this novel Zakes Mda takes up the issue of understanding the needs of the people before imposing development projects on them. True development will always take into consideration the needs of the people and Camagu has developed and cultivated that understanding during his stay at Qolorha and expects same understanding and commitment from the trader Dalton. According to Camagu participation of the natives is essential for the success of any development plans; where they should be active participants and not mere spectators:

That is the danger of doing things for the people instead of doing things with the people,” adds Camagu. “It is happening throughout this country. The government talks of delivery and of upliftment. Now people expect things to be delivered to them without any effort on their part....The notions of delivery and upliftment have turned our people into passive recipients of programs conceived by so-called experts who know nothing about the lives of rural communities. People are denied the right to shape their own destiny.... (180)

Dalton the trader has great plans of developing a botanical garden wherein he plans to “cultivate rare indigenous plants” but ironically enough while showing the land to his fellow traders he unwittingly exposes his notion of racial superiority but also his spurious claim over the land when he says; “it was his land that had been left for him by his father” (148). He has his own plans of development for the village and his campaign ‘ “Let the wild Coast Stay Wild” ’ (149) is not an inclusive thought and is an imposition on the locals from outside and thus the people don’t have any real interest in all such projects which ultimately face failure.

Conclusion:

Mda’s *Heart of Redness* advocates conservation along with sustainable development which shall benefit the local populace and provide them with dignified living. His works take a stand against such practices of ecotourism which can endanger the flora and fauna and also against the kind of cultural tourism where the locals are reduced to buffoons. Mda is ready to move beyond the so called “scars of history” and is ready to adapt and



embrace positive changes and positive people and thus his Camagus and Daltons have learnt to assimilate themselves with the people and their surroundings and are a part of this new Africa that he dreams of in picture perfect locations as Qolorha by Sea. Camagu and Dalton with the help and Co-operation of the locals have been able to start backpackers' hostel which "has now developed into a holiday camp" (273) which is owned by the villagers who are members of cooperative society. The place offers added tourist attractions like the "gigantic wild fig tree" with the "amahobohobo weaver birds that have built a hanging city on its branches". (273)

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Adaptation as an Adaptation - A Study of the Movie *Adaptation*

J Jaya Parveen

Susan Orlean is one of the world's great exponents of literary non-fiction who takes interesting personal stories and mines them for universal truths (Perry 2012). Her non-fiction writing *The Orchid Thief: A True Story of Beauty and Obsession* has inspired Charlie Kaufman's film *Adaptation*. The rare feature film entitled *Adaptation* is not only an adaptation, but also about adaptation (Stam 1). It is written by Charlie Kaufman and directed by Spike Jonze. It is simultaneously an adaptation and an original screenplay, which turns a non-fiction book into a fictional adventure (1).

Orlean's *The Orchid Thief* focuses on the adventures of John La Roche, a poacher. Orlean interrupts her central narrative of La Roche with stories of the orchid hunters of the past, contemporary state of Florida, and other histories (*grpl.org*). The movie *Adaptation* focuses on the difficulties faced by Charlie Kaufman to write an adapted screenplay. His struggle is interrupted by his own chaotic thoughts, over-enthusiastic brother, beautiful girls, Darwin's theory of evolution, Orlean's personal life filled with disappointment and longing, her affair with La Roche, La Roche's casual drug-life, his interest in pornography, etc.

In Hutcheon's (2006) view, the phenomenon of adaptation can be defined from three distinct but interrelated perspectives:

- An acknowledged 'transposition' of a recognizable other work or works
- A creative and an interpretive act of 'appropriation' or 'salvaging'
- An extended 'intertextual engagement' with the adapted work (8)

'Transposition' or 'transcoding' involves a shift of 'medium' (a poem to a film) or 'genre' (an epic to a novel), or a change of 'frame' and therefore 'context': telling the same story from a different point of view, for instance, can create a different interpretation (8). The movie *Adaptation* involves a shift of 'medium' - print book *The Orchid Thief* has been converted into movie *Adaptation*, and a shift of 'genre' - non-fictional narrative *The Orchid Thief* into fictional film *Adaptation*.

There is a change in 'frame' and 'context' too. *The Orchid Thief* explores the eccentric world of Florida's orchid lovers along with a subculture of aristocrats, fanatics, and smugglers whose obsession with the endangered plant species is all-consuming (*grpl.org*). The movie *Adaptation* visualises diverse characters like sensible but very sensitive screenplay writer Charlie Kaufman, cheerful 'Hollywood-style' amateur film director Donald Kaufman, business-minded film agents, sincere but sad Susan Orlean, passionate but casual orchid collector La Roche, etc.

Susan Orlean, staff writer for *The New Yorker*, opens her book with a description of her titular 'orchid thief', a horticulturalist and jack-of-all-trades John La Roche: tall, thin, slouching, handsome, and toothless (Brown 2009). The movie opens with a 'blank screen' with the 'voice-over' of Charlie Kaufman who speaks to himself simultaneously about various issues.

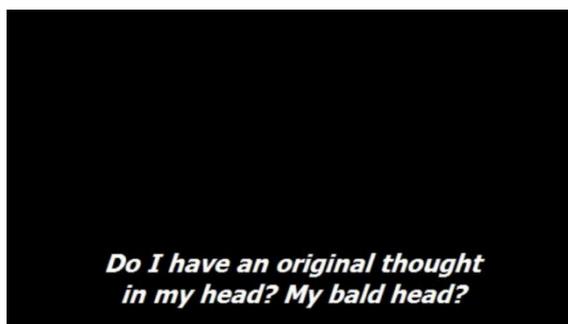


Fig. 1 Opening Scene from the movie *Adaptation*

*Do I have an original thought in my head? My bald head?
 Maybe if I were happier, my hair wouldn't be falling out.
 Life is short. I need to make the most of it.
 Today is the first day of the rest of my life.
 I am a walking cliché.
 I really need to go to the doctor and have my leg checked.
 There's something wrong. A bump. My dentist called me.
 If I stopped putting things off, I'd be happier.
 All I do is sit on my fat ass.
 If my ass wasn't fat, I'd be happier.
 I wouldn't have to wear these shirts with the tails out all the time.
 Like that's fooling anyone.
 Fat ass. I should start jogging again. Five miles a day.
 Really do it this time. Maybe rock climbing.
 I need to turn my life around.
 What do I need to do?
 I need to fall in love.
 I need to have a girlfriend.
 I need to read more, improve myself.
 What if I learned Russian or something?
 Or took up an instrument? I could speak Chinese.
 I would be the screenwriter who speaks Chinese. And plays the oboe.
 That would be cool. I should get my hair cut short.
 Stop trying to fool everyone into thinking I have a full head of hair.
 How pathetic is that?
 Just be real. Confident.
 Isn't that what women are attracted to?
 Men don't have to be attractive.
 But that's not true, especially these days.
 Almost as much pressure on men as there is on women these days.
 What should I be made to feel I have to apologize for my existence?
 Maybe it's my brain chemistry.
 All my problems and anxiety can be reduced to a chemical imbalance.
 ... or some kind of misfiring synapses.
 I need to get help for that.
 But I'll still be ugly, though.
 Nothing's gonna change that. (Adaptation 00:01 - 01:22)*



Charlie enters into a shooting spot, hears various noises, turns back and starts thinking (in a close-up shot showing his bald head) with the voice-over: “What am I doing here? Why did I bother to come here today? No one even seems to know my name. I’ve been on this planet for 40 years, and I don’t understand a single thing. Why am I here? How did I get here?” (2:09 - 2:19) Charlie’s voice-over commentaries bring out his inner feelings and thoughts, making the audience realise his ‘confused’ intellectual mind.

A series of scenes display the various geographical, ecological, and biological changes that might have led to the formation of the earth, evolution of living organisms including man, a baby taken out of mother’s womb, etc. (02:20 - 03:06). The next scene shows Charlie Kaufman sitting before a woman and wondering why he is sweating a lot. The woman appreciates his ‘Malkovich script’ and asks his opinions about *The Orchid Thief*. He exclaims that it is a ‘great book’ and accepts that La Roche is a ‘fun character’.

Charlie remarks that as an adapter he wants to maintain ‘fidelity’ to the ‘source text’. He says: “I’d want to remain true to that. I’d wanna let the movie exist, rather than be artificially plot-driven. I just don’t wanna ruin it by making it a Hollywood thing.” He does not want to convert it into ‘an orchid heist movie’, change the ‘orchids into poppies’, or make it about ‘drug running’. He wonders why his movie can’t ‘simply be about flowers’. He does not want the movie to have Susan and La Roche’s love affair, guns, car chases, characters learning profound life lessons, overcoming obstacles to succeed in the end, etc. He comments: “The book isn’t like that and life isn’t like that. You know, it just isn’t. And I feel very strongly about this” (03:51 - 04:49). This reveals his ‘point of view’ as an adapter and less experience as a film-maker.

As the camera slowly shifts to a multistoried building where Susan Orlean is found sitting along her table with many books on orchids and typing text into her computer, her voice-over introduces La Roche and narrates the incident that led to their meeting: “John La Roche is a tall guy, skinny as a stick, pale-eyed, slouch-shouldered, sharply handsome, despite the fact he’s missing all his front teeth. I went to Florida two years ago to write a piece for the *New Yorker*. It was after reading a small article about a white man and three Seminole men arrested with rare orchids they’d stolen out of a place called the Fakahatchee Strand State Preserve” (04:50 - 05:12). This shows how a writer gets a spark to gather interesting information and start writing articles.

A van moves towards the State Preserve. As La Roche’s voice-over states, “As natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection. It’s interesting to contemplate an entangled bank”, La Roche and a few Seminole men go into the forest searching for orchids and cut down a few trees (05:13 - 05:52).

Susan Orlean talks about a few orchid collectors who risked their lives in the job and remarks: “La Roche loved orchids, but I came to believe he loved the difficulty and fatality of getting them, almost as much as he loved the orchids themselves” (12:12 - 12:13). During the court hearing, La Roche calls himself a professional horticulturalist, professional plant lecturer, and published author. He speaks very scientifically to the lawyers and comments: “I’m probably the smartest person I know” (12:21 - 12:48).



Fig. 2 John La Roche talking enthusiastically about orchids

He tells Orlean that if his experiments with orchids succeed, then he will stop future poaching by making the flowers readily available in stores. "I'm a hero, the flowers are saved. La Roche and nature win" (16:46 - 16:54). These scenes reveal the 'point of view' of the casual guy La Roche who is passionate about orchids and justifies his actions even when accused of robbing rare orchids from the State Preserve.

'Transposition' can mean a 'shift in ontology' from the real to the fictional, from a historical account or biography to a fictionalized narrative or drama (Hutcheon 7). *The Orchid Thief* is a non-fictional account of the real-life obsessions of orchid hunters like La Roche and Seminole men who are charged guilty for illegally removing endangered orchids from the State Preserve. As Orlean follows La Roche, the strange orchid-collector, she gets to know about the Seminole history, ecology of the Fakahatchee Strand State Preserve, origin of orchids, theory of evolution, fascination of Florida for swindlers, etc. (Brown 2009).

The non-fictional narrative *The Orchid Thief* lacks the cohesive storyline and logical progression that a movie requires. In the movie *Adaptation*, film executive Valerie Thomas suggests that Charlie Kaufman add a love story, with Orlean and La Roche falling for each other (Brown 2009). Charlie rejects the idea as he wants to remain 'true' to the source text. However, the twin brothers find out the secret affair between the writer (Susan Orlean) and the orchid collector (La Roche) towards the end of the movie. The imaginary sub-plot has been added in the movie to make it appealing to the audience. This transforms the 'true narrative' *The Orchid Thief* into the 'fictional film' *Adaptation*.

As a 'process of creation', the act of adaptation always involves both (re)interpretation and then (re-)creation; this has been called both 'appropriation' and 'salvaging', depending on one's perspective (Hutcheon 7). The movie *Adaptation* re-creates and re-interprets the source text *The Orchids Thief*.

The movie *Adaptation* creates new characters that are not in the source text *The Orchids Thief*. Charlie Kaufman and Donald Kaufman are the twin brothers who are quite contrary in characteristic features. "While Charlie is a hyper-cerebral, insecure, masturbatory, Dostoevskyan Underground Man, Donald is a breezily confident womanizer" (Stam 2). Charlie feels nervous and sweats a lot as he sees beautiful women. When Amelia approaches him, Charlie finds it difficult to start an affair with her. On the contrary, Donald is very comfortable with girls and has many girlfriends.



Charlie aims at fidelity: "I want to be true to the *New Yorker* piece". But he has to translate fact into fiction, find new forms and equivalences (2). Donald tries to write Hollywood-type screenplay borrowing ideas from other popular movies, books, brother, mother, and friends. "Charlie defends the sensitive, Sundance-style Hollywood-lite values of the independent art film, while Donald defends clichéd Hollywood blockbuster entertainment... Together the twins manifest the split personality of many screenwriters, torn between the art film and the blockbuster, between complexity and facile appeal" (2).

Susan Orlean goes in search of La Roche, and a Seminole Indian talks to her with eyes full of lust. He admires her beautiful hair, exclaims "I can see your sadness", and tells that it is 'nothing personal' but the 'Indian way' (*Adaptation* 17:54 - 18:48).



Fig. 3 Seminole Indian talking with Susan Orlean with expressive eyes

The movie *Adaptation* interprets and re-interprets the love and passion for orchids (which is the main theme of the source book *The Orchids Thief*) in interesting ways. During a flower exhibition, La Roche talks about Darwin's hypothesis and relates the 'pollination' process with 'love-making'. He shows rare orchids and tells Susan Orlean:

Darwin hypothesised a moth with a nose 12 inches long to pollinate it. What's wonderful is that every one of these flowers has a specific relationship with the insect that pollinates it... There's an orchid that exactly looks like an insect. So the insect is drawn to this flower... its double, its soul mate... and wants nothing more than to make love to it. After the insect flies off, it spots another soul-mate flower and makes love to it, thus pollinating it. And neither the flower nor the insect will ever understand the significance of their love-making. How could they know that because of their little dance, the world lives? But it does. By simply doing what they're designed to do... something large and magnificent happens (19:12 - 20:16).



Fig. 4 Moth making love with an orchid



Orlean looks at La Roche with astonishment as he says, "In this sense, they show us how to live. How the only barometer you have is your heart. How when you spot your flower, you can't let anything get in your way." (12:17 - 12:20) She looks at him with sorrow, and her eyes reveal a lot about her inner feelings.



Fig. 5 Susan Orlean's eyes expressing her inner feelings

Orlean's friends during a dinner party make fun of La Roche's style, manners, and personal hygiene. She gets away for a break and stands alone thinking: "I wanted to want something as much as people wanted these plants, but it isn't part of my constitution. I suppose I do have one unembarrassed passion" (21:34 - 21:49). She continues to think as she lies in her bed: "I wanna know what it feels like to care about something passionately" (21:51 - 21:53), revealing her secret longing in personal life.



Fig. 6 Voice-over revealing Orlean's secret longing

Orlean seems to follow La Roche to find more about orchids. But actually she wants to find what draws people so wildly and passionately towards orchids. "If the ghost orchid was really a phantom, it was still such a bewitching one that it could seduce people to pursue it, year after year and mile after miserable mile. If it was a real flower, I wanted to see one. The reason was not that I love orchids. I don't even especially like orchids. What I wanted was to see this thing that people were drawn to in such a singular and powerful way." (22:12 - 22:30).

Charlie wants to write a screenplay for *The Orchids Thief* which is going to be 'all about flowers', but he finds his mind going only behind women and not orchids. He flirts with a stewardess who shows interest in orchids. He visits an orchid show to know more about orchids. Instead of observing or analyzing the orchids, he starts comparing the orchids with different women:





Fig. 7 Charlie Kaufman comparing orchids with beautiful women

The working title of the book *Orchid Thief is Passion*. It tries to capture the passion of orchid lovers and orchid collectors in an amazing manner. The movie visualises the passions of various characters: Charlie Kaufman's passion for writing an adapted screenplay and his unconscious desire for beautiful women; Donald Kaufman's passion to make a successful movie using Hollywood formula; Susan Orlean's desire to understand La Roche's attempts to explore the orchids; her passion for love life; La Roche's passion for orchids, drugs, pornography, etc.

The book ends as Orlean moves back to New York with no interesting information about giant orchids while Laroche gets rid of orchids and opens an online porn business. Towards the end of the movie, Orlean and Laroche chase Charlie and Donald to kill them as they have found out their secret affair; unfortunately Laroche and Donald die, and Charlie escapes to do the adaptation in Hollywood style.

In the interview with Perry (2012), real author Susan Orlean comments on *Adaptation*: "What I admire the most is that it is very true to the book's themes of life and obsession, and there are also insights into things which are much more subtle in the book about longing and about disappointment." Both the book and the movie focus on the 'desire and passion largely unrequited, and the drive in people's hearts to try and satiate those primal drives' (Brown 2009).

The movie *Adaptation* violates all the rules prescribed in Robert McKee's *Story: Substance, Structure, Style, and the Principles of Screenwriting*. For the neo-Aristotelian McKee, movies should be about realities, and not about the mysteries of writing (Stam 2). In contrast, *Adaptation* reveals the intricate process of screenplay writing. According to McKee, a mature artist 'never calls to himself', but almost all the characters in *Adaptation* are attention-seekers. McKee opines that movies should contain strong, noble characters, cause and effect logic, and catharsis. But *Adaptation* features weak, masturbatory characters, a digressive non-linear plot, and a tongue-in-cheek feint at catharsis (2). For McKee, movies are not capable of depicting inner lives. In contrary, *Adaptation* visualises the private lives of Charlie Kaufman and Susan Orlean in a subtle way.

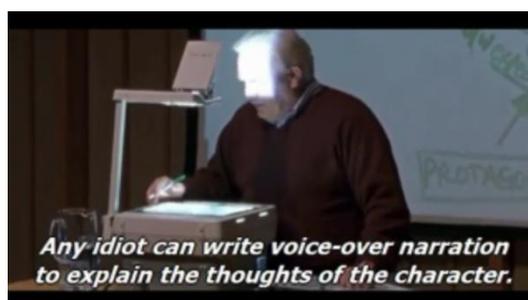


Fig. 8 Robert McKee in a 3 day screenplay writing seminar



McKee remarks: "Any idiot can write voice-over narration to explain the thoughts of the character". *Adaptation* uses voice-over commentaries to narrate the story, discuss theories, reveal inner thoughts and feelings, etc. Charlie Kaufman argues against 'epiphany', but the movie visualises such moments with a 'wow at the end'.

In *Adaptation*, 'adaptation' is interpreted and re-interpreted in various ways. As an adapter, Charlie assumes to owe a lot to the source material. Wanting to remain true to the book and its writer, he finds it very difficult to find a storyline and start writing the screenplay.



Fig. 9 Charlie Kaufman's concern for fidelity in adaptation

Donald advises him to attend a screenplay writing workshop conducted by the expert Robert McKee. Reluctantly he goes, feels sad about his own inability to write the screenplay, and gets blasted for asking questions that seemed silly to McKee.

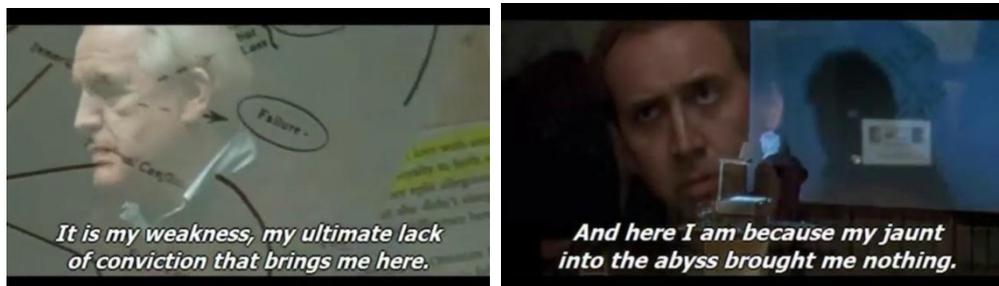


Fig. 10 Charlie's sad thoughts during the seminar

During a discussion on orchids, La Roche tells Orlean, "Adaptation's a profound process. It means you figure out how to thrive in the world" (*Adaptation* 29:19 - 29:26). Orlean relates it with marriage life and sadly replies, "Yeah, but it's easier for plants. I mean they have no memory. You know, they just move on to whatever's next. But for a person, adapting's almost shameful. I mean, it's like running away" (29:27 - 29:39).

Charlie thinks about how to write a screenplay about flowers. "To write about a flower, to dramatize a flower, I have to show the flower's arc. And the flower's arc stretches back to the beginning of life. How did this flower get here? What was its journey?" (32:51 - 33:10).



Fig. 11 Darwin's voice-over on evolution

Charles Darwin's voice-over begins here: "Therefore, I should infer from analogy that probably all the organic beings which have ever lived on this Earth have descended from someone primordial form into which life was first breathed" (33:11 - 33:16). Charlie continues saying, "It is a journey of evolution. Adaptation. The journey we all take. A journey that unites each and every one of us" (33:17 - 33:19).

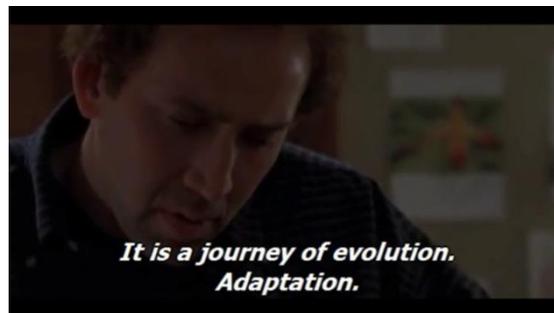


Fig. 12 Charlie's idea on adaptation

Charlie's struggle to write an adapted screenplay continues. With too many thoughts inside his head, he speaks with Susan Orlean's picture on the book cover and imagines making love with her.



Fig. 13 Charlie falling in love with Susan Orlean

He then blabbers "I'm afraid I'll disappoint you. You've written a beautiful book... I can't sleep. I'm losing my hair. I'm fat and repulsive" (44:53 - 45:04). Orlean replies, "Shh. You're not. You're not. Just whittle it down... Focus on one thing in the story. Find that one thing that you care passionately about... and then write about that" (45:05 - 45:22).

The movie *Adaptation* evokes Darwin's theory of evolution and the concept 'survival of the fittest' while talking about adaptations. Stam (2005) identifies 'a Florida swamp-like profusion of suggestive metaphors' for the adaptation process: novel and adaptation as 'twins' like Charlie and Donald, as 'split personality' (caught between art film and commercial genre), as interdependent species, as parasites, as hybrids, as mutations, etc. (2)



In *The Orchids Thief*, La Roche makes a very telling statement: "When I had my own nursery I sometimes felt like all the people swarming around were going to eat me alive. I felt like they were that gigantic parasitic plant and I was the dying host tree". Stam (2005) relates this with the critics who view adaptations as 'parasites' that overwhelm and vampirize their sources, 'sucking the life' out of their 'hosts' (3).

Towards the end of the movie, Charlie Kaufman finds out Susan Orlean's illicit affair with La Roche. She exclaims, "We have to kill him before he murders my book." It can be compared with any writer's urge to kill the adapter before he/she assassinates the source material (3).

La Roche is of the view that creating an orchid is like playing at being God. Adaptations can be compared with orchids that are 'hybrids', rare combination of different species. Adaptations 'adapt to' changing environments and changing tastes as well as to a new medium with its distinct industrial demands, commercial pressures, censorship taboos, and aesthetic norms. Filmic adaptations can rightly be called 'mutations' as they help their source novel 'survive' (3). It is essentially true that the movie *Adaptation* is not only an adaptation, but also about adaptation.

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Mahasweta Devi the Spokesperson of the Gender-Subaltern: a Feminist Reading of Her Short Story *Draupadi*

Jitamoni Phukan

Introduction

Conceptually derived from the work of Italian Marxist intellectual Antonio Gramsci, the term 'subaltern' designates the populations which are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. In describing "history told from below" subaltern was coined by Gramsci, notably through his work on cultural hegemony, which identified the groups that are excluded from a society's established institution and thus denied the means by which people have a voice in their society. The terms 'subaltern' and 'subaltern studies' entered postcolonial studies through the works of the Subaltern Studies group, a collection of historians of the Indian Sub-continent who explored the political actor role of the men and women who constitute the mass population, rather than the political roles of the social and economic elites, in the history of the Indian Sub-continent.

Subaltern discourse endeavors to expound a site of inquiry, hitherto fore unexplored and to embody in literary form, an insider perspective of the subaltern life. Gayatri Spivak, by locating subaltern and connecting it with multifarious forms of subject positions, in the same analytical field as the study of colonialism, redefined the framework of history and literature in a wider context. Considering role and position of women in reality and as reflected in fictional characters, they can be treated as a special category of discourse which covers another area of study, coining them as gender-subaltern. (1) The present paper will through light on these aspects of gender-subaltern from feminist point of view focusing on an allusive character from history in the modern context; "Draupadi".

Objectives:

- a. To study the Mahasweta Devi's voice of double colonized or gender-subaltern.
- b. To Examine Mahasweta Devi's deep concern for marginalized and realistic representation of the same in her fiction.
- c. To Evaluate 'Draupadi' as the specimen of the writer's voice for the subaltern.
- d. To compare the satire in Devi's 'Draupadi' and Mahabharata's 'Draupadi'

The theme of Gender-Subaltern:

As Ropers-Huilman, 2002; says 'Feminist theory is founded on three main principles:

- i) Women have something valuable to contribute to every aspect of the world.
- ii) As an oppressed group, women have been unable to achieve their potential, rewards, or gain full participation in society.



- iii) Feminist research should do more than critique, but should work toward social transformation.

On the basis of one's gender when someone is treated and facilitated, there occurs the issue like 'feminism' which infers deeper meaning of equality among human being. It invites various types of criticism from various critics. But the key aspect lies in equalization among all fortunate human beings as being the best creature under the sun. Some are tend to be more unfortunate to be deprived in two ways in the system; one being a female and the other being the member of the poor and socially exploited community. Those are covered under 'gendered-subaltern' by the analyst of feminism.

The term subaltern owes its origin to Antonio Gramsci's writings and underlines a subordinate position in terms of class, caste, race and culture. Subaltern classes may include peasants, workers, women and other groups denied access to 'hegemonic power'. G. Spivak popularized the term by her path breaking essay 'Can Subaltern Speak?' which highlighted that the subaltern do not have voice of their own and so they cannot speak, but in her translation of Mahasweta Devi's short story 'Draupadi' she not only romanticizes the tribal women but gives gendered subaltern a voice to speak.

In the postcolonial era, the field of gender has been of much debate and many seminal works have been based upon it. Different societies have treated woman as the 'other', 'colonized', 'deprived' and 'the fairer sex' who has again suffered the politics of oppression and repression. Of late, the concept of gendered subaltern has been of much consequence which implies that women have been doubly sub-alternized, first on the basis of gender. With the growing popularity of new historicism we have seen abundance in the works ascribing history from below. Many influential texts have come up stating the women point of view divorced from the male vision. But, it is only recently that 'double colonization' or the 'gendered-subaltern' has begun to be theorized and found voice.

A feminist reading of Mahasweta Devi's 'Draupadi':

Literary writing in a wider perspective is a social activity. Mahasweta Devi, one of our foremost literary personalities, a prolific and bestselling author in Bengali short fiction and novels is a social activist first of all and her writings fulfills the same who has been working with and for tribal's and marginalized communities like the landless laborers of eastern India for years. By doing so the famous writer in her works focuses on gender-subaltern and represents a strong feminist view in her live narratives.

The character 'Dopdi' is a recreation of 'Draupadi' of the epic Mahabharata. Through *Dopdi*, Mahasweta Devi has tried to raise certain question of responsibility as she herself demands certain political responses from us. She expects us to know something about the 'Naxalbari' movement and she also wants us to understand something about the revolution that *Dopdi* is fighting for. In the spring of 1967, there was a successful peasant



rebellion in the Naxalbari area of the northern part of West Bengal. According to Marcus Franda, 'unlike most other areas of West Bengal, where peasant movements are led almost solely by middle-class leadership from Calcutta, Naxalbari has spawned an indigenous agrarian reform leadership led by lower classes including tribal cultivators. The target of these movements was the long established oppression of the landless peasantry and itinerant farm worker, sustained through an unofficial government, landlord collusion that too easily circumvented the law. Keeping this story of 'Naxalbari movement' in the background, the author, Mahasweta Devi, goes on to saying the story of a woman, as part of the movement and unfolds wider sight of exploitation on a activist by depicting the horrible 'night' in which 'Dopdi' is mercilessly raped by the army men.

The most interesting part of the story is that Dopdi is portrayed as an illiterate uneducated tribal woman. Yet she leads the politicized life amongst all, because she is involved in an armed struggle for the rights and freedom of the tribal people. As a tribal woman, she enjoys better status and respect as because their condition is far better, compared to mainstream Hindu society. They are treated as equals and protected from the evil treatment of women as commodity, the 'other' etc. She experiences all evil of the unequal society when she comes across with the so called mainstream people; who raises the flag of civilization. In the first two parts of the story, she is fighting shoulder to shoulder in the revolution that they are engaged in, with her husband. It is in third part of the story, she is provoked to fight male oppression singly and she does it extreme bravely and in a different manner.

The army officials succeeded in capturing the long wanted *Dopdi* with the tactics of the army officer, Senanayak. She remains firm and does not utter a word in the course of the interaction after her arrest. Then Senanayak commands the soldiers, '.....make her, do the needful'. Finally, apprehended by the army, *Dopdi* is tortured and raped throughout that endless night and mutilated by infinite lustful men. After this incident, Dopdi does not howl or behave like a helpless victim. In the following morning, she refuses to put on her clothes, tears her pieces of cloths with her teeth and washes herself. Dopdi seems incomprehensible and strange for the officials. In refusing to obey the command, she appears bigger than life to all and also to the calculating 'Senanayak'. She walks naked towards Senanayak in the bright sunlight, very uplifted and sure, she says, '..... I will not let you put my cloth on me. What more can you do? Come on, counter me, Come on Counter me..... Dopdi pushed Senanayak with her too mangled breasts and for the first time, Senanayak is afraid to stand before an un-armed target, terribly afraid'.

Much of the text and context of the story paves the way for objectification of a woman. She is always seen as an object of desire, a thing to win over. She is raped in a single night by army men. On a metaphysical level, this story is a satire on Mahabharat's Draupadi. Those ancient notion regarding the female part have not been changed; she still suffers the hegemony of patriarchal society, difference is that in case of Mahabharat's Draupadi, there was Krishna as a rescuer of the oppressed but in the modern time, there is



nobody; who dares to be the Krishna, we seldom find and she is left with her bleeding and continued to satisfy the hungry dogs of the army. It can be seen as a case different, because of the situation that prevails underneath those two representative women; one being a woman of Noble family and the later being the female of the already oppressed from the perspective of the community she belongs to (as because she is oppressed from two sides). While the next morning they try to cover up their own deeds by clothing her, Dopdi refuses to put on clothes, and by this act of the army personnel; they show the hypocritical nature of men and society at large. They fantasize women, materialize her, objectify her; but are hypocritical in society.

Conclusion:

Mahasweta Devi's prominent concerns are the tribal backwaters the exploitations of the Adivasis by the rich or the urban administrative machinery callously perpetuating a legacy of complicity with the colonizers, bonded labor and prostitution, the plight of women who are victims of men's sexual violence, the ill treated wives, the dependent widows, the unwanted daughters whose bodies can fix a price etc. are adequately represented. All these that the famous writer represents brings to light the real life of the down-trodden and a sensible heart is bound to be moved by what exactly the civilization or being civilized means to us. Devi, very clever and out right, shows mastery in presenting a vivid picture of the so called civilization to the contemporary reader.

Mahasweta Devi has typically articulated the voice of the oppressed in male dominated society, through the character representation of *Dopdi*. This has been again satirically delineated in the story that leaves a marked representation of gendered subalterns in our society. The story of *Dopdi* would definitely help the reader for gender-sensitization. It paves way for deepen into the topic more accurately. The horrible truth of treatment of the society to Dalit women seems bewilderment for the reader, but these are the integral part of their life, which they overcome in each part of their life. To sum up, we can come into conclusion that Mahasweta Devi; as a spokesperson of Gender-Subaltern, leaves a mark in the history of 'gender studies' by the very character 'Dopdi' by setting her as the specimen in this field.

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A Comparative Perspective of Feminism: Dalit and Non-Dalit Women Writers

Dasari Kejiya & Sampathbabu Tokala

In India, the concept of hierarchy in every family is inevitable. Since, India is a society of patriarchy, the head of the family is father, and then followed by mother. Interestingly, the hierarchy has three concepts one is age, then sex and followed by ordinal position. The person with highest age becomes the head of the family, which means father becomes with highest age becomes the head of the family. In the absence of father, mother becomes the head of the family with the rule highest age. But, does she has right to take decisions in a family? This question becomes the prime upset for woman in patriarchy. Manu says in this way about women:

Her father protects (her) in childhood, her husband protects (her) in youth, and her sons protect (her) in old age; a woman is never fit for independence. (Chapter IX)

Women, true to their class character, are capable of leading astray men in this world, not only a fool but even a learned and wise man. Both become slaves of desire. (Avidvam samlam – 2/214)

Thus, the above lines explain that woman is not capable of taking decisions in truthful way and she has to be under male's guidance in all the years of her stray in this world. Another determinative factor in hierarchy is sex. This becomes the validating statement on women and becomes the consequence of women's discrimination in a family. In biological sense, sex is a positional attribution of an organism which has separate features or duties by birth. But, gender is something related to constructive politics or ideas created socially. Mikkola, Mari, in her article on "Feminist Perspectives on Sex and Gender" states that:

They distinguished sex (being female or male) from gender (being a woman or a man), although most ordinary language users appear to treat the two interchangeably." (2008: 1)

Thus, sex is a biological attribution and gender is socially constructed motive in feminist point of view. Often, gender is stereotyped with certain preconceptions, or attributions of men and women's roles in society to be performed on daily basis in familial atmosphere. These attributions by nature brought positive signs to male and negative cryptogram for female with the statements such as "women are nurturing" or "women are weak". Hence, woman is adjusted to the role to look after and to safeguard house, children, family, and relatives. She has to admit this responsibility in relation to first with sex as reality based on physicality, and then gender as connivance formulated socially. But, man is endorsed to resolute for bread earner, for hardship and to earn for family. This leads to gender gap as female is looked down as dependent on male. Apart from this going by the rule of Manu's laws, woman had to be safeguarded by man which favors



males in socially accepted conundrum such as education, health, personal autonomy. This favoritism of male instigated a feeling that women's identity and freedom is at stake. CEDAW Committee states that:

Traditional attitudes by which women are regarded as subordinate to men perpetuate widespread practice involving violence and coercion. (1979:1)

The representation of woman has become misconceived and interpreted them as 'the other' or 'mere weaker objects'. It is this oppressive connotation which gives scope to women to find them in the nutshell of subordination. As a result of their gender consequence and realization, they made it to the rise of feminism. What is 'feminism' is all about? Of course, feminism is a political movement which becomes face to face factual argument and agreement that it is in relation to sexual interpretation men as a group and women as another group both have equal rights. It also confirms that there is equal power share, as a result rebelled against all power structures, laws and conventions that kept women in servile and subordination. Feminists challenged the division of labor that puts men in charge of the world while women slave away unpaid in the home, carrying the whole burden of family life. This leads to an argument that representations have a point of view which elaborates the meaning that a representation has selective purpose, constructive mind, and has includes preconceived value judgments. Thus, the representations have persons behind the scenes and they have the capacity to build their own view point on what to represent and how to the representation. This misrepresentation has developed the consciousness in women and this consciousness has multiplied their strength of character and determination through their own literature. Gatens writes that:

In these terms the sexed body can no longer be conceived as the unproblematic biological and factual base upon which gender is inscribed, but must it be recognized as constructed by discourses and practices that take the body as their target and as their vehicle of expression." (1992:132) Thus, Gender is to be understood as an establishment of social status which is initiated by patriarchy as a culture and feminist view point breaks it with counter culture admitting that it is a personal identity. This identity is construed gender as a set of relationships between women and men and they have to be protected by each other validating others' self as well. There has to be mutual respect between gender differences and even mention of feminist view point in men's literature.

In this context, Linda Gordon opines in her article 'What's New in Women's History' that:

Feminism is an analysis of women's subordination for the purpose of figuring out to change it deserves a mention in their literature." (1986: 20-30)

Thus, in the Indian context, women have come out of Vedas and sacred mythos which attributed illusions that woman becomes sacred with subordination to man or husband. After coming from that delusion, feminist politics in India identified reality in



1990s as a crucial decade. This is the time when there is a ratification of women's equality with the guarantees provided by the constitution of Independent India. These guarantees include 'equality between the sexes' and at the same time many administrative bodies are established for promoting the opportunities for women in social, economical, and political perspectives. In this context, feminist writer such as Manju Kapur has initiated to express her strong viewpoints through her characters from novels that how women should be in present society. She depicts through the character 'Astha':

A woman should be aware, self-control, strong will, self-reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense. (2002: 12)

The Indian feminism has shown their part of movement against cultural aspects too which are evolved under the norms and traditions of patriarchal society. Obviously, these norms trace back to laws of Manu and some of them are practice of widow immolation known as sati, child marriages and devadasi system. In contrast to western feminism, women joined later after the initiation of men in India's feminism. In fact, there is evidence that Christian missionaries have done tremendous effort to abolish 'Sati' from Indian laws. Dibin Samuel in his article 'William Carey played significant role in abolishing Sati system' elucidates that:

The abolishing of Sati system is one of the greatest contributions of Christian missionaries in India. Today Dec. 4 marks that day in 1829 when Sati system, traditional Hindu practice of a widow immolating herself on her husband's funeral pyre was banned across the country. While notably Raja Ram Mohan Roy spearheaded the campaign, alongside him were Christian missionaries like William Carey who vociferously questioned the practice and fought for its ban. It was Carey's relentless battle against Sati for 25 years which finally led to the famous Edict in 1829 banning widow burning. (2009: 1)

Hence, Indian feminism can be analyzed in the context that they have glorified ancient women characters such as 'Sita, Anasuya, Savithri, Draupadi and Ahalya as virtual and sacred. And at the same time, they struggled so much to acquire equality for women in the aspects of social, economic and political. The radical interpretation of Indian feminism can be addressed as the fight against all forms of patriarchal norms and sexual objectification. There is so much list of feminist writers in India, but to name a few of them are Romila Thapar, Manju Kapur, Urvashi Butalia, Shashi Deshpande, Mahasweta Devi, Arundhati Roy, and Susie Tharu. These feminist writers from India represent mainstream society which consolidates upper-caste structure. They have always tried to seek gender equality within the limitations of caste structure and with the aspects of upper caste women preferential problems. They have determined their fight for the right for equal wages, the right to equal access to health and education, and equal political rights. They have ignored to accumulate Dalit writers or Dalit feminism into their mode of movement. They have started with the motto of gender equality, but have they done it productively? But, very



few of them have focused on Dalit feminism as their main theme in their literary works. Though their main focus is on settling the issues of gender equality, they are brawled with ideological nationalism, the fundamental religion and its rigid norms, two-faced communalism, and caste tensions. Thus, the women's movement for equality has lost sincerity and unity has become fragile. Its speculative unity of broad identity is scattered with many differences and diversities. Rajeswari Rajan in her book *Signposts: Gender Issues in Post-independence India* (1999) elucidates that:

Today the women's movement in India is deeply cleaved. There is, nevertheless, a vigorous search for a viable feminist politics. To succeed, feminists must develop transformative politics, managing and (hopefully) transcending class, caste, and community differences (1999: 123)

The above lines break the ice of women's collectivity on social terms. It discloses the illusionary notion of women movement for gender equality, because, Indian feminism is never a homogenous product. In fact, it formulates the idea of mainstream feminism; it has lack of feminist thought and lack of attention on gender issues by excluding Dalit women thought. Actually, gender has contradicting or opposite characteristic with caste consciousness. It is true that some of the social institutions such as family and its traditions, political instruments such as caste and own communities have washed-out gender equality in women movement in India. Thus, women have become women's enemy insisting on Manu's patriarchy. Mainstream feminism has separated Dalit feminist thought from their caste preferential mind and has given scope for Dalit women writers to prove their alienation by creating their own opportunities to form Dalit identity and its representative politics.

As an alternative, a radical paradigm shift could be observed in the form of Dalit women contribution to negotiate their identity representation in feminist point of view. In Indian feminism context, the women writers focused only the voice of upper-caste/middle class women, and ignored the question of caste system and Dalit women problems. The omission of caste in mainstream women politics facilitated a room for Dalit women writers to examine the feminist movement's carelessness to caste dominance. This negligence of mainstream feminism can be observed in two factors which contributed awareness for Dalit women writers: upper-caste women's participation in the protest against the implementation of Mandal Commission, since the Mandal has taken decision to extend reservations to the OBCs (Other Backward Classes). The upper-caste women stick to the concept of saving nation from unwanted reservations, because, they think that reservations are killing the zeal of meritorious groups. This shows that they are anti-reservations or against the implementation of reservations. This argument implicates that upper-caste women are against the reservations which are suggested by Dr. B. R. Ambedkar and implemented by Indian Parliament system. The reservation for Dalits is not favoritism on basis of caste structure as the Brahmins enjoy the reservations of social and economic status. But, it is the result of discrimination and ill-treatment for centuries' together on every aspect of social, economical, political, cultural and religious basis. Dalits



are called 'out-castes' or 'untouchables' in pre-Independence India. Even, in present so-called modern India or progressive India, it is observed many atrocities on Dalits in news papers and cases filed in police stations in the forms of rape, honor killings, deaths of Dalits for eating beef and so on. Dr. B. R. Ambedkar opines that:

The Out-caste is a by-product of the Caste system. There will be outcastes as long as there are castes. Nothing can emancipate the Out-caste except the destruction of the Caste system. Nothing can help to save Hindus and ensure their survival in the coming struggle except the purging of the Hindu Faith of this odious and vicious dogma. (1933: 281)

It is quiet sad depressive from upper-caste women's part to think reservations are anti-meritorious. In view of the fact that, gender oppression is imposed by patriarchal society, in the same way, caste oppression is imposed by rigid religious rules of Manu. When they as women demand for the removal of gender oppression and equal rights, why there has to be no cry of removal of caste system or to demand benefits to bring lower castes on to the pavement of development. As women, they have to think that Dalit women are the most discriminated in caste hierarchical ladder as they are bottom of it. This clearly shows their double-minded behavior of 'survival of the fittest'.

This assertion of upper-caste women had shown caste and patriarchal connotations in their argument and lamentation over the death of merit due to reservations. This loathsome attitude has instigated responsiveness in Dalit women writers. The second factor which contributed Dalit women writers to bring responsiveness is the attitude of mainstream feminist movement's exclusion of Dalit women problems and concern for their equality. Rather, upper-caste women focused on their caste and class structural problems, ignoring Dalit women as their women group. It appears completely as confined feminist movement of upper-caste women. Their demand is to acquire equality from upper-caste men but, not concern of women group as a whole. This has led to Dalit women's inclination to develop their own literature by addressing both representation and recognition of their identity in mainstream society. Dalit literature has given scope to bring counter culture or counter literature voicing their unique challenges. Ruth Manorama is a Dalit feminist who contributes so much to break the upper-class, upper-caste image of the women's movement in India. In fact, she is has questioned Indian feminist movement's negligence in questioning the caste question and social justice. She explains in an interview that:

I have been associated with the Indian feminist movement since the 1970s. Let me tell you something: women in the women's movement lack a good understanding of feminism. Feminism opposes all kinds of inequalities and injustices. It looks for equality between men and women. In such a circumstance, it is required of feminism to see caste as an inequality, as an institution of inequality. Then why do the feminists not refuse and resist caste? This was a big question for me. Next, if you look at the question of mobilization in the women's movement you can see that poor working women, women agricultural laborers', Dalit women and Adivasi women are the ones who



attend meetings in large numbers. But they aren't given leadership roles, perhaps because there are not many educated women from these sections. Even if these women have the capacity to run a movement, they are not given the responsibility. They are only seen as followers. Was this not casteist? And these two questions troubled me no end. (2007: 1)

These lines make an argumentative intrigue done by upper-caste women in women movement. It is true that Dalit feminism is yet to be organized as an organized theoretical framework for addressing many caste based problems. At the same time, Dalit feminism has to concentrate on issues such as theorizing patriarchy, omission of Dalit women from mainstream women's movement and internal patriarchy.

Dalit feminism does not accept the generalized comment or political drama which is done by Indian feminist saying that all women are same. No, not at all, it is clearly an act of betrayal; it is forcing Dalits to be ever in the form of existing oppressed. Their intensity is that they as feminists have to be freed from upper-caste men's rule but Dalit women have to be under general women's dominance. It is hypocrisy; it is double mindedness and treachery. As it observed in earlier paragraphs, gender is an inevitable factor or malign promise of oppression by Hindu scriptures and it is done systematically in Indian society and in every family. A Dalit woman has triple phase discrimination: one is to admit gender discrimination for being a woman and this comes from larger section of the society, second is economic and caste exploitation of being a Dalit, which comes from both outer and inner groups, and third one is the oppression which clearly come from same group which is patriarchy opposed by Dalit community. As a result, she is forced to death of cultural capital in the absence of education and individual character to choose her decisions. In order to analyze and to understand Dalit women's problems, there need to be strongest support from Dalit women writers, from Dalit feminists to support the feminist movement in larger context. As part of movement, there are many Dalit writers who constantly write for Dalit women and one among them is Sivakami, a Tamil Dalit writer and former IAS officer. In her first novel *The Grip of Change* itself she has revealed mainstream sexist ideology and dreadful realities in Dalit patriarchy. Her protagonist is a poor Dalit woman, Thangam, a poor Dalit widow who suffers not only for being a Dalit but for being a woman. She is regarded as an 'Other' in her own family. After she loses her husband very early in her life, paradoxically, she is asked to offer herself to her brothers-in-law and she is even forced to go into prostitution. But, she rejected to do the most heinous discharge from her. Just imagine how much Dalit community is fighting for equality of words rather than equality of actions. This is exactly like mainstream feminists' attitude towards the notion of equality of women. This kind of flagitious attitude is called hypocrisy, always finding some kind of subordination under us, but we as people need the same kind of subordination upon us has to be taken away in the name of equality. It is such a vicious, malicious outlook which is opposed by Dr. B. R. Ambedkar throughout his life. It is to be observed that Dalit woman is at the most underneath position in caste hierarchical ladder.



Sivakami as a Dalit woman writer wants to show how Thangam's body is objectified for satisfying the men's sexual desire. She is she is assaulted physically, verbally and sexually many a times not only by upper caste patriarchy but by the womanizers of her own community too. She is denied to have right over her husband's land after his death. It is willful that she could get her share of property if only she satisfies their brothers-in-law's lust. The author says through Thangam's character that:

My husband's brother tried to force me, but I never gave in. They wouldn't give me my husband's land, but wanted me to be a whore for them! I wouldn't give in." (2006: 7)

The author divulges every minute atrocity happens against poor Dalit widow. Though, she escaped there from her own community, she is trapped at upper class landlord Paranjothi Udayar's field. She has to work in his field for her livelihood with the destitution forced by her own community. There she is raped by him forcefully. The author narrates thorough Thangam:

I didn't want it. But Udayar took no notice of me. He raped me when I was working in his sugarcane field. I remained silent; after all, he is my paymaster. He measures my rice." (2006: 7)

After the brutality of caste hierarchy, she has to submit herself, her body and her independence to the landlord forever. This shows that her own community forced her to poverty, in order to get rid of her starving; she has to offer her body forcefully to upper caste man. Once, the landlord's sexual relation is known to his brother-in-law and he informs to his sister, wife of landlord and the problem becomes severe. When the same is asked by his wife, Kamalam, he denies it abuses Thangam by saying:

Ungrateful whore! Even if she was hurt by the hand adorned with gold! A parachi could have never dreamt of being touched by a man like me! My touch was a boon granted for penance performed in her earlier births. (2006: 31)

The writer Sivakami explains very attentively the point that the landlord can rape her in the field forcefully in secrecy and exploit her forever, but when the same is revealed to the society, he abuses her. This is the double mindedness of male chauvinism, and caste arrogance. Later, Thangam is beaten up by his relatives, sent by his wife, Kamalam and nobody from his own community and from her family rescues her. Kamalam being as woman knowing that her husband exploited Thangam and even her, instead of, rebuking him, she sends men to beat her. She proves the most idiotic nature of upper-caste woman, not demanding freedom from male nor helping her fellow woman. And finally the matter is taken to the presence of Kathamuthu, a charismatic Parayar leader. Kathamuthu works out the state machinery. He demands some amount of money from landlord and gets rid of Thangam from landlord. But, Sivakami elevates very watchfully elevates the real nature of Kathamuthu. He takes most of the money and exploits her too. Actually, he marries upper-caste widow, Nagamani as second wife and he also brings Thangam as third



mistress. Sivakami depicts Kathamuthu's male chauvinism, being as Dalit. He makes use of Thangam's case to get money from landlord, he marries Nagamani to exploit her sexually by framing a dim picture as he is helping the widow, and finally, he makes Thangam as his third mistress. The first wife never says any word against him. Thus, the Dalit women writer clearly depicts the upper-caste man's caste and gender arrogance, upper caste woman's stupidity and dependence and finally Dalit man's situational exploitation and chameleonic double-minded.

In support of this argument, Gopal Guru argued in his article 'Dalit Women Talk Differently' that:

Dalit women suffer two distinct patriarchal structures: the Brahmanical form of patriarchy that stigmatizes Dalit women due to their caste identity of being untouchable, and political and literary marginalization of Dalit women by Dalit male dominant movement. Guru argues that the political marginalization of Dalit women in post-Ambedkarite Dalit movement. Dalit men are reproducing the same mechanisms against their women which their high caste adversaries had used to dominate them.(83)

In observing mainstream woman writers, they proudly admit that they are feminists and they write feminism. It is very outstanding gesture from their part to express boldly. But their writings are limited Volga says that:

She proudly calls herself a feminist writer and says that she writes to propagate the ideas of feminism. I am a feminist. I proudly call myself as a soviet feminist.... I am not a writer who writes for the sake of writing. I took up writing as an aid for propagating the ideas 146 of feminism in the form of literature. (Streevadham Kosame Katha Rachana Chepattanu 254-255)

There are other writers such as Kamla Markandaya, Narayan Sahgal, Anita Desai, Geetha Hariharan, Shashi Deshpande, Kiran Desai and Manju Kapur who propel their intensity through their fiction in English. But, they as mainstream women writers focus mainly on women's quest for identity to prove herself as an individual and right to take their own decisions.

Manju Kapur is attentive on issues such as patriarchy, inter-religious marriage, and family bond, and male-female bond, co-existence of past and present. She tried to depict her women characters as sufferers of second sex biologically, gender exploited, domestic violence by male.

Indian society with an amalgamation of various castes, classes and religious people, the set of rules for each category are structured by religions mostly. In our Hindu society, it is done by Manu's Laws and religious scriptures. Every caste is given certain rules and duties to be performed and at the same time their status is decided in caste ladder accordingly. Apart from this caste structure, women status is also defined by religious



scriptures and their duties are clearly distinguished from childhood to marriage and widowhood.

The novel has mainly three characters, Shagun, female protagonist who marries Raman, who works with Ashoke Khanna. Raman always cares for money and family values; so, he spends most of the time in office for family's welfare. But, Shagun, an educated, pretty woman falls for her husband's boss and starts an affair with him. Later, she applies for divorce in order to marry Ashoke. She even kidnaps her own children to blackmail for divorce. Her main complaint is that she does not have freedom and individuality as she has to take of her children's burden. She feels that she is objectified as an object in the family. When male becomes the subject for framing rules and subjectivity for controlling society and women, automatically, there takes place objectification of women. Martha C. Nussbaum in her article *Objectification* writes that:

Some sort of pejorative use is very common in ordinary social discussions of people and events. Feminist thought, has typically represented men's sexual objectification of women as not a trivial but a central problem in women's lives, and the opposition to it as at the very heart of feminist politics." (Nussbaum, 1995: 250)

Of course, she does not have freedom in marriage life, and she is seen as just caretaker for her children but that does not imply the meaning of objectification. She wishes for sexual freedom and she gains it. But, Manju Kapur's woman characters do not face severe problems as Sivakami's Dalit woman character Thangam suffers. There cannot be comparison between the problems, each problem has its severity of pain when a person undergoes by the pain, yet, Shagun's problem is sexual freedom and Thangam's problem is sexual rape and exploitation. Thus, one wishes it according to her free will and another denies it as self identity. But, both are exploited as men's satisfied objects or givers of sexual pleasure. So, there has to be recheck of feminism what they fight for, and for the inclusion of Dalit women too in mainstream feminism.

Thus the caste ideology mediated through gender does not give same experience to different caste groups of women in Indian society. But, there is vast difference between the demands of general women group and Dalit women group. This has led to the consequence of feminism excluding Dalit women and confined itself to the issues of upper-caste women, Dalit movement also excluded Dalit women and the theorization of patriarchy that operates at various levels among different castes in the society.

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Home is Where the Heart is : An Analysis of the Crisis with reference to Jhumpa Lahiri's Characters in *Interpreter of Maladies* and *The Namesake*

V Lakshmi Kanta & V B Chitra

Writers of Indian Diaspora mostly write about people migrating to the west, primarily to the US, looking for greener pastures to realize their dreams. Certainly, they are on a higher plane in terms of finances, professional prospects, quality of life above all. No wonder they are the object of envy of their less fortunate kith & kin back home. So far so good. The other side of the coin pangs of loss of identity, longing for home (community they belong to in the land of their origin), displacement, and nostalgia are most prevalent among these Diasporas. The greener pastures are not always with greener meadows. They come with their own hard patches of regret settling in a land and not being able to assimilate its totally strange culture. Loss of home & reinvention of it does not come easy. That they belong to one community disappears into thin air, in a country that loves privacy & quietness.

Jhumpa Lahiri is one of the significant contemporary Indian American writers living in New York city. A number of prestigious awards have been conferred on her. All her works mainly revolve around the theme of identity crises, loss of home and pining for it, alienation that many immigrant Indians especially the first generation women face in and alien country. The author relates the experiences of Indians in general & Bengalis in specific. The longing of her characters for a meaningful connection and their efforts to adapt to the ways of the new world seldom succeed. They strive hard to find birds of the same feather referring to a 'university dictionary' or involving them in a conversation onboard a tube or at 'the grocers'. The fact that they live on an island; cut off from the rest of the society is one of the burning problems in Diaspora. First generation women characters in Jhumpa Lahiri's works are the worst affected. As they have no inclination to go out and work, thus they are confined to four walls. But their male counterparts are academically brilliant working for MIT as professors, leaving them hardly any time to ponder over issues that torment women. My paper is a humble effort to highlight the plight of two such women characters and the ways they cling on to native food habits to beat the vacuum - one Ashima, mother of Gogol, the protagonist of Jhumpa Lahiri's first novel *The Namesake* and the other being 'Mrs. Sen', one of the 9 stories from her first anthology *Interpreter of Maladies* that won her Pen/Hemingway Award (Best fiction debut of the year 1999, Addison Metcalf Award from the American Academy of Arts and Letters (2000), Pulitzer prize for fiction (2000) and so on, a young lady who tries to recreate a mini India at her apartment in Boston. Both entered the USA by virtue of marriage.

The feeling of alienation that Ashima experienced when is admitted in a hospital for delivery, though surrounded by other white women, she feels terribly lonely. "In India... women go home to their parents to give birth, away from husbands and in-laws and household care...." (TN04). She would have had a host of relatives to stand by her in such a situation back home. The farewell scene of hers comes alive; twenty six members of her family came to Dum Dum airport to see her off. She even calculated the Indian time on



her hands... the routine in Calcutta "She wishes the curtains were open so that she could talk to the American women. Perhaps one of them has given birth before, can tell her what to expect. But she has gathered that Americans in spite of their public declarations of affection... prefer their privacy."(TN03). The obstetrician Dr. Ashley's words, that everything is normal, with her and the baby, did not seem so to her. "Nothing feels normal" to her. "Motherhood in a foreign land" hurts her more than the labour pain. (TN06). She is worried that "it's happening so far from 'home', unmonitored and unobserved by those she loved [...]" (TN06). A chill runs down her spine as "she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare."(TN06). She even raises a loud protest when the baby is a few months old that it is not in her "to raise the baby alone in this country. It's not right. I want to go back." Ashima's deep attachment with her motherland is reflected on her relishing the humble snack that is sold on Calcutta footpaths. That "there is something missing as usual" (TN01) in the concoction, in spite of mixing the required ingredients is nothing but the 'native flavour'. Meat and fish cooked in Indian style to be served to their Bengali guests even after staying there for years is enough evidence that these women take refuge in food to overcome the void.

Mrs. Sen's is a heart rending story of the eponymous immigrant torn by the cultural shock. Of the characters in the book *Interpreter of Maladies*, Mrs. Sen is the most conspicuous in terms of 'loss of home and longing for it. "Apparently in Lahiri's imagination 'home' as a 'mystic place of desire' (Brah 192) always implicated roots in a family, community, culture, remaking it in the "demography of internationalism."

"Home is a complex notion in Diaspora as multiplicity of 'homes' and 'multiple belongings' is a predominant characteristic of Diaspora as the following quote suggests : the notion of Diaspora can represent a multiple, pluri-local, constructed location of home, thus avoiding ideas of fixity, boundedness, and nostalgic exclusivity traditionally implied by the word home." (Watters, Wendy. *At Home In Diaspora*, USA: University of Minnesota, 1923. P: intro XVI".) The link between Diasporas and the country of their roots is generally marked with equivocation and uncertainty that results in psychological anxieties: because the victim is torn between 'homes': "the scattering lead to a splitting in the sense of home. A fundamental ambivalence is embedded in the terms Diaspora ; a dual ontology in which the diasporic subject is seen to look in two directions - toward the historical cultural identity on one hand, and the society of relocation on the other." (Ed. Ashcroft, Griffiths, Tiffin. *The Post Colonial Studies Reader*, London: Routledge, 1995. P425). The inevitable consequence of migration is experiencing a sense of separation from homes, the agony of leaving behind everything they have long been attached to. the memories of their homeland, haunt them, resulting in a wistful longing for 'home'.

As William Safran has observed "... they continue to relate personally or vicariously to the home land in a way or another, and their ethnic - communal consciousness and solidarity or importantly defined by the existence of such a relationship." (Safran, 1991: 23). The first generation immigrants are not willing to sever their links with their ancestral land. The analysis given above justifies Mrs. Sen's



enthusiasm to recreate a country of her own in 'other' (America) country. She takes driving classes, communicates in English with Elliot, an eleven year old white boy whom she babysits, tries to strike a friendly conversation with his mother who comes to pick him up and she even offers her some Indian refreshments. Yet it was beyond her means to accept the ways of the alien world because of the fact that "everything is there" (India) (Interpreter of Maladies) is stuck in her mind. Her apartment is just a house and not her home. The American obsession with privacy and quietness stands in stark contrast to the clamour, din and the community life in her native town. At home (Calcutta) well-wishers would simply drop by with no rhyme or reason, perhaps for a casual talk. "At home that is all you have to do. Not everybody has a telephone. But just raise your voice, or express grief/joy of any kind, and the whole neighbourhood and half of another has come to share the news, to help with arrangements". This outpouring of the discomfort that comes from the void of her being immigrant reflects how close knit the community in India.

The sense of loneliness and alienation are so deeply embedded in her that they manifest as stings of pain when she relates stories of celebration that is part & parcel of Indian culture. "A large celebration of any kind, my mother sends out word-... for the neighbourhood women to bring blades... they sit in an enormous circle on the roof of our building, laughing and gossiping and slicing fifty kilos of vegetables through the night... [...]" (115).

"The elder women... would gather to celebrate the occasion of a marriage on the rooftop & sing throughout the night, in order to mark the occasion. It is impossible to fall asleep those nights listening to their chatter". She paused to look at a pine tree framed by the living room window.

"Here in this place where Mr. Sen has brought me, I cannot sometimes sleep in so much silence." It is obvious that she preferred those sleepless yet peaceful nights to the deadly, eerie silence that prevails in the vicinity (115). Thus for Mrs. Sen, like all diasporas, the lonely and depressing present is nothing but a bitter reminder of the glorious past that is ingrained in their blood. Much to her anxiety and grief, she discovers that the sustenance her culture offers for a happy living is missing in America. According to Freud "Mourning is regularly the reaction to the loss of a loved person, or the loss of some abstraction which has taken place, such as one's country, liberty, an ideal or so on" (1984 : 251-252). This loss becomes too pertinent when nothing in the land they set foot on substitutes it.

The cultural re-adjustments that Mrs. Sen has to undergo force her to think of 'food' as an important alibi to escape the discomforts of an alien culture. Thus, she takes refuge in the process of preparing an elaborate meal. The whole afternoon is spent making arrangements for a meal. Buying & cooking fish in Bengali style, chopping vegetables are described vividly by Lahiri. "She took whole vegetable between her hands and hacked them apart: cauliflower, cabbage, butternut squash she split things in half, then quarter speedily producing florets, cubes, slices and shreds.... At times she sat cross-legged, at times with legs splayed, and surrounded by an array of colanders and shallow bowls of



water in which she... ingredients.” (Interpreter of *Maladies* 114). In Lahiri’s own words Mrs. Sen relishes fish the most because “she had grown up eating fish twice a day. She added that in Calcutta people ate fish first thing in the morning, last thing before bed, as a snack after school if they were lucky. They ate the tail, the eggs, even the head; it was available in any market, at any hour, from dawn until midnight.” (Interpreter of *Maladies* 123-124).

“Jhumpa Lahiri has close proximity with VS Naipaul, whose relationship to India or the Caribbean closely resembles Jhumpa Lahiri’s relationship to India and Rhode Island... the thirst for roots drive Lahiri and her characters to India.”... Meenakshi Mukherji’s celebrated remark as her felicitous comments seem to concur with what we observe in Lahiri’s works. On the intriguing aspect of the inside outside sensibility of the writers in her paper, “Inside the Outsider” (1977) : today it is not rare to find a writer for whom the multi-cultural situation is not only a subject matter but mode of perception as well.”

While maintaining native culture and identity the first generation women make attempts to assimilate and be one with the host society. But at the same time, to insulate themselves from the invasive western culture, they continue to follow the set of cultural practices and social traditions. Thus the social cultural background of the Diasporas is kept intact.

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Social Consciousness of Indian Women in Manju Kapur's *Difficult Daughters*

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Social consciousness is described as awareness segregated by individuals with in a society. Social ethics is "a common sense of liability or concern for the nuisance and discrimination of society'. Manju Kapur, one of the Indian English novelists has closely observed the social consciousness of Indian women in her debut novel, *Difficult Daughters*. Women and men are always individually responsible for their unconscious behaviour in the society. This paper discusses social awareness of Indian women in Manju Kapur's *Difficult Daughters*. As a feminist writer, Manju Kapur has depicted Indian women characters in her novels in such a way so as to comprehend the pivotal emphasis of social consciousness that impacts generations to come. The paper aims to research the rival or pungent insight, of a woman's introvert combat and carve a way about the sceptics in order to find a lovable solution.

Social awareness is an emotion which is practiced within a society by everyone. It also depends on one's own interest and society's impact. People are prejudiced by the culture, beliefs, customs, traditions, norms, rules and regulations established in society. The perceptions and philosophical way of thinking actually extend awareness on society.

Manju Kapur Dalmia, a well-known Indian English woman writer, has written six novels. Her debut novel, *Difficult Daughters* was released in 1998 and bagged the Commonwealth Prize for the best first novel of Eurasia division. *A Married Woman* is her second novel, published in 2002 and won Encore Award. Her third novel, *Home*, was published in 2006, shortlisted for the Hutch-Cross-Golden Sword Prize, and her fourth novel *The Immigrant* was published in 2008 and it won the India Plaza Golden Quill Award and the DSC Prize of South Asian Literature in 2010. Her fifth novel, *Custody*, published in 2011 has been the basis of Yeh Hai Mohabbatein, a serial by Balaji Tele-Films. Manju Kapur had been a Professor of English in Miranda House College, Delhi University for over 25 years. She has also edited *Shaping the World: Women Writers on themselves* in 2014. She has released her new novel titled, *Brothers* in 2017.

Manju Kapur's female characters are the ones who face trials and tribulations in the society. On behalf of all women, she expresses the troubles of women who have been trying to exist in order to get self recognition, personal growth, and fight to prove the gender equality. She focuses upon the challenges in women's lives. Woman has been thriving for personal identity and moral support since ages - this has been highlighted in all her novels: *Difficult Daughters*, *A Married Woman*, *The Immigrant*, *Custody* and *Brothers*. All of them deal with the challenges that women confront in the society like child-marriages, sexual abuse, gender recreation, gender differences, blind beliefs that a girl-



child is a curse, traditions, rules and restrictions for women, deprivation of rights for a woman, stigma against woman education, lack of freedom of speech, and so on.

Manju Kapur has highlighted the problems of Indian women who have been suffering from patriarchal domination in the name of tradition, culture, customs, rules, religious etc., articulating generously and courageously on a multiplicity of topics without assuming feminist attitude. *Difficult Daughters* depicts a psychological analysis of women characters who struggle between traditional repression and modern autonomy. The novel takes one back to the time when women were transforming from over their 'predefined' lives. The life of a woman is integrated with the society where she requires a complete social consciousness especially in India. Indian Family System has its unique recognition because of various relations living together in a house called 'Family' where we can observe all characters like grand-mother, grand-father, mother, father, mother-in-law, father-in-law, paternal-uncles, aunts, brothers, sisters, cousins and other blood relations. All characters are responsible for their decisions and actions. As a result, the entire family gets either good or bad name in the society. Hence social consciousness is vital to lead a respectable life both at an individual and as well as at a familial level.

Manju Kapur depicts the female characters as comprehending with their problems in the male dominated society. The story of the novel is written against the backdrop of the country's freedom and partition and deals with three generations of Indian women - mother, daughter and granddaughter - who are bond in traditional and modern life.

The first generation woman character of the novel is Kasthuri, the mother of Virmathi. Kasthuri belongs to that generation of women who think the bond with husband is the ultimate destiny in a woman's life. As a child, Kasthuri is sent to a Christian missionary school. On her presence for prayers in the church, Kasthuri's mother gets disappointed with a deep hurt and forewarns to marry her off before she brings affront of incivility to their Arya Samaj family where child marriage is contemplated as an offence. Hence, Kasthuri had to follow her parents' ideology that the marriage is her final goal and gets married at her teenage (17 years) by sacrificing her education. She was cared and trained by her mother in cooking, embroidering, washing clothes, sewing machine etc. so that she could be happy with her husband and in-laws after her marriage.

Accordingly, Kasthuri proves to be flexible and adaptable to the circumstances and ready to bend herself to the set of norms of the society as seen in India. She is also down to earth in her nature and so agrees everything without any objection. She spends her free time reading books, from which she learns how to make neighbour women quiet rather than commenting. She leads her life fulfilling her responsibilities towards the entire family and following all the traditions as prescribed by the elders without giving up her patience any time.

Kasthuri is tired of giving birth to so many children and a feeling of insurrection stows in her that she begins deliberating that there is no need to take care of her physical



fitness. Kasthuri loses her health, but she gives birth to eleven children so as to increase the value of her husband's family. As such she faces many tribulations and loses her identity, but imbibes all sufferings without any disappointment. She bears many derogatory comments made on her pregnancies and deliveries. Her sister-in-law's words keep echoing in her ears:

Breeding like cats and dogs, Harvest time again. (7).

The protagonist, Virmathi is the central character of the novel. She is the eldest among the eleven children of Kasthuri and Mr. Suraj Praksh and hails from a renowned business family of Mr. Lala Diwan Chand. Her petition is to enhance her education whereas her parents of orthodox circumstances prevent her from moving towards accomplishment with desirable determination. In response to it, she rebels against her family and marries her parents' tenant Dr. Harish Chandra, an Oxford returnee, English Professor and married with two children. Virmathi, a teenage girl of seventeen is socially conscious about her family's situation in her community and the society, but the professor who is fascinated by her beauty and smart conversations loses control on himself and twirls her towards him and rubs her, with small, caressing gestures. She tells the Professor,

I can't do it, I simply can't. We will have to forget about the whole thing. At home they will not listen to any more arguments.' (67)

Virmathi is trapped by Prof. Harish with his sugar coated description of her beauty. He cheers and utilizes the weakness of her desire for education, and her fear about society's insult. As the eldest daughter of the house, she is expected to be a role model to her siblings. But Harish takes convenience of her association with his family and her strong desire for education prevents her from the thought of giving up her association with the professor. Unfortunately, she gets deteriorated by him and the attraction between the two grows up and leads to their personal meetings in a room of a friend. His touch makes her forget her consciousness and she surrenders herself physically and mentally to him. This illicit relation amounts to sadness in her life by losing her family's care and attention towards her. By the dint of the Professor's narration of his life, by his saying that his life is incomplete without her, Virmathi is convinced to accept his urge. Manju Kapur has apparently discussed the confused mind of the young girl whether she should marry the canal engineer Mr. Inderjith or to be in love with the professor with whom she feels, she can fulfil her dream for education. It is really a tough and critical condition to Virmathi to take decision where actually she requires social consciousness.

Days passed, and Virmathi's confusion grew. She would sometimes wish that... but what could she wish? Early marriage and no education? No professor and no love? Her soul revolted and her sufferings increased (54).



The question of the fiancé loomed large.

'Tell him, tell him.' The professor became exigent. 'The thought of him in your life is like poison to me'. By now, Virmathi finished her B.A and her wedding date was fixed. (54)

Influenced by emotional cords she breaks her engagement with Inderjith and becomes the second wife to the Professor. At first, she is disgraced when she goes to his house as a new bride. She is kept away from everyone and not allowed to touch anything in the house. For her in any case, this is a kind of torture. Then she realizes her blunder in vain, as already she has dipped herself into the deep ocean of life with the professor. And also Dr. Harish gives a great regard to his first wife, Ganga who owns complete rights on him. This makes Virmathi feel irritated and insecure but she gets adjusted because of Harish's unconditional, freehearted, wasteful lust of love for her.

On being a second wife, Virmathi suffers lonely by reminding herself of the blunder of surrendering herself to the Professor. She feels guilty about it, of course in vain, as she loses everything. She herself finally decides to fulfill her desire for education. Hence she gives priority to her individuality by ignoring the family, community and society.

As Dr. M. Yogesh rightly discussed;

At first, she is in predicament in the conventional-versus-modern divergence. The influence of European encourages her to be autonomous in their thinking. Virmati also goes behind her cousin, Shakuntala and studies further and declines to marry the canal engineer but later marries to the Professor. In this manner, she confronts "condemned socially, resulting in nothing but humiliation and misery to everybody" (194). Another character, her roommate, Swarna Lata also challenges her mother's judgment as she acknowledges that she was very clear that she 'wanted to do something besides getting married' (118). She is politically dynamic and illustrates a fair amount of adulthood as replicates from her belief on the topic of marriage (260.)

Actually, Virmathi too never had listened to her mother, Kasthuri when she was at tender age of seventeen but had followed her cousin, Shakuntala who was independent to take any decision regarding her career. Lack of social awareness makes them to suffer in the personal life from disgrace, criticism, insults, and loneliness, threats from family and relatives, failures and so on. On the other hand, they are also very conscious of their particular goals. For example, Swarna Lata succeeds in understanding the importance of individual life in the society in another dimension whereas Virmathi focuses on her education.

Ida, the daughter of Virmathi is an utterly absolute woman of the modern times without any appraisal for charity (impost). Ida is depicted as a rebellious woman of modern society. There is no salubrious alliance or connection between Ida and her mother, Virmathi. The novel begins in the burial ground where Virmathi's cremation is performed



and Ida attempts to create again her mother's past saga in a rival search to realize their bond. After the cremation, Ida goes to her forefathers' native place at Amritsar to unbury the memoir (anecdote) of her mother and father: "Amritsar was place I associated with my mother. Without her, I am lost. I look for ways to connect." (4)

Life of a woman without a companion is like a barren land that keeps seeking water to fulfil thirst. Woman, at all her stages of life, is given moral support by parents and blood relations. A child is abreast of mother's native place and her relatives, and is so connected with the maternal grandparents that it intends to spend all the summer holidays with them. To a woman, it is exponentially a memorable place to commemorate all the childhood life of mirth and misery. The place itself is a paradise to enjoy. But, Ida loses everything because of her mother's marriage which had hurt her (Virmathi's) parents. After the death of Virmathi, Ida feels alone and recognizes the importance of their presence to console.

Ida is ever aware of her position as a divorcee specifically in the gathering of her filial (maternal) relationship. She is very expensive and extrovert about her life. She has the sense of thinking about her relatives as they are very pity and show concern to her. *I know my relatives feel sorry for me. I am without husband, child or parents. I can see the ancient wheels of my divorce still grinding and clanking in their heads.*(4)

Life without relations will be like a tube without 'helium' or a vehicle without 'motor'. Especially to Indian woman, it is in fact pertinent for several ages. Ida realizes this only after her mother's death:

When Ida was born, Virmathi wanted to name her Bharathi but her wish was taken over by Harish who named her Ida. Virmathi never taught her daughter to scandal her independence but Ida was quite against her mother's words. Virmathi always tried to advise her to adjust, to reconcile and to be flexible and adapt to the situations of life. But Ida always expressed her dejection against male domination in the society.

Ida recalls her mother Virmathi's often told words which really touch everyone's heart and make people to comprehend the sacrifice of women even after their death:

When I die, she said to me, I want my body donated. My eyes, my heart, my kidneys, any organ that can be of use. That way someone will value me after I have gone. (1)

There are other characters like Shakuntala and Swarna Lata who belong to second generation which signifies the social scenario pertaining to the Independence movement. They represent the drastic clash and uprising against the primitive culture and traditions. Shakuntala, Virmathi's cousin proves to be an inspiration and great support to Virmathi through her parlous situations. At the time when her mother treats impolitely and arrests her to a warehouse like a wild creature in order to keep her away from the marital



ceremony of her sister's wedding, Virmathi is indecisive about her life; it is Shakuntala's moral support and companionship that she takes a decision on her own. In India, on one hand, woman is given great respect, but on the other hand, the system of the family plays a penal role in many ways in the prosperity or decline of a woman. There is no independence to Indian woman to take decisions regarding their personal lives. They should follow the opinions and the pronouncements of the elders. But Shakuntala's philosophy goes "away from a husband and children". Her thoughts are against marriage, husband and children. She feels that they are not an ultimate goal to Indian woman in the patriarchal society in India. She tells that she did not marry because she knows about the lives of her friends who are from different backgrounds, and all of them are unhappy with their family burdens. She recalls their problems to comprehend their lives with husbands, children and their relations. It is not merely the case with Shakuntala but the entire age group that goes through the conversion.

Swarna Lata, Virmathi's roommate also challenges her mother's judgment as she acknowledges that she was very clear about what she 'wanted to do besides getting married' (118). She is politically dynamic and illustrates a fair amount of adulthood when she replicates from her belief on the topic of marriage (260).

Marriage is not the only thing in life, Viru. The war-the Satyagraha movement-because of these things, women are coming out of their homes. Taking jobs, going to jail. Wake up from your stale dream. (151)

Though Virmathi feels first to speak publicly her feelings with her, she later extends for more excitement for the unfeigned (open-hearted) location or prose (conversation) that reduce the psyche, and forcibleness or impetus expectation in one self. There are plenty of barriers which prevent women from their development. Hence the quest for her personal identity and her independent has yet not stopped. Ida is always looks for freedom and self identity. She is extrovert in her expressions.

Another character for analysis is Ganga, the first wife of Harish Chandra, and whose intention is always to look after her husband and children. She is yet another victim of male domination. At the age of just twelve, she leaves her parents to move with her husband to play the multidisciplinary roles of a washerwoman, embroider, and cook as well as to work on the sewing-machine as a payless servant. She is also one of such victims who are not conscious about the romantic conversation between her husband and Virmathi which finally leads to illicit relationship.

Manju Kapur has depicted the female characters in a way to comprehend social awareness in their lives. The second and third generations have struggled a lot and ignored family and society for self-recognition. For them in any case, their focus is on their individual goal, happiness, self-satisfaction and personal identity. The collective self-awareness takes place only after losing half of their lives. Unlike her mother, Virmathi is



quite revolting at the conflicting views between rules and regulations of the male dominated society and modernity with her firm or strenuous desire for acquaintance and enfranchisement and scan for recognition.

Usually, marriage for women gets them a noble position. In Indian society, it is treated as the ultimate destiny to a woman. The impact of European culture has changed the perception of marriage among Indian women. Manju Kapur has apparently shown this through her characters in the novel. Ida, the only daughter of Virmathi, ignores her mother's opinion on marriage and takes divorce from her husband; with having no children, she faces plenty of problems in the society but finally realises her mother's words. Actually, Virmathi too never had listened to her mother Kasthuri when she was young but had followed her cousin Shakuntala who was independent to take any decision regarding her career. Lack of social awareness makes them to suffer in the personal life from disgrace, criticism, insults, and loneliness, threats from family and relatives, failures and so on. On the other hand, they are also very conscious of their particular goals. For example, Swarna Lata succeeds in understanding the importance of individual life in the society though in another dimension, whereas Virmathi focuses on her education.

In India, a woman comes across uncountable restrictions which compel her to depend upon man throughout her life: as a daughter, she need to be nurtured by parents under their protection until her marriage; after marriage, she need to follow her husband with great patience and serve him by sacrificing herself both physically and mentally; during her final days, she need to wait for her holy ritual which the society considers and makes her feel as if this is only possible with a son, a man again. She moves through different experiences of sweet and bitter, while maintaining all her responsibilities. Through all the difficult situations, she sustains like a strong rock untouched by the numerous problems.

Nine out of ten women are facing difficulties in their personal and professional lives. Woman's quest is always for personal recognition and moral support rather than sexual. Since ages, she has been suffering from male domination and hence seeking for self defence, self respect, personal growth and identity. Women's inner plea is always to make her existence in order to get a complete meaning to her life. Every novel of Manju Kapur is an icon for woman's identity and brings out the hardships of woman into the light. Through her debut novel, *Difficult Daughters*, she expresses the voice of the modern woman who is looking for personal identity, freedom of speech and freedom to take decision regarding her life and her family. Virmathi, who faces a lot of disgrace and suffers from orthodox rules, tries to break her silence and expresses apparently to understand her introvert wishes. Ida also does the same like her mother. Both are extroverts and finally explore their inner feelings, where as Kasthuri fails to express because of her generation impact. This indicates how different women of new and old generations in their outlook of life are. Manju Kapur's women characters raise thirst (anxiety) and show boldness (emprise) and conviction or certainty to flinch (apprehend)



their goals of life. The fascination for a new adventurous world makes them daring and modern.

Every novel of Manju is an icon for woman identity. She brings the hardships of woman into the light. Through her novel, she expresses the voice of the woman as they seek for the satisfaction of moral support than the sexual. She comes across uncountable restrictions which prevents her from self development. The role of woman in the family is extraordinary.

The role of a woman in the life of a man and a family is remarkable and considerable. Both father and mother are responsible for the birth of the children but mother has to give up everything personal to look after them. Children seek their mother for their needs whenever they require. They never think of father. For them in any case, mother is ultimate to full fill their wishes. Woman in spite of having much independence, identity and recognition never loses her affection for her family. In her absence, the family becomes helter-skelter and collapses. Her roles as mother, wife, sister, daughter and woman are really remarkable and considerable. That is why, in India, woman is compared with Mother Earth as a symbol for patience, love and sacrifice. Like a candle that melts and gives light to surroundings, a woman also melts herself to give delight of energy, health, wealth to the family.

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Traditional Naming Customs and Forms of Greeting in Lambada Community with Emphasis on the Changing Trends

D Makla

Introduction

It is a well-known fact that every language and culture has a unique pattern of naming system which reflects its own tradition. This system has been continuing for a long time but in recent times a new trend is taking over. In some traditions names were given based on their gods and goddesses. It is a belief system that is a source of people gives the names. Naming also gives a status and identity of their language and culture. Naming pattern, greetings, leave taking and blessing style also changes according to gender. Some people name their child based on their favorite god, some names are ancestors name, some others name their child with the names of their father and forefathers. So every community has its own method of naming the child.

Age old Naming practices of Lambada women

Majority of the women's names in Lambada community ends with the phonetic sound [i] such as 'Mangi, Kamli, Chauhi, Laali, Hemli, Dharmi. Lachmani, Tholi, Santholi, Jhali, Chandi, Raamki, Mirali, Gogli, Bhuri, Gujri, Mangli' etc. Whereas the names of men ends with 'ya' [j] and [a] such as 'Hemla, Tarya, Ramla, Bhikya, Sithya, Surya, Many, Thaurya, HiryaJamla, Bhangya, Dharm, Kota, Nandya' etc. By just looking at the names of the persons it can be identified whether, the person belongs to Lambada community or not.

Some of the names of men's are titled by the god and goddess of Lambada. For instance; *Sevalal, Budiyabapu, Hanuma, Hathiram, Linga* and so on to respect their god and goddesses and this practice continues for their children. Whereas, in the modern generation, the naming patterns of women and men, have been changed. They are adapting names from other community people (non-Lambadas). For instance, the names of girls such as *Shailaja, Kalyani, Sandhya, Saritha, Narmada, Jyothi* etc these names are no more related to the naming practices of old generation of Lambada women. In the same way the names of the men are *Narahari, Nagaraju, Ravi, Raju, Krishna, Shiva, Shivaji* etc. this naming practices influences the language and culture of the other languages. So gradually Lambada language is being affected by other dominant languages in many ways in the multilingual society.

Women occupy what might be called problematic or negative semantic space in the society. They are seen as derivative of men, or inferior version of men. In the same way majority of the Lambada women (and other minority groups in the society) are devalued so is their language because they are in less powerful position in relation to men.



Generally, women use more respectful, prestigious forms of words and are more concerned with politeness when compared to men. Women may be using linguistic means as a way to achieve status denied to them through other outlets. Since women have long been denied quality with men as far as educational and employment opportunities are concerned, these are not reliable indicators of a women's status or the status she aspires. Women in any society are given much respect and priority in terms of behavior, attitude and language. When coming to the Lambada women majorities of them are uneducated and use formal language within the family members, relatives and with elders whereas when communicating with unfamiliar persons they use less formal words.

For many decades majority of the Lambada women's are uneducated and they were denied education for many years due to poverty and unemployment. Majority of the old generation of Lambada women are restricted to their family and children and they were not given much priority in the society. Their costumes and lifestyle is typical when comparing to other community people. Lambada women's speech is less formal and stylistic than other local languages. When Lambada women speak with non-Lambadas their vocabulary, pronunciation and accent clearly differentiates as they belong to Lambada community. Lambada women use Lambadi words with non-Lambadi sometimes. Moreover they speak informal language with other community people in the society due to their backwardness and illiteracy.

Some traditional and older usage words

There are many archaic words which are used by old generation Lambadas in the earlier times but in the new generation, these words are used only a few members of both old and new generation of Lambadas. Majority of the educated Lambadas are using Telugu and English words in their communication and unknowingly they forget the old usage words in their speech. When a minority language is dominated by the powerful language in the society gradually speakers of that language adopt new words from other language and forget their own language in due course of time. Here are some of the old and new Lambada words used by Lambadas. These words or found when I communicated with them on different occasions. Here are some of those old usage words given below.

Old words	Meaning	New words
Dublo	lean, thin	pa:thlo
Balkat	strong	ja:do
Navan	a type of giving respect	dhokda
Ataklethi	take care	jagartha, badram (Telugu words)
Kha:thar-	wish	estam (Telugu word)
Jimmeda:ri	proof	bharosa(Telugu word)
Paal	share	bhagam(Telugu)
Oath	a:sro	sahayam(Telugu)



Modes Greetings in Lambada Language

To greet means to respect each other and have conversation with the other person. Greetings are formal ways of wishing in every society. Greetings differ based on each language, culture and society. For instance: Telugu people greet as, *bagunnara? Elaunnaru? Shubhodayam* etc. whereas in English people greet as *hai, good morning*, etc. in the same way in Lambada language people greet each other in the following ways.

The most general word used for asking formality or greeting is '*vaaruchika*' (singular) '*vaaruchoka*' (plural) means 'how are you'? It is used for relatives and familiar people. '*Raamraambhiyasajyachaka*' is an old ways of greeting among older generation of people. '*Paani la or paanijaal*' is a way of giving respect to the relatives when inviting them to their home. It is a custom to invite them with a glass of water. '*Ghar se vaaruchaka*' is a formal way of asking, 'how is everybody at home'? '*Va:ruchika*' is an informal way of asking 'how are you'?

When Lambadas greet to their family members, they greet by their relation and intimacy to each other. Whereas, when they greet neighbors first they ask him where he is from, his name and gothra and then speak to him politely.

Pronouns in Lambada language:

- Thu, -(singular)-*you* -informal
- Thar - (singular) -yours -informal
- Tham - (plural) - you- formal
- Thamar - (plural) - yours - formal
- Vu - (singular) - *he/she* - informal
- Vo- (plural) - *they* - informal
- Ham -(plural) - we - informal
- Hamar - (plural) - our - formal
- Aapan -(plural) - *ours* - formal
- Ma - (singular) - *I* - Informal

Modes of Leave taking in Lambada Language

In every language and culture there are different types of leave taking based on their culture and society. Leave taking is a way of saying bye or giving send off to the other person. It varies from person to person and depending on their relationship in the society. For instance: in Telugu we say '*kalustha, unta, mallikaludam*' etc. Whereas in English we say '*See you, Bye, Take care*' etc. in the same way in Lambada language also there are some ways of leave takings, now let us look at them.



Leave taking		Giving reply	
Bhaluchu	formal	sarehatobhala	formal
Jaan auchu	formal	Sare jaan aajo	formal
Ruchu	informal	ra	informal
Jauchu	formal	jo	informal

'Ataklethi' is a way of saying "take care." While departing or saying bye in Lambada community But majority of the modern generation of Lambadas say '*jagartha, or badram*' from Telugu language.

Modes of Requests in Lambada Language

In every language, there are certain ways of requesting based on the structure of the language and context. In English the most general word for requesting somebody for something is '*please*' in the same way in Lambada language also there are a few ways of requesting they are given below.

Bapu, bapavaravara. (Please come come)

Thon dharamlagavaraba:pu. (you will be blessed please come over here)

Jara e ka:mkardiska:iba:pu. (can you please do this work for me)

Jara:kevadi a:eiskai (can you please come here.)

Ma:ryadi, ma:ryadivaravara (for small girl child)

When the speaker uses these requests the tone and voice quality is low and polite. Requests are also plays a vital role in social situation of communication. These types of requests are commonly used by majority of the Lambadas both male and female. There may be some other types of requests based on the context of the situation I will discuss them in my further research but majority of the Lambadas use these types of requests in their communication.

The word '*bapu*' has been repeated in all the three sentences above because the word '*bapu*' indicates a sign of respect to everyone. Majority of the older generation of Lambadas use the word '*bapu*' to show respect for both superiors and inferiors. The word '*jara*' also shows request and it is used in the beginning of the sentence.

Modes of Blessings in Lambada Language

A blessing is the infusion of something with holiness, spiritual redemption, divine will or one's hope or approval. 'To be blessed' means 'to be favored by god'. Blessings therefore are directly associated with god and from god. Therefore to express a blessing, is like bestowing a wish on some one that she or he will experience the favor of god. Though Different languages and culture have different types of blessings based on their language and culture the purpose of blessing is same in all the languages and society.



- Thon *ram tha:dokarabapu*. (You will be saved by the god rama)
- Thona *baatibharchakalidiyabapu*. (You will get plenty of food by god)
- Thu *khapi:nraamraajkarisbapu* . (You will live for long and will get good position)
- Thona *bhaguvaanvujiathradiyabapu*. (God will give you more than you desire)

All the four sentences above give good wishes in different ways but the internal meaning in all these sentences is one that is he will be blessed by god. These blessings are given by the elders to the younger people in order to make their life happier in the future. Majority of the old generation of Lambadas are using these blessing but the younger generation of Lambadas are not using these modes they are using English and Telugu words.

Conclusion

As explained above Lambada language has a unique style naming system, greetings and modes of blessings it also has a specific way of phonetic features in terms of men and women who differs them from men and women with these specific features. Due to the dominant and powerful languages in society and in the name of modernization people are trying to change their traditional ways of naming and other modes of greetings. Therefore in my opinion it is advisable to continue the traditional language and culture besides honoring the modern language and culture. If this modern pattern continues Lambada language may not survive for a long time and it get may be affected by English language which is considered a powerful language in the society.

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The Buoyant Women in Sidhwa's novel *Ice-Candy-Man*

M Manjula & V B Chitra

Literature is a powerful tool in the hands of creative writers to modulate and change the societal framework. It is a reflection of life; it is related to a social context. Literature might be seen as an individual's perspective on the social, historical, political, economic and cultural patterns of the times. A writer's sensibility reacts sharply to the contradictions in the social life and it expresses itself most eloquently and effectively in the literature he creates. It is said that literature, even religious literature, has never been devoid of social sense. Literature is rooted in the reality of its time and is committed to changing the reality. A certain sense of social responsibility may even be found in the most ancient literature and Sidhwa through her absorbing and interesting work seeks to contribute to the process of change that has already started all over the world, involving a re-consideration of women's rights and status, and a radical restructuring of social thought. Social realism has always been a significant streak in literature. Such realism in fiction gained prominence in the eighteenth century novelists like Daniel Defoe and Henry Fielding. Social realism implies the acute consciousness of the various social, political, economic and religious forces that surround the individual, their power to influence the lives of men and women for better or for worse and the overall interaction of the individual. Of all the literary forms, fiction is the most vital form of literature which reflects and signifies the social conditions and values. Novel, with its broad canvass, has responded vitally to accommodate the social and historical consciousness of the writer. The writers, therefore, cannot use words merely for entertainment; they need to address more serious issues and problems. So, they not only reflect the various discourses of the society they live in, but also make an intervention to reform the society as well. Bapsi Sidhwa is among those writers who perceive a dialectal relationship between a culture and its art. She is well aware of the dynamics between her role as a writer and the society she lives in. In the words of Rockwell:

Fiction is not only a representation of social reality, but also a necessary functional part of social control and also paradoxically an important element in social change. It plays a large part in the ... conduct of politics and in general gives symbols and modes of life ... in those less easily defined but basic areas such as norms, values and personal and interpersonal behaviour.¹

Bapsi Sidhwa through her extremely absorbing and interesting works seeks to contribute to the process of change that has already started all over the world involving a reconsideration of women's rights and status, and a radical restructuring of social thought. Sidhwa belongs to that group of creative women writers who have started to depict determined women for whom the traditional role is inadequate, women who wish to affirm their independence and autonomy and are perfectly capable of assuming new roles and responsibilities. These writers wish to build a world which is free of dominance and



hierarchy, a world that rests on the principles of justice and equality and is truly human. In this age of globalization, it is usually very difficult to categorize some writers and Bapsi Sidhwa is one of them. She belongs to India, Pakistan and the United States simultaneously but she likes herself to be described as a Punjabi Pakistani-Parsi woman. Sidhwa believes that all of her works have some degree of autobiographical elements. She picks up some significant incidents from her own life or from the lives of other people and flashes them out to create a larger reality of fiction. Bapsi Sidhwa, who is a new and important voice in the world of commonwealth fiction, is best known in India for her novel *Ice-Candy-Man*, which was later made into a film, *1947 Earth* by Deepa Mehta. Bapsi Sidhwa was born in an eminent Parsi business family of Karachi in 1939.

Lenny, the narrator of the novel *Ice-Candy-Man* is a handicapped girl and she moves from childhood to adolescence. During her journey she understands the changes taking place in the society, men's attitude towards women and women's subjugation. The whole phase helps her to develop a mature vision toward life. She gives a closer look at the relationship between men and women which awakens her young mind to develop a vision of her own. She is curious and vivacious child, who is eager to know what, is happening around her and participating in it vigorously. Lenny appears as a courageous and bold girl who is not ready to succumb to communal frenzy. She is inquisitive, daring, demanding and lively. In the words of Subash:

Despite various hindrances and obstacles Lenny moves forward in life. In no way does Lenny's lameness become a source of self-pity or a constricting force on her psyche. As she observes the lives of various women around her, she understands the limitations associated with women's lives in patriarchal society.²

In a domain of patriarchal culture woman is a social construct, a site on which masculine meanings get spoken and masculine desires enacted. As Sushila Singh puts it in *Feminism and Recent Fiction in English*, "Human experience for centuries has been synonymous with the masculine experience with the result that the collective image of humanity has been one-sided and incomplete".³

Another major woman character in *Ice-Candy-Man* is Lenny's Godmother Rodabai. She represents a very firm and progressive facet of Parsi women in the Pre-partition society. Her boundless love for Lenny and her social commitment speaks her personality. She is also a surrogate mother for Lenny in fulfilling relationship. Her portrayal is presented to us by Lenny in a fascinated manner, as if she is an idealized identity. She is presented as an old lady, plainly attired in khaddar saris covering herself from head to foot, and a profound understanding of human psyche. She has good sense of humour, and deer-like agility, and in spite of her old age her power to mould individuals and modify system reflects her energy. She is admired by the people around her. But besides these qualities she is endowed with profound understanding of human existence and her wisdom is revealed when consoles Ayah in the aftermath of what has been done to her:



That was fated, daughter. It can't be undone. But it can be forgiven. . . . Worse things are forgiven. Life goes on and the business of living buries the debris of our pasts. Hurt, happiness . . . all fade impartially ... to make way for fresh joy and new sorrow. That is the way of life. ⁴

She donates blood, seeks admission to a boarding school for Ranna, traces Ayah in Hira Mandi and manages to send her back to her people. She is a formidable person too and scolds Ice-Candy-Man for disgracing Ayah, "Oh? What kind of man? A royal Pimp? What kind of would allow his wife to dance like, performing monkey before other men? You're not a man; you're a low-born, two-bit evil little mouse!" (ICM 64)

The most glorious example of her self-confidence, authoritativeness, capacity to handle crisis-situations deftly is provided by her dealing with Ice-Candy-Man and the rescue of the Ayah. Many contemporary writers have projected the plight of women based on caste, creed, religion, gender-prejudices, community and beliefs, and are trying to suggest some pragmatic solutions to them. Though the conservative social norms and myths of feminine behavior are challenged all over the world yet a change in the attitude of patriarchal society towards woman is at a snail's pace. The protagonists, while on the one hand, come alive on account of their realistic presentation, on the other, they serve as the means of consciousness-raising among the female segment of society. Lenny's mother conforms to the traditional image of a faithful, and serving wife who seems to be capable of humouring things out of her husband. As a servile housewife, she limits her life to the four walls of her home. Lenny's mother is a representative of those traditional women who as subordinates never express their desire to establish themselves as better human beings. It is Lenny's mother and Lenny's aunty who play the sterling humanitarian role of fighting for the lives and property of Hindus when the whole train-load of Muslims migrating to Pakistan in a bid to get away from the clutches of the violent rioters. Sidhwa very clearly establishes in the narrative that women are quite strong and their strengths are revealed in moments of crisis.

Ayah is flame of sensuousness and female vitality around whom the male moths hover constantly and hanker for the sexual warmth she radiates. She acts like the queen bee that controls the actions and emotions of her male admirers like the Fal-lattis Hotel cook, the Government House gardener, the butcher, and the Ice-Candy-Man. The measure of Ayah's power is seen when she objects to the political discussion among her multi-religious admirers as she fears discord Ice-Candy-Man defers to her wish and says, "It's just a discussion among friends . . . such talk helps clear the air . . . but for your sake, we won't bring it up again." (ICM 72) she is fully aware and confident of herself as an individual, who cannot be taken advantage of. At the same time, she is fiercely loyal to the interests of the family she serves and is extremely protective of Lenny, as a mother would be, besides being emotionally attached to her. She suffers during the Partition riots, she is abducted by the cronies of the Ice-Candy-Man, ravished and raped by the hoodlums, kept as the Ice-Candy-Man's mistress for a few months and then is forced to



become the Ice-Candy-Man's bride. Her name is changed from Shanta to Mumtaz and she is kept at a kotha even after her marriage. During the interregnum between her abduction and marriage, she, in the words of Godmother, is "used like a sewer" by "drunks, peddlers, sahibs and cut-throats," with the connivance of the Ice-Candy-Man. But as soon as the opportunity presents itself, she seizes her freedom and gets away from the man she does not love. She is firm and decisive and tells to Godmother, "I want to go to my family.... I will not live with him." (ICM 126) According to Niloufer Bharucha, "Ayah is symbolic of the Indian earth."⁵ Ayah represents the innocent, natural sexuality of women who becomes the prey of debauched male desire. It is Lenny who unwittingly surrenders Ayah to the rioters led by Ice-Candy-Man. Lenny's sense of guilt is acute and says, "I am the monkey-man's performing monkey, the trained circus elephant, the snake-man's charmed cobra, an animal with conditioned reflexes that cannot lie. In disgust, she scours her 'truth-infected tongue' and even tries to wrench it out." (ICM 184) Sidhwa's narrative mode is ironic. Lenny's mother and Grandmother set her firmly on the path of truth and it is her truthfulness that spells doom for Ayah. The subsequent confrontation between Godmother and Ice-Candy-Man opens Lenny's eyes to the wisdom.

Another major woman character in *Ice-Candy-Man* is Lenny's Godmother Rodabai. She represents a very firm and progressive facet of Parsi women in the Pre-partition society. Her boundless love for Lenny and her social commitment speaks her personality. She is also a surrogate mother for Lenny in fulfilling relationship. Her portrayal is presented to us by Lenny in a fascinated manner, as if she is an idolized identity. She is presented as an old lady, plainly attired in khaddar saris covering her from head to foot, and a profound understanding of human psyche. She has good sense of humour, and deer-like agility, and in spite of her old age her power to mould individuals and modify system reflects her energy. She is admired by the people around her. But besides these qualities she is endowed with profound understanding of human existence and her wisdom is revealed when consoles Ayah in the aftermath of what has been done to her, "That was fated, daughter. It can't be undone. But it can be forgiven. . . . Worse tilings are forgiven. Life goes on and the business of living buries the debris of our pasts. Hurt, happiness . . . all fade impartially ... to make way for fresh joy and new sorrow. That is the way of life." (ICM 262)

She donates blood, seeks admission to a boarding school for Ranna, traces the Ayah in Hira Mandi and manages to send her back to her people. She is a formidable person too and scolds the Ice-Candy-Man for disgracing Ayah, "Oh? What kind of man? A royal Pimp? What kind of would allow his wife to dance like, performing monkey before other men? You're not a man, you're a low-born, two-bit evil little mouse!" (ICM 64)

The most glorious example of her self-confidence, authoritativeness, capacity to handle crisis-situations deftly is provided by her dealing with the Ice-Candy-Man and the rescue of the Ayah. The Ice-Candy-Man is propped with the power of the pimp-community, consisting of lawless elements. Endowed with a glib tongue, he is not an easy



person to deal with. I would like to quote snatches of the confronting conversation, in order to bring out, in full measure, the power to annihilate the adversary Rodabai possesses:

Affected at last by Godmother's stony silence, Ice-Candy-Man lowers his eyes. His voice divested of oratory, he says, "I am her slave, Baijee. I worship her. She can come to no harm with me "No harm?" Godmother asks in a deceptively cool voice – and arching her back like a scorpion its tail, she closes in for the kill. "You permit her to be raped by butchers, drunks, and goondas and say she has come to no harm?" Ice-Candy-Man's head jolts back as if it's been struck." Is that why you had her lifted off – let hundreds of eyes probe her – so that you could marry her? You would have your own mother carried off if it suited you! You are a shameless badmash! Nimakharam! Faithless! (ICM 92)

Bapsi Sidhwa through her characters wishes to build a world which is free of dominance and hierarchy, a world that rests on the principles of justice and equality and is truly human. The prime concern of Sidhwa's women is preservation of life. Thus woman characters try to succeed in changing the course of their lives. They protest and fight against injustice, exploitation and oppression with vehemence and show way for other women.

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The Magical Working Of The True Instincts Correspond To The Universal Impulses, Spun The Web Of Evergreen Poets Who Framed Myriad Vignettes Of Undying Chords...

Merrin Antony & S Sreejana

Introduction

Ralph Waldo Emerson [1803- 1882], an American essayist, lecturer and poet led the Transcendentalist movement in the mid-19th century. His famous essay "Self-Reliance" written in 1841 dazzles the readers when he emphasises on the role of individual instincts which parallels the universal impulses through the lines, "To believe your own thought, to believe that what is true for you in your private heart is true of all men- that is genius". The striking resemblance that counterbalances the individual and the universal entity revolves around the similar reciprocation of the instinctual play. The success behind every work of a genius is the outpour of the inner voices which strings the beads of individual impulses into a chain of universal insights.

The Undivided Mystical Love

William Shakespeare [1564-1616], an English poet, playwright and actor, often called England's national poet, and the "Bard of Avon"; challenges the scholars when he defines the 'Ideal love' in "Sonnet ;116". The voices of the instincts which label love to be not the "Time's fool" but something which "bears it out to the edge of doom" is the construction of his undisguised impulses. His concluding lines in the sonnet stupefy the readers by putting them into contemplation. The trepidation of his challenging avowal frames the vibrancy behind his notion on instincts which can never be off-targeted.

*If this be error and upon me proved,
I never writ, nor no man ever loved*

This famous poem which challenged the lovers of a spiritual love that never staggers when the Time's leaves sway according to the Nature's wind corresponds to the poem "The Sun Rising" by John Donne, an English poet and cleric in the Church of England. This connectivity which lays down the beauty of love that passes beyond time or which knows not the quality of time are the echoes of the true and the individual instincts matching both of the poets' instincts.

*Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.*



The Uncontrollable Lawless Life

Charles Lutwidge Dodgson [1832-1898], known by his pen name Lewis Carroll, an English writer, mathematician, logician, Anglican deacon and photographer embeds the dull conclusions about life in the minds of the readers in his poem “Life is but a dream” through his factual interrogation.

*Ever drifting down the stream
Lingering in the golden gleam
Life, what is it but a dream?*

The individual impulse about the tarnished and vacuous life corresponds to the proclamation in Shakespeare’s verses-

*It is a tale told by an idiot,
Full of sound and fury,
Signifying nothing.*

The Inescapable Unprejudiced Death

Emily Elizabeth Dickinson [1830-1886], an American poet who lived much of her life in reclusive isolation published fewer than a dozen of 1800 poems during her lifetime. The poem “Because I could not stop for death” displays a visual imagery of the undercover agent and the epicurean called Death who spies on all the living phases of a man so as to choose the best gudgeon to prey on-

*Because I could not stop for Death-
He kindly stopped for me-*

The true instincts that spurred Dickinson to paint the naked reality that none can escape Death made the poem a dumb-founded and universally adored verse. This striking theory coincides with the lines in the poem “Dirge”, popularly known as “Death the leveller” written by James Shirley, an English dramatist. The emphasis on the cruelty of Death and the impartiality it owns in spite of the knowledge of the classes in the society parallels Dickinson’s instinctual concept of being an inevitable victim of Death.

*There is no armour against Fate
Death lays his icy hands on kings:
Sceptre and crown
Must tumble down,*



The Magnanimous Imperishable Nature

Ralph Waldo Emerson in his famous oration on “The American Scholar” with the introduction of the modern precept “Study Nature” by throwing light upon the important influence on mankind as Nature which must not be singled out from mankind because Nature undeniably instructs the human minds eternally. This important study of Emerson is a clear revelation in the poem “Stopping by Woods on a Snowy evening” where Robert Frost, an American poet dissolves the concealed beauties that triggered the poet of comprehending his unfinished mission on the earth.

*But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep.*

The schooling of Nature was relentlessly observed by Emerson and its quality laid the foundation for Transcendentalism. In his poem, “The Apology”, he showcases the unblurred crystalline essence of Nature by proving the connectivity between Nature and mankind.

*There was never mystery
But 'tis figured in the flowers;
Was never secret history*

The instincts of Frost and Emerson which declared Nature to be the teacher of mankind spun the web of correspondence with the Universal instincts that established the striking balance between the selflessly unbounded Nature and its manifestations, the mankind.

Conclusion

The impulses which culture the possibility of learning the world looks stunning when the verses of the poets meet the collaborative universal instincts. The pattern of the Universe lies in reciprocation and the world of poetry is the betrayal of the concealed ornaments. The cracking of codes enables the poets to be universally honoured and the readers parade the inventiveness of the artists. The masked maladies, the unconcealed jubilation, the ineludible tomb, the unbroken schooling of Time are drawings of instinctual play; which acknowledge the poesies, immortal and popular. The adored poesies which chirp the reflection of the true instincts echoes the Universal impulses.

The oration on *The American Scholar* to the Phi Beta Kappa society by Ralph Waldo Emerson calculated the accomplishments of poets who are mere thinkers and who succeeded in bringing upon the Universal instincts in their verses---“The poet in utter solitude remembering his spontaneous thoughts and recording them, is found to have



recorded that which men in cities vast find true for them also.” The declaration of Emerson “the deeper he dives into his privatest, secretes presentiment, to his wonder he finds this is the most acceptable, most public and universally true” emphasizes the truth that the bondage of individual instincts lines up to create a correspondence with the Universe.

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'Truth' Between the Two Extremes: 'The Sophists' and Socrates

Naifa Al-Mutairi

Though Socrates is classified by some critics as a member of 'The Sophists' due to the matters, that he had much in common, with them, such as critical attitude towards everything, that seemed to be founded merely on tradition. The chief object of his thought was that 'man as an active and social being and in his philosophic reflections, he always started from his experience and he couldn't remain content with the subjectivity and relativity of 'The Sophists'. He left the western thought with undeniable wealth exemplified by his method in his long path seeking the truth. The period in which the two philosophers lived was full of chaos in terms of ethics and theology but politically, the great Persian war had ended and Athens became the greatest power in Greece accompanied with material prosperity and artistic achievement. However, the people's religion and morality depended on what they had inherited from ancestors and it differed from city to another. Thus, there were some movements attempting to find a place for the development politically and intellectually. One of them is the Ionian philosophy which gave support negatively to this disorder. There were some endeavours to set the situation after this philosophy till 'The Sophists' appeared on the stage.

The word 'Sophist' is a Greek Term derived from 'Sophos' or 'Sophia' both are translated as 'wise' or 'wisdom'. They are travelling teachers; their responsibility is to educate the skills of rhetoric and oratory for a fee. In addition to that their teaching would lead to political success and to perform a function in the state. Thus, a sophist was a person who could argue eloquently and could prove a position depending on persuasion and not truth as there was no such thing universal or absolute truth that was valid at all times. (In their dialogue 'The Sophists' tried to entangle, entrap and confuse their opponents, if this were not possible, they would beat them down by mere violence. They sought also to dazzle by means of strange or flowery metaphors, by unusual figures of speech....and in general by being clever, rather than truthful. Sophists, 2). Protagoras was one of the prominent figures among sophists who declared in his writings a monumental sentence "man is the measure of all things, of those that they are, of those that are not". With this concept, Protagoras drew the lines of relativism when he demonstrated that the man or the human community were the ones who decided whether this object or concept is good or bad, right or wrong. So, there is no absolute justice and consequently there is no eternal truth. Actually, this view reinforces Gorgias' advocate of truth, another famous sophist, who held the opinion that no non-sensible reality lying behind the appearance and even if there were such a reality, no man could know it. In his own words "It is not an easy matter to remember the past, consider the present, or divine the future, so in most matters most people take opinion as their mind's adviser. But opinion being uncertain and insecure shields those who rely on it with forms of happiness that are also uncertain and insecure" (Luce,84). So, it is noted that the there is no absolute truth but the truth for them



is subjective. Even the existence of god is a matter of doubt. Therefore, 'The Sophists' believed that the person is the best judge of truth. And if they are challenged to state their views of truth, they would probably have taken the pragmatic line that truth depends on beliefs or opinions which work to the advantage of an individual or a community. Their views of truth involve the search in the truth of morality to reach the fact that there could be no absolute standards in morality and that one should be tolerant towards others' virtues or customs no matter how repulsive they are because every society acts according to what seems best. Thus, 'The Sophists' approach to capture the truth consists in relativism and scepticism as appeared in their beliefs and it is just through their rhetoric they can build a temporary truth, a truth of the moment, by persuading others that what seems good is in reality bad and the opposite is right.

Plato ridiculed them when he called them "shopkeepers with spiritual wares". In addition to Socrates who contempt their teaching and calling them ignorant "who being ignorant of the truth aims at appearance, will not only attain an art of rhetoric which is ridiculous and is not an art at all?" In addition, he considered them deceivers when they use their rhetoric to make the bad, good and the opposite. In Phaedrus, Socrates made a detailed speech about the ignorance of 'The Sophists' in the art in which they considered themselves master of it which is rhetoric, he says "he will make the same things seem good to the city at one time, and at another time the reverse of good?" (Phaedrus).

From the art of persuasion to stifle the existence of truth, sophism through its philosophic scepticism and its relativistic theories had shaken the reality of religion, knowledge and virtue which raised many problems than it has solved. So, it became necessary now to establish a more firm basis of truth and Socrates recognized his task to seek in the depth of man's nature and guide him in his life.

From the words of Cicero we realize that we aren't dealing with an ordinary figure, he says " [Socrates] called down philosophy from heaven, settled it in cities introduced it into houses and made it necessary for inquiries to be made on life and morals, good and evil" (Zeller, 75). These words are true when we take in consideration Socrates' declaration of himself that it is his mission to set man in an inner unrest and in his words this is his "divine service" that is to wake his fellow citizens from their thoughtlessness to realize the importance of their life.

Socrates was born in the year 470 B.C. His father Sophroniscus, was a sculptor, his mother Phaenarete, a midwife and that's why he referred sometimes ironically to his method as midwifery. He learnt his father's art. He depended on himself in learning as a philosopher and it was only later writers who represented him as the pupil of Archelaus. He was not satisfied with philosophy in his time, so he abandoned his study. He continued his life questioning the truth of every aspect of life without reward but a complete self-denial and nothing can distract him. He kept many characteristics which contributed to his fame among them sufficiency, purity, virtue, wit and unflinching good



humour, fearless in war as in peace. His contact with his people and self-conscious contrast which his nature and wisdom presented with the Athenians made him many enemies. His personality shows a combination of wise criticism, religious sense and serious rationalism.(Zeller,98). Thus, these roots may contribute to form the character of Socrates and drove him to search the absolute.

Socrates left no writing behind him but it is the great impression that he made upon his contemporaries and friends that led them to produce considerable writings in which Socrates is the hero and the myth mainly Plato and Xenophon. In those works Socrates was depicted in dialogue in which he questions people convincing them of ignorance in important issues and urging them to think for themselves and look to the good of their souls. To understand the truth this was the final aim of Socrates. In his method to achieve the truth he calls firstly to consider the problem or the subject with his interlocutors. Then, he asked them to tell what they thought rather than telling them what to think. But the conversation wasn't allowed to become desultory. Socrates was a rigorous thinker, and insisted on a methodical approach to the ethical problems in which he was chiefly interested. The object of his enquiries was to establish an adequate understanding of commonly used moral terms and to provide definition and usually Socrates developed arguments to show that the hypothesis or the definitions led to inconsistent consequences. (Luce, 89). Thus, Socrates' method was to submit a statement to series examinations attempting to ravel the inconsistency of the interlocutor's argument and then to rebuild the matter. The outcome would be the truth of a given matter. This method is called dialectic or elenchus. His dialectic is well expressed in his own words as Plato related in the apology "I shall never give up philosophizing. I shall continue to give a clear exhortation to everyone I meet, using my customary language: my good sir, you are an Athenian, a citizen of city which greatest and most noted for its wisdom and power. Are you not ashamed to be worrying about your money and how to increase it, and about your reputation and your honour, instead of caring about the knowledge of good and truth and how to improve your soul? And if anyone retorts that he does so care, I shall not let him off at once and go away, but I shall question him and examine him, and refute him".

Actually this dialectic process according to some critic's is just like a water filter, it removes all the dirty foams on the surface and the result is pure truth. For Socrates, the absolute truth is covered by opinions, so, it is our responsibility to diminish them to achieve true knowledge and that's why he is distinct, not like sophists who supported the argument which worked best, regardless its truth. Sometimes he referred to his elenchus ironically as the art of midwifery. Since the midwife helps the pregnant mother to deliver her baby. So, the midwife's role here is assistance, and so Socrates' role is to help his interlocutor in dialogue to discover the truth by himself as the truth lies in his soul. And just as the delivery is painful and difficult, extraction the truth is also difficult and Plato describes the anger and the discomfort of the partner in the dialogue.



Therefore, Socrates recognized that the true knowledge or the eternal truth is far superior to the usual reality and so it cannot be perceived through conceptual language. He was aware that truth is transcendent of the soul; he knew its path but not its world. Thus, he endeavoured to capture this truth by utilizing his elenchus. In the discussion about virtue Socrates could refute his interlocutors and set the truth of the virtue through his dialectic. Socrates observed that the wisest men of his citizens couldn't teach virtue to the sons. So in a dialogue he shifts the subject of the dispute from citizenship to virtue, Protagoras agreed as the virtue and the citizenship were synonyms, then Protagoras show that virtue is inherent in everyone but this was inconsistent as if everyone is virtuous, the education offered by sophists would be useless, Protagoras tried to convey that it is just the capacity of virtue existed in the person and it should be developed. However, this argument didn't set Socrates in rest and it was a matter of another dialogue which began with Meno's question whether virtue can be taught, is it a practice or is it an issue of nature? Socrates turned the question to the partner, what is virtue; Socrates declared his ignorance of it. Meno provided a definition by describing the virtue applicable to man, a woman and so on but our hero rejected this declaring that (all virtue is one, because if virtue is knowledge, a man doesn't really know it unless he knows it as a whole, unless he has a permanent single realized vision of human goodness as such which will serve to guide him in all the circumstances of life, will show him when, if he is to act like a good man, acts of bravery are required, when self-restraint and respect for his neighbours' right, and soon. If virtue is knowledge then in a sense it can be taught, but it is not an external technique which can be taught in the manner of 'The Sophists'.

All that the teacher can do is to persuade his pupil to turn himself that the vision strikes the "eye of the soul", to exercise his mind, to draw out of it the truth, Armstrong, 31). Therefore, the best basis for virtuous life is to cultivate the soul. In his own words in Phaedrus he demonstrates "Now I am diviner though not very good one, but I have enough religion for my own use, the reason why the souls exhibits this exceeding eagerness to behold the plain of truth is that pasturage is found there, which is suited to the highest part of the soul; and the wing on which the soul soars is nourished with this. And there is a law of Destiny, that the soul which attains any vision of truth in company with a god is preserved from harm until the next period". His speech reflects morals to be good or bad lies in the insight of the soul and into the nature of good and evil. To be good and achieve happiness through the good virtue means you are strong, to go to the opposite side means you are evil regarding the good one is stronger than the other and can't be harmed by him since the harm is spiritual. Thus, the morality for Socrates is based on knowledge that the person should know what is good or bad but he didn't declare this dogmatically rather it was presented through his dialectic, "[H]e despised wealth and luxury [in the face of morality], if you accept this scale of values, it follows that it is better to suffer injustice than to commit it, if you suffer it, you may lose your money, [freedom], even your life, but you retain your most valuable possession, your moral integrity", (Luce, 90). This actually reflects his ethical insight when he associates the virtue with knowledge, soul and intelligence, he says in the apology: " For I do nothing but



go about persuading you all, old and young alike, not to take thought for your persons, but first and chiefly to care about the greatest improvement of the soul" (Apology, by Plato. Translated Benjamin Jowett).

It is noted that in his elenchus, he just kept his partner looking at his soul and thinking again and again to capture the truth, that is Socrates' goal as appeared in his words" the unexamined life is not worth living" (Apology). Socrates' morality challenged the moral relativism of Protagoras which depends on self interpretation and associated with wealth and power.

Socrates' virtue depends on the knowledge of the spiritual value which cannot be associated with anything rather than the eternal truth. However, Socrates' view of morality and its association with the soul reinforces his religious nature and he himself declared this when he says "I have enough religion for my own use" (Phaedrus). In addition, his care for spiritual reality and his speech about his 'divine sign' which created an inner voice to warn him sometimes, indicated his high conception of the deity nature which stands in a sharp contrast to 'The Sophists' scepticism about the existence of God.

Furthermore, despite the fact that Socrates is an essential and pragmatic thinker, he declared from time to time his ignorance. In Phaedrus he says "now I am certain that this is not an invention of my own, am well aware that I know nothing".

And he refers to his ignorance also in the *Apology* and denied his practice of keeping his interlocutors thinking as a matter of teaching "I have never been anyone's teacher..... I don't converse when I receive a fee and not when I do not. I am equally ready to question the rich and the poor." Actually this humility contributed a lot to his fame and he was considered a wise man though he never pretended to be wise but only admitted that he knew the path to wisdom.

Albeit, Socrates had the appreciation of his followers and attracted the attention of the Athenians, on the other hand those whom Socrates could prove their ignorance held him an enemy. In his comedy *Clouds* Aristophanes portrays Socrates as a sophist, speaking nonsense, teaching the boys for a fee. (Apology,2). His endeavours to diminish the mere opinions in the face of the eternal truth and his belief that those who depended on temporal views in their teaching are ignorant even if they are poets or scholars, made him more enemies, consequently he was taken to the court, accused of corruption the youth, denying the national gods, attempting to bring about new divinities, searching into things under the earth and above the heaven and teaching these to others. Though all these accusations proved to be false as appeared from the previous study of his notions and he himself could prove their wrongness by his elenchus as drawn in the *Apology*, Socrates was convicted to death rejecting the pleas of Plato and his followers who had a boat waiting for him to take him to freedom. He was sentenced to death because of his revolutionist rationality which wasn't common in Athens, because he was genius and



because he was a distinctive figure, he died not because of his opponents desire but out of his own wish to remain faithful to the law after revealing the truth and refuting them, now he could accept his death and who knows it may be the best that we don't know" to fear death, my friends, is only to think ourselves wise, without being wise, for it is to think that we know what we don't know.., death may be the greatest good that can happen to them" (The Apology). Arendt claims that Socrates was responsible for his death and that his mistake was to address his judges utilizing his dialectic as he used to talk about all kinds of things with his citizens. (Arendt,79). But this claim is refutable and Socrates in no way would change his method with those judges because his whole life was spent at the expense of revealing the truth. He was known for his courage and boldness as mentioned about him in wars. So, he wasn't afraid of death at all but he was the one who chose it, he took the poison in prison, instead of changing his conduct and his searching into the eternal truth and that's why we respect him. He was a martyr for the truth of philosophy. He died but the death of the greatest, he was true to himself and to his belief no matter what the majority think of him and for we, as I learned from him, he is not actually dead, it is just his body, but his spirit is still flying, enlightening and will continue living. No writings or systems after him but it is his spirit which lived through his friends that created a crucial role in the development of Greek philosophy. And the term 'pre-Socratic' represents a witness of his great role. After Socrates, ethics and epistemology became the centre of the interest in philosophy. In addition, he laid the basis for rationality and there were many schools that endeavour to develop Socratic ideas like 'the magic school', 'Phaedo and the related Elean school' and 'the cynical school'. Moreover, his interest in ethics and education created a note of importance of the inner life of spiritual culture. (luce,93). Plato made use of the life of his teacher and his method of inquiry to develop a philosophy of idealism which later led to the advancement of western civilization.

Thus, Socrates was an ancient Greek philosopher resembles 'The Sophists' on his interest in man but sharply contrasted to them in that they are travelling teachers depending on persuasion and taking the argument that worked best where as Socrates is a citizen of Athens depending on his dialectic to reveal nothing but the truth that is eternal in contrast to 'The Sophists' relativism. And 'The Sophists' teach for a fee but Socrates rejects a price for his inquiry. This fundamental disagreement between Socrates and 'The Sophists', on many issues like truth and virtue makes the conflation between the two extremes untenable.

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Feminist Thoughts in *The Mill On The Floss*

Neeraja Bunga

George Eliot (1819 – 1880), pen name of Mary Ann Evans, was an English novelist, Journalist, and one of the leading writers in Victorian era. Among the seven novels she wrote, most of them are set in provincial England and known for their realism and psychological insight. In Victorian era, female authors were published under their own names, but Eliot wanted to escape the stereotype of women only writing carefree romances that she used a male pen name to ensure her works would be taken seriously.

The Mill on the Floss is Eliot's excellent autobiographical novel. The novel spans a period of 10 to 15 years and details to show the lives of Tom and Maggie Tuliver, siblings growing up at Dorlcote Mill on the River Floss in Lincolnshire, England. Maggie Tuliver is the young Eliot herself. The story begins when Maggie is nine years old. Her relationship with her older brother Tom, her romantic relationships with Philip Wakem, a hunchbacked, intellectual friend, and with Stephen Guest, a lively young socialite, constitutes the most important narrative thread. Tom and Maggie had a close but complex connection, which continued throughout the novel. Their relationship was colored by Maggie's desire to regain the unconditional love her father gave before his death. Tom's pragmatic and reserved nature has a conflict with Maggie's idealism and fervor for intellectual gains and experience. Various family crises, including bankruptcy, serves to both intensify Tom's and Maggie's differences and foil their love for each other. Maggie's brief exile ends when the river is flooded. Having struggled through the water in a boat to find Tom at the old mill, she sets out with him to rescue Lucy's family. Tenderly, the brother and sister are reconciled from all past differences. When their boat capsized, the two drown in an embrace.

This paper aims to have a feminist reading of the novel to show how Eliot reveals feminist consciousness through her disclosure and criticism on the discrimination and oppression of women in this novel. Furthermore, the paper probes into Maggie's struggle with her brother and her society, one is, to some extent, able to understand her attitude toward feminism. The paper concludes that Maggie is a pioneering woman warrior in Victorian era, who tries to win her equal economic and social status with men in a variety of ways in a man-dominating world.

Maggie's Feminist Thoughts:

Women's low social position was the main cause of Maggie's feminist thought. They, as a social group, were looked down upon by men the ruler of British law. As they did not possess political rights, their voice for equality with men failed to be heard and they still acted as the servants of men.



In Maggie's early childhood, she was despised by the people around her. Her mother, she regarded Maggie as "a mistake of nature" because Maggie did not inherit her long hair and graceful behavior. Maggie yearned for all knowledge and music, which made her, feel beautiful and glad. Maggie thought highly of education and intelligence and her support for education could provide a feminist with some active experiences. However, her father, the only person that loved her, suggested that her intelligence would bring her trouble in the future. Under no circumstances did he doubt of his daughter's potential for learning. Yet, he would rather send his poor son to learn what he disgusted and feared. Later, thanks to her aunt Pullet who sponsored her in tuition in a distant boarding school, Maggie finally obtained the opportunity to receive some meager education. Even that was suspended when family distress was inflicted on everyone. After she accepts the dismal reality, she fails to be calmed down. She is disappointed that her education cannot guide her through inexorable pain. In the world overruled by men, men and women were in every aspect, unequal. Men were seen as superior while women inferior. Men were seen as active while women passive. Men were strong while women weak; Men possessed the power to shape the world, the woman emotion and motherly love; hence men were dominative, women submissive (Karen 1994).

In love and marriage, women were still expected to subordinate their emotions and life's purposes to those of men. Masculine power seemed always ready to manipulate women's thoughts and behavior. Women were usually passive in love and marriage. When they were single, they were merely taken as commodities for exchange on the marriage market waiting passively for buyers.

A man expects his wife to be pretty, but not to a maddening extent. A man likes his wife to be accomplished, gentle, affectionate, and not stupid; and Lucy had all these qualifications. Stephen was aware that he had sense and independence enough to choose his wife who was likely to make him happy. He meant to choose Lucy. "She was a little darling, and exactly the sort of women he had always most admired". (Barbars, 1987, p.495)

However, Maggie fails be sold at a good price in that she was too bright and intelligent. Feminine power was eternally mediated by masculine force on the altar of men. Maggie is just a simple example of woman at her time that was facing a dilemma on one hand, she dreamed of her own right to choose who she fancied, while on the other hand, she was given almost no right to make any decision. Actually, most of the Victorian women like Maggie had been obedient to their husbands. They had to be housewives; caring only for their husband and children. Thus those originally ambitious women had to give up their aspirations and condescend to perform wifely functions properly. Being oppressed by men for a long time, Maggie could not hold back the strong desire to be equal with men so that the sparks of feminist thoughts began to burst forth in her mind.



Maggie made painstaking efforts to obtain her rights and her failure resulted in profound meaning in her times. Maggie supports feminist reforms in marriage and divorce laws which endorsed women's social emancipation and recommended better education for women. Maggie's attitude towards marriage reforms during the 1840 and 1850s reflect her feminist thought to pursue equality between men and women. For another, Maggie's attitude towards feminism also reflected her limitations as a woman living in a patriarchal society. In assumptions, this influenced her attitude towards feminism. However in the meanwhile Maggie indicated that larger educational and social changes were necessary in order to cultivate the higher sensibilities of women to allow them to pursue a life of independent study that would provide a sustaining moral purpose for their lives. From this perspective, Eliot was a great female author, full of pioneering feminist thought from the example given by Maggie in *The Mill on the Floss*.

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Does Helena's Woman Power Surpass the Male Chauvinist Jimmy Porter in Osborne's *Look Back in Anger*?

Nishat Sultana

After the Second World War, there is a topsy-turvy chaos all over in Britain in economy, politics, social structure and all other sectors. In this unrest and turmoil, the lower class becomes the worst victim. When they face crisis in all steps being deprived of job, security and a good living standard, they gradually become discontent with the total system, and an air of unease and frustration prevails everywhere. Poverty, sufferings, anguish, disappointment, disillusionment of the mass people beget grievance and eventually burst out. The deprived class turns back and becomes rebellious though their rebellion does not get any organized form to bring any positive outcome. Some of the artists and writers of post world war 11, John Osborne and his contemporaries represent this post war generation and they themselves come up with literature of protest breaking the convention. They think that they are deprived of their rights which they rightly deserve, so they get angry. Hence, they are referred by the term 'Angry Young Men'. With this backdrop, the angry artist Osborne brings his

Look Back in Anger on stage as a real break-through – a revolutionary piece against the traditional practice of escapist drama which dramatizes only the British ruling class and their typical cliché monotonous life style keeping away the other strata of the society, resulting in a failure to reflect a complete picture of the society. Osborne along with the other angry artists does their protest, usually with characters of a working class background---disturbed and desperately arrogant and aggressive. Osborne's Jimmy Porter, the protagonist of Look Back in Anger, is also termed as the angry young man like his creator; a suffering hero who represents a whole post-war rebel generation with nowhere to go like Samuel Beckett's *Waiting for Godot*—who finds no certainty anywhere, outside or within, who feels that the world of today is not treating him according to his potential or merit. '*Nobody thinks, nobody cares. No beliefs, no convictions and no enthusiasm*' (Osborne, Act-1, p-5). But having lost the war against society, he fights for a place of his own in domestic relationships and tries to dominate the action of the play. But, my paper aims to show that though the play 'Look Back in Anger is the one-man play par excellence' (Hayman, 1968, quoted in Sama Haque, p-41), Helena Charles, the friend of Jimmy's wife Alison, makes her presence felt despite Jimmy's dominance as an autocratic male figure in the play. Eventually, it is Helena who becomes the decision maker and helps Alison to restore her status. Helena does not let Jimmy go unchallenged yielding to him. Rather, like a savior figure, Helena shoulders the responsibility of saving a wretched fellow of her own gender confronting this very angry man Jimmy.

The plot of the play Look Back in Anger revolves around a few characters, namely Jimmy Porter, his wife Alison Redfern, his friend Cliff, Alison's friend Helena Charles, Alison's father Colonel Redfern. Usually it is seen that the ideological systems have some



kind of connection to social and economic existence. Jimmy has seen his father being ignored and humiliated by his milieu for falling below his original social status. Despite being a university graduate, Jimmy runs a sweet stall finding no other way to earn his livelihood. So, he feels that it is because of his humble background that the upper class has deprived him from making full use of his academic attainments. Hence, he has married above his own status, apparently out of spite against middle class ideologies. He lives in an extremely sordid cave like room in a filthy attic in the Midlands with his pretty wife Alison and friend Cliff Lewis. But, he harangues mostly his wife Alison in horribly long, vicious, self-pitying speeches since she is the 'hostage' of the upper class.

Why, why, why, why do we let these women bleed us to death? (Osborne, 1996, p.84)

Jimmy becomes almost a maniac in conversation with Alison. "In fact his sado-masochist trend makes him out to be almost a maniac of sorts whose mindless brutality is single-mindedly directed towards his quiet wife, Alison". (Chakrobarati, Santosh 2001, p-58).

Even Jimmy's uncouthness and roughness can be seen as expressions of his working class consciousness as well as his male chauvinism. He opens Alison's drawers and reads her letters because the idea of respecting other people's privacy is an essentially upper and middle class concept, Jimmy as a male, as a husband violates the individual freedom and privacy of his wife by putting his authoritarian hand. Jimmy attacks middle class virtues like 'restraint', 'good taste', 'healthy caution', 'not discussing personal problems' as 'they call it cricket' in his own words. Jimmy has to defy the conventions of gentility and politeness of his upper class spouse and her relations, to affirm his working class unpolished vigour and male chauvinism.

Having been embittered and disappointed from his childhood, Jimmy has grown up to hate and mistrust the world, and consequently move against people. His sado-masochism, aggression and verbal violence are probably the reflections of this attitude.

There aren't any good, brave causes left (Osborne, 1996). According to Dyson, *His trumpet can mock the universe, but not sound a call to battle.* (Brown, John Russel, ed.1968, p-53). *But the vocabulary of battle is constantly before us: kill, death, butcher, beat, destroy, enemy, slaughter, murder, agony, trap, devil, hell, snare, would, stab, range.* (Carter, Alan, 1973, pp.173-174). Thus, *Jimmy gathers himself for a newer assault* (Osborne, 1996, p.63). In Act-1, Jimmy uses expletives on Alison and Cliff: *Damn you, damn both of you, damn them all* (Osborne, 1996, p-59).

Jimmy embodies the idea that marriage is a battle between two animals, compared to Colonel Redfern's (Alison's father) idea of two people marrying for an altruistic emotion 'love'. It is seen that in spite of having resentment and repulsion towards his upper-class wife, sometimes Jimmy invites his wife to play bear-squirrel game (role-play



of two animals) which actually helps them escape from the harsh reality; allows them to be in a cozy world of conjugal relationship at least for a while. But obviously, the dominating role is played by Jimmy. Jimmy persuades Alison according to his own choice whenever he likes.

Since Alison has come from different social background, had different upbringing and different sets of social values, her mental wave length does not match at all with her husband. Because of a gulf of difference, a huge gap has been created between the couple and so they differ from each other in almost every aspect of life. Moreover, Alison is of timid submissive kind against the authoritarian Jimmy. Also, the prime factors, i.e. mutual respect, trust and loyalty between a married-couple are missing here. Jimmy as a husband monopolizes and plays the dominating role. So, a 'control-terror' wins over 'love-understanding' in their relationship. Therefore, it seems quite astonishing that, as a husband and a wife although Jimmy and Alison are living under the same roof, they are so alienated from each other that Alison even hesitates to reveal her pregnancy to him.

Besides, Jimmy defies the conventional sexual codes being promiscuous which are the herald/ sign of the death of middle-class morality and ethics. For him, 'virginity' is a word to abuse. The freedom with which he talks to his wife about his past affairs with women is also suggestive of his free-ways and promiscuity. So, Huss concludes that 'Jimmy Porter is prompted by some abnormal urge to be a habitual 'collector of injustices' – especially from women'. (Huss, Roy,1963, 6, 1.)

Thus, throughout the play, Jimmy Porter as the central character has been depicted from every angle and in all his relationships. Since, the flashlight is on Jimmy as the main dominating character, naturally the rest of the characters have come under dim light. Jimmy holds the stage for most of the time. Not only does he make the highest number of speeches in the play but also most of his speeches are extremely long like a short lecture or sermon or harangue. Critic John Mander rightly points out: 'The author invested so much of his thought, experience and energy in the person of Jimmy that he had little overt for the other characters.' (Mander 1968, p.148).

But, Helena Charles, the friend of Alison contributes to the plot and the advancement of the story by her arrival and departure. It is Helena who stands up to confront and protest Jimmy with courage, firmness and defiance to retain the dignity and status of her total female race.

Helena is an unmarried professional actress, of medium height and carefully and expensively dressed. She has a rather judicial expression of alertness on her face, but when this expression softens, she looks very attractive. She possesses a sense of matriarchal authority and she behaves as if she were a gracious representative of some visiting monarch. But, Helena has such a strong personality that she wins due respect and admiration even from a lady of her equal age and equal social origin, her friend Alison.



She comes to stay with Alison for a theatrical engagement. When Jimmy comes to know about her forthcoming visit, he regards her as one of his 'natural enemies' and asks his wife sarcastically: 'Did you tell her to bring her armor? Because she is going to need it.' (Osborne 1996, Act-1, p. 36). That means, Jimmy is already acquainted with her strong personality and he is preparing himself to confront her.

Jimmy gives vent to his anger by hurling abuses to his wife Alison and friend Cliff all the time but they remain just silent, and hence Jimmy dominates the action of the play until the arrival of Helena. Helena's vibrant and forceful personality tries her best to put Jimmy in his place, immediately after her entrance in the Porter house in the end of Act-1. Helena starts to behave with everyone with authority. Just as Jimmy is openly hostile to her, she also does not hesitate to retort back to his verbal attack. When Jimmy denounces Alison's mother severely in abusive languages, Helena intervenes and protests strongly saying: '*Oh for heaven's sake, don't be such a bully! You've no right to talk about her mother like that!*' (Osborne 1996, p. 36). She shows her contempt for him to Alison and is quite blunt in her criticism of him. She describes Jimmy as a real savage to her. (Osborne 1996, p. 37).

Helena seems to have a great hold upon Alison. Alison's tension was lightened after Helena's arrival at their flat. Alison puts her faith in her and depends totally on her for mental support. Helena's presence encouraged her to speak out her thoughts and express her agony. Alison goes to Church for prayers against the annoyance and disgust of Jimmy persuaded by Helena. Also, it is Helena who makes Alison aware of Jimmy's brutal treatment of her.

Helena thinks Jimmy tortures Alison verbally beyond limit and that he will come to his senses only if she leaves him. So, she suggests Alison: '*Listen to me. You've got to fight him. Fight, or get out. Otherwise, he will kill you.*' (Osborne, 1996, p.46). Helena protests about Jimmy's unpleasant and offensive behavior and confronts him boldly. When Jimmy, on the contrary denounces Helena, she unhesitatingly threatens to slap Jimmy if he does not stop his rude verbal attack: '*It's a pity you've been so far away all this time. I'd probably have slapped your face.*' (Osborne, 1996, p.57). Even Helena rebukes Cliff for being a silent spectator of his friend's misbehavior to Alison. Helena, being aware of her right, hits back and protests Jimmy with courage, intelligence and logic of arguments. Thus in this three Act play, Helena is the perfect match in the battle of words with Jimmy.

Gradually it is seen that Helena is such a powerful and authoritarian lady that she herself takes the liberty of sending a telegram to Alison's father to come and take his daughter away. Alison does not contradict her friend's decision though Helena sends the telegram without taking her consent. But before Helena's arrival, Alison never ever thinks of leaving her husband.



'It is noteworthy that neither Cliff nor Alison ever alludes to separation or divorce as a possible solution to the conflicts that rage in the house. For them it is a way of life.' (Raman, Prema 2001, p.44).

It is Helena who makes Alison conscious of her position and provokes her either to confront or leave Jimmy even for their new comer baby's sake. Helena tries to convince Alison:

'Before, it was different--- there was only yourself at stake. But you can't go on living in this way any longer.' (Osborne, p.45).

Helena interferes with Alison's marriage for her good, since she honestly thinks her friend will be better out of the 'mad house' (Osborne, p.45). Alison realizes all about her place and status after Helena's advice and then determines to leave Jimmy for peace's sake. Even Alison's father Colonel Redfern alerts his daughter:

'This is a big step you're taking. You've made up your mind to come back with me? Is that really what you want?' (Osborne, 1996, p.69).

So, behind Helena's instigation there lies a good intention to save a married woman from humiliation.

But, after Alison's departure in Act 11, to the utter surprise of the readers, it is seen that Helena takes Jimmy for herself as she desires him and wants him for a time. And she is fully successful to win Jimmy. When Jimmy seizes Helena by her shoulder and threatens her to get out of his house, Helena slaps his face savagely which is to his utter disbelief. Surprisingly, an expression of horror and the very next moment, an expression of pain appear on his face. But then, Helena suddenly kisses him passionately and pulls him down to surrender to her completely. Perhaps, she possesses a mingled feelings of love and hatred for Jimmy, and, after Alison's departure, her feelings of love suddenly come to the fore pushing the feelings of hatred into backdrop.

'She stays with Jimmy 'not with rancor or disgust, but with love and passion' (Chakrobari, Santosh 2001, p-58).

Thus, it is clear that, Helena's nature is not as simple and flat as that of Alison or Cliff. As a character, Helena is round and complex like Jimmy. She is capable of winning what she cherishes for. Besides, though Helena adapts herself to Jimmy's resentful comments about things, she tells Jimmy to refrain from talking about religion and politics. It means that she has not accepted all his ideas blindly rather she values her own beliefs and ideologies most.



Jimmy, on the contrary, yields to her love's labyrinth totally despite his being aware of the fact that Helena is perhaps proud of her winning a victory over him-- a complete hold on him, as he referred in Act 111, Scene-1. He also appreciates her courage to take the initiative first to express her love every time. Also, Jimmy is now so pleased, enchanted and hypnotized by the magic-wand of Helena's love that he becomes hopeful about their future relationship and for that even he wants to change his lower status profession. Jimmy tells Helena:

'I'll close that damned sweet-stall, and we'll start everything from scratch.'(Osborne, p.92).

Helena also agrees with it and their repartee is interrupted by the sudden arrival of Alison, untidy and ill in Act 111 which gives the play a new turn.

Thus, Jimmy forms two different types of relationship with two ladies Alison and Helena, just as it is also found in *Sons and Lovers* by D.H. Lawrence where the central character Paul has different relations with two ladies in his life. Paul is not physically satisfied in relationship with Miriam as their bond is spiritual-intellectual kind whereas he is satisfied with Clara Dawes who is more passionate physically. (Lawrence, 1913, Chapter-13, p.18).

Similarly in *Look Back in Anger*, Jimmy tries to possess Alison's soul as he senses a kind of spiritual communion in their relationship. So, Jimmy is not really satisfied with her physical love for him and he compares Alison's passion with 'a python that just devours him like a large rabbit.'(Osborne, 1996, Act-1, p. 16). But with Helena, there is no spiritual bond between them and he seems to be fully satisfied with her physical love.

Now, after Alison's return, Helena's latent conscience awakens which reveals the complex psychology and the corking up of human minds (Salma Haque, p.44). Suddenly then, her sense of right and wrong emerges. She notices that Alison has lost her baby through miscarriage. And her conscience starts to prick her for doing wrong to Alison. Her moral sense now proves too strong than her physical and emotional desire for Jimmy as she says:

'You see- I didn't know about the baby. It was such a shock. It's a judgment on us.' (Osborne, p. 97).

Helena decides to leave Jimmy as no one can be happy doing something wrong. But her decision to desert him does not mean that she is not in love with him, because when Alison questions her:

*'You loved him, didn't you?'*She retorts: *'And it was true.'*(Osborne, p. 95).



Only a few women have such boldness and courage to admit and confess this sort of unpleasant truth. She could have denied her attraction for Jimmy to her friend Alison who is Jimmy's wife but she did not. Indeed, Helena's love for Jimmy is real and genuine and perhaps, as in her version, she will never love anyone else the way she has loved him. Still, she wants to withdraw herself in favour of her friend. Now, she says to Alison:

'You are his wife, aren't you? You have all the rights.' (Osborne, p. 94).

Alison does not reproach Helena nor does she warn her for a least, rather it is Helena who herself realizes the futility of a mistress and fully touched by Alison's present predicament.

But, despite that, it is seen, Alison is by nature so subdued, suppressed, weak, less confident and less conscious that she cannot do anything to establish her rights. Though her place as a wife has been usurped by her friend, she is not at all furious nor requests Helena to leave her husband for her sake. Rather, she has done the opposite. She tells Helena:

'Helena, you mustn't leave him. He needs you, I know he needs you-' (Osborne, p.97).

It shows that she is even willing to sacrifice herself for her husband whom she loves genuinely. But what is striking, she never can express or talk about this love boldly to anyone--- neither Jimmy nor Helena. She is such a simpleton to be convinced herself that 'a woman like herself who tries to dominate or bully her husband, is sure to be discarded.' (Osborne, p. 93). So, in a sense, she has accepted the complete authority of a husband on a wife instead of being conscious of her equal rights.

Helena's decision to quit Jimmy makes him livid with anger. He considers her decision as an escape from life as he says:

'They all want to escape from the pain of being alive. And, most of all, from love.' (Osborne, p. 100).

Strikingly, even after the arrival of his wife he makes no attempt to conceal his contempt for her. He is rather rude in his attitude to Alison as he tells Helena:

'What are you looking so solemn about? What's she doing here?' (Osborne, p.99).

This is the proof of his preference for Helena to Alison. His remarks are definitely very shocking and sheer insult to any wife especially after the loss of an unborn baby. Helena could have taken this advantage of his preferential treatment to her. But she did not. And there lies her actual dignity and grace.

So, finally it can be said that despite being passive and submissive, Alison is true in her love for Jimmy. During her departure in Act 11, Scene 11, she has left a letter for



Jimmy where she writes that she will always have 'a deep, loving need of Jimmy'. And while she is distressed, helpless after her miscarriage, it is possibly for this love that she finally comes back to her life-partner Jimmy for getting a support. But seeing her, the way her husband reacted so offensively, Alison would have left him forever to retain her self-respect and feminist dignity if she had that strong personality as Helena had.

Jimmy, too, has some kind of unconscious dependence on woman. Also, he is scared of being lonely. So, he has accepted one woman (his separated wife, Alison) instead of another (his mistress, Helena) when the later (Helena) has deserted him. With Helena gone, he speaks of his own loneliness, that even 'the happiest and strongest creatures in this world seem to be the loneliest, like the old bear following his own breath in the dark forest.'(Osborne, p.101). Here, Jimmy might get the justification that he has found Alison as an experienced sufferer, the way once he has intended her to be. So eventually again he has got his demand fulfilled.

Indeed, Helena's sudden decision to leave Jimmy, especially after their tender and affectionate moments is really very touching and difficult to accept for the readers. But obviously, Helena's arrival and departure both are vital for the structure and plot of the play. Once Helena's arrival and interference inspires Alison to leave her husband Jimmy for a certain period of time which gives the plot a new turning, and again Helena's sacrifice and abrupt withdrawal of herself has brought a climax and helps the estranged married couple Jimmy and Alison reconcile finally. Therefore, it is Helena who has played the vital and controlling pilot role--who has established her own time and space, at the cost of her own sacrifice though. She remains adamant in her decision despite Alison and Jimmy's recurrent insistence. Both of them fail to motivate or convince her. We see, Helena gives importance to her reason than emotion. And like a rational being, she takes the right decision at the right moment and thus at last helps Alison get her status back. Helena would have lowered her dignity if she had been selfish and continued her relationship with Jimmy by staying with him at this critical and crucial moment of Alison's life. But, by her sudden self-departure in Act 111, Scene 11, Helena shows her honesty and judicious discretion. Helena thus eventually, upholds the real dignity of her female race by being at the side of a distressed fellow of her federation.

In capsule, it can be said that in power structure though Jimmy Porter finds Helena Charles equal to him as an eligible competitor, but Helena eventually surpasses him in every respect and upholds the glory of her female race by helping uplift Alison from the peripheral position/status to the center. Helena has proved that female power is not negligible rather they are capable of doing what a man can dare or even more, if needed, sacrificing her like a phoenix.



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Engaging Postcolonial Structures of Oppression and Hegemony: Arundhati Roy's Critique of Neo-imperialism

Pradeep Kumar K

Let us begin with an oft-quoted metaphor from Arundhati Roy:

It is as though the people of Indian have been rounded up and loaded onto two Convoys of trucks (a huge big one and a tiny little one) that have set off resolutely in opposite directions. The tiny convoy is on its way to a glittering destination somewhere near the top of the world. The other convoy just melts into darkness and disappears (Algebra 188-9).

No other description seems so accurate, so sharp and so shocking about the accounts of what globalization is doing to India. This paper is an attempt at analyzing selected nonfiction writings of Arundhati Roy to delimit and delineate neo-imperialism as the political manifestation of the Postcolonial and to ascertain its role in depicting postcolonial identity and culture.

Since ancient times there have been empires, and it could be argued that all human culture can be considered imperial cultures, either as an agent or as object of imperial designs. All over the world decolonization has not actually freed the colonies from the imperial yoke. Sixty-five years after Independence, India is still staggering under the emotional and cultural burden of its colonial past. The 'post' colonial scenario is wrought with paradigm shifts and radical changes with the onset of globalization and neo-imperialism. Consequently, neo-imperialism is often termed as the second colonization wave quite different from the first one. Despite the fact that, the neo-imperialism has contributed, to the repository of sophisticated euphemisms, such as inclusive growth, economic reforms, structural adjustments etc, it still remains as a massive device for exploitation and oppression of the peoples and the countries. The formidable structures of imperial hegemony have impacted the economy, politics, culture, environment, health, imagination, forms of government, knowledge etc of the nations across the globe.

At certain historical junctures the encounters between individual writer and texts that are positioned across demarcations are juxtaposed against some larger encounters between the multitudes and the forces of an economic movement known as Globalisation. "Imperialism" in relation to literature can be understood both literally and metaphorically, referring not only to the effect of political and cultural empires upon textual production, but also to the reign of favoured paradigms and intellectual fashions in theory or criticism, the consequence of literary canons, or the predominance of particular genres and styles in specific places and periods as litterateurs continue to explore the manifestations of the historical unfolding of imperialisms, whose ambivalence at the start of the twenty-first century may be starker than ever. Arundhati comments in this regard: "The theme of



much of what I write, fiction as well as nonfiction, is the relationship between power and powerlessness and the endless, circular conflict they're engaged in" (*Guide to Empire* 13). There is not much difference between fiction and nonfiction. Fiction is truth. If there be any perceivable difference, she says her "whole effort now is to remove that distinction" (Barsamian).

Notwithstanding her being an author and winner of Booker prize in 1997, Arundhati Roy has been called as 'India's most impassioned critic of globalization and American influence.' At times she has been arrested, imprisoned, attacked and assaulted verbally and in many other ways. But she remains a staunch and loyal critic of neo-imperialism knowing fully that "[F]or a writer of twenty-first century that's considered a pretty uncool, unsophisticated thing to do." She continues, "I take a position. I have a point of view. What's worse, I make clear that I think it right and moral to take that position and what's even worse, I use everything in my power to flagrantly solicit support for that position" (*The Algebra* 197).

Arundhati Roy's collection of essays and talks, *The Algebra of Infinite Justice* (2001), *The Ordinary Persons' Guide to Empire* (2005) and *Listening to Grasshoppers: Field Notes on Democracy* (2009) attempt strong ideological assaults on the US -centered neo imperialism. She argues that the right winged neo imperialist ideology uses ethnicity, culture and race to divide and render the multitudes too weak to rebel, to foster terrorism and thus to serve the interest of the Global Finance Capital all over the world. She focuses on India, where everything is determined by the market which "is a de-territorialized space where faceless corporations do business, including buying and selling 'futures'" (*Grasshoppers* viii). Exploitation of the environment, dispossession and displacement of millions in the name of progress and development, extreme religious intolerance, corruption, commoditization and hostility of the regime etc are pointed out as harsh Indian realities that perpetrate and perpetuate imperialistic hegemony.

Arundhati Roy's critique of neo-imperialism can be said to have different aspects. Firstly, as we have already seen, even though the themes and conflicts she explores are universal, she focuses on India. Neo-imperialism is identified with corporate globalization that is rampant in this country. She shares her apprehension that globalization is going to be more harmful for a country where social inequality and exploitation have been institutionalized for centuries through caste system. She also gives examples to establish how globalization of market economy and policies, privatization of essential services and commodities and liberalization regarding the governmental interference will inversely affect the poor. The second aspect seems to be very crucial one with not much research being carried out in subject. She delineates how neo-imperialistic powers resort to newer means of oppression and expansion of its empire by means of more lethal and subtler weapons like religious fundamentalism, intolerance, bigotry, nationalism and jingoism. As we have recorded earlier she indicts United States as the main propagator of neo-imperialism at the third level of her brilliant study. The wars of twenty-first century are



fought for oil for whoever controls the world's oil control its market. Arundhati points out that the United States which George Bush described as 'a peaceful nation,' has been at war with one or other country for the last fifty years. The aggressive neo-imperialistic designs of the United States in Middle East which holds two third of world's oil resources and in Afghanistan can be best summarized in the famous sentence of Thomas Friedman : "The Hidden hand of the market will never work without a hidden fist." (*Guide to Empire* 37)

The Algebra of Infinite Justice (2001) is a collection of essays including three political essays she wrote after *The God of Small Things*: "The End of Imagination" written shortly after second nuclear experiments in Pokhran in 1998, "The Greater common Good" which is on the big dams in India and the thousand of non-people or non-citizens driven out of their lands because of these dams and "Power Politics" which, written on Enron issue, is a scathing attack on the corporate greed feeding on the public resources and assets that actually belong to the people. Another essay in the collection, "The Ladies Have Feelings, So..." discusses the age old question: what is the role of writers and artist in society? Acknowledging the absence of any external rules regarding this, Arundhati says : "there is an intricate web of morality, rigour and responsibility that art, that writing itself, imposes on a writer. It is singular, individual, but nevertheless it's there (*Algebra* 191). The next two essays, "The Algebra of Infinite Justice" and "War is Peace" deal with the aggressive imperial policies of the Unites States.

The Ordinary Person's Guide to Empire (2005) is a collection of fourteen essays that fall in the same orbit of her anti-imperialist writing. She vivisects Indian democracy and polity, lays bare the unholy nexus among the agents of caste and communal politics, the ruling class and the corporate power. She argues that the so called war on terror is about the self destructive impulse of a superpower towards global hegemony. It is a universally acknowledged fact that America uses not only the weapons but the World Bank Loans to spread its designs all over the world. Globalization appears to be quite appealing for its ability to bring together the local and the universal. It is hailed for transcending the barriers of nation. It has been observed that global system of economic exchange undermine the autonomy of nation states (Kalliney 2). Joseph Stiglitz, former Vice President of the World Bank and now a critic of globalization observes: "If the IMF wanted a nation to liberalise its financial markets, for instance, it might pay out the loan in installments, tying subsequent installments to verifiable steps to liberalization," (Bhaba XVI).

The concept of sovereign nation states fades into insignificance before global financial supremacy of the West. As preferred destination of the global finance capital for foreign direct investment (FDI) and public private partnerships (PPP), India has been accused as more restrictive than other developing nations in opening its door to the coming of the neo-imperialist forces despite the liberal policies of the governments. The talk in the air about inclusive economic growth, more investments and booms in service and other related sectors have been proved quite illusory over years. The failure and the



ensuing repressive measures meted out to its own people make the national governments insignificant. The idea of benevolent nation state is contrasted here as nation becomes the oppressor of its people.

Listening to Grasshoppers: Field Notes on Democracy (2009) is more recent and for the same reason, starker and sharper. Throughout this book, Arundhati tries to establish that democracy in India is a myth. The essays in the book deal at length with the cold blooded human pogroms in Gujarat, army high handedness in Kashmir, the terror strike in Mumbai and the dark sides of the investigations of the state intelligence and investigative agencies into incidents like Parliament attack. Once again Arundhati finds the link between the neo-imperial economic designs of the powerful corporate and the aggressive Indian polity as characterized by the extreme right winged Hindu nationalism.

Global finance capital has devised unique strategies to wrestle the land wherever they deem suitable. Even nation states are either powerless or scheming partners of it. David Ludden, who studied the peasant history of South Asia, remarks:

Development projects are now most often outside state control. Yet national states also authorize most development projects; national boundaries inscribe the public sphere; and national systems of law, politics and culture implicate every locality. (Qtd. in Cederlof 13)

Arundhati rightly points out how the divisive policies of the governments and political parties pay rich dividends to the facilitators of finance capital.

Globalization appears to be quite appealing for its ability to bring together the local and the universal. It is hailed for transcending the barriers of nation. It has been observed by the many that global system of economic exchange undermine the autonomy of nation states. Arundhati rejects this contention arguing that what free markets will undermine is not national sovereignty, but democracy itself:

As the disparity between the rich and the poor grows, the fight to corner resources is intensifying. To push through their 'sweetheart deals,' to corporatize the crops we grow, the water we drink, the air we breathe, and the dreams we dream, corporate globalisation needs an international confederation of loyal, corrupt, authoritarian governments in poorer countries to push through unpopular reforms and quell the mutinies. Corporate globalization –or shall we call it by its name? Imperialism--needs a press that pretends to be free. It needs courts that pretend to dispense justice (Grasshoppers 81).

The failure and the ensuing repressive measures meted out to its own people make the national governments insignificant. The idea of benevolent nation state is contrasted here as nation becomes the oppressor of its people. The cultural hegemony becomes complete and absolute when the watch dogs of a modern democracy like judiciary and the fourth estate-the media- are influenced and neutralized by the neoliberal ideologies.



People Arundhati talks of, the people of rural India are, to use the familiar term, a failed people; a lost generation exiled into history. What Arundhati charts through her nonfiction works is the minute fluctuation in the identity of a people who are fast approaching the end of their existence. The disillusionment with democratic representation may lead the marginalized and the affected to very dangerous avenues and strategies. The polarization taking place in our society, the two convoys in the metaphor of Arundhati, is a grim spectacle. The India in our dreams is going down to the murkier depths of doom. "This climate of frustration and national disillusionment is the perfect breeding ground, history tells us, for fascism," warns Arundhati (*Grasshoppers* 98).

The cultural production in this era cannot distance itself from these concerns. Critiquing the explosion of theory, Aijas rightly points out that the forms of political dissent were domesticated by excessive theory and that that "displace[d] an activist culture with a textual culture" (1). Arundhati Roy can be rightly called as concerned with a narrative of resistance in which the instances of tension between the imperial culture and the life of the destitute millions of this unfortunate and torn country are faithfully recorded by means of carefully created text and narrative elements depicting the neo imperialist and neo liberal cultural values. It has become a narrative of the resistance of a people engaged in a losing battle facing hunger, disappointment and death. Or still, they may be silent spectators. That might have incited Arundhati into saying: "The trouble is that once you see it, you can't un-see it. And once you have seen it, keeping quiet, saying nothing, becomes as political an act as speaking out" (*Algebra* 247).

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Hero in the Post War American Fiction

Rajeev Nair N V

Introduction

Both the World Wars among the powerful nations created great bloodsheds in the history of 20th century. These wars not only did change the entire geo-political scenario but also caused the destabilization of European society. The fall of imperial societies created continued unrest among European societies leaving dark spots in the memories of human race. However, in the context of fiction or narratives in such form had a total alienated approach from these social and political upheavals. Contrast to this, poetry took its inspiration from these incidents and we have a good treasure of war poems. Most writers during this time perceived that old literary form cannot be influencing in the post war world and there should be something entirely new to attract the audience. There were also continuing debate on whether writing should focus on the political and social struggles happening around. Some voted for depicting the reality of continued issues whereas others claimed that purpose of art is different.

However, beginning of 1920s saw ideological debates happening among intellectuals on issues like social conformity and tolerant and diverse life styles. The findings of Freud influenced social codes concerning sexual behaviour. This gain further interest when in the later 1920s women gained freedom in geographical and occupational mobility. In addition to this, on the other side racism, discrimination, class inequality and racial violence emerged in the urban social life. Thus the element of modernity in the writings of post war period represented the transformation of traditional society. It was more of 'an experience of loss and represent the modern world as a scene of ruin' (Norton.com). Thus, in the realm of fiction Modernity as a concept took over the period after the world war. Though some appreciated this trend, some were lamenting over it.

Basic Characteristics of Post War American Fiction

In the category of post war fiction, one can classify the writers according to the time periods World War 1 and World War 2. Hemingway, Scott Fitzgerald, John Dos Passos and E E Cummings belong to the time period after World War 1 and Saul Bellow, J D Salinger, Jack Kerouac, William S Burrough, Norman Mailer, Joseph Heller, Kurt Vonnegut, Walker Percy and Ralph Illusion formed the writers of the period after World War 2. According to critics, contrary to what was happening, the fiction of this time is absurd in trend. They focused on existential crisis of man; emotional alienation of man; selfish motives that drives man's behaviour; man who is unattached to social needs and situations. As Meursault, the protagonist of *The Stranger*, says, "emptied of hope, and, gazing up at the dark sky spangled with its signs and stars, for the first time, the first, I laid my heart open



to the benign indifference of the universe." It is more of depicting the barrenness in the life and emotions of man.

'The American Dream, for example, is essentially an expressionistic satire dedicated to revealing the inadequacies of contemporary American society. If its characters are impotent and apparently helpless this is a direct result of their failure to confront the essential reality of their situation rather than an expression of their cosmic insignificance.' (Galloway, David) Therefore, this post-war trend showcases fragmentation of existence, challenges to traditional values, more focus on self and significance on surface rather than depth. These ideas and images created a new hero and thus critics claimed that post-war hero is not traditional. Change in the focus of writers created change in the concept of 'hero' and thus gave birth to a new hero. What follows is the analysis of character of protagonist of different works in the post-war period. The heroes here clearly depict how different they are when compared to the war-torn world and its disastrous effect. The hero is quite unattached to the effects of war and more concerned about the self and tries to get alienated to a world that he creates.

Heroes after the World War 1

Jakes Barnes in the fiction *The Sun Also Rises* is driven by his needs and desires. Though he knows about his sexual incapability, he tries to restore his emotions and tries to satiate his sexual desires. His sight is clouded and cannot see the reality of situation. Though he tries to live in a moral sense, like all Hemingway heroes he fails and gets on with his life. As typical Hemingway hero, he does not moan about his problems, never pities himself, but gets occasionally drunk alone and thinks himself not worthy of love which is proven the other way at the end.

[...] as all the time I was kneeling with my forehead on the wood in front of me, and was thinking of myself as praying, I was a little ashamed, and I regretted that I was such a rotten Catholic, but realized there was nothing I could do about it, at least for a while and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would the next time [...].
(10.21)

Similarly, Fitzgerald's *Gatsby* is presented as a charming gracious dreamer and mysterious in his ways. One cannot admire him for his deeds and ways, but he is a self-made man who has arisen from rags to riches and living with an aim to fulfil his most unrealistic dreams. He throws parties but quite uninterested in knowing the people who attend those. He lives in a world of fantasy and fails to understand reality. He makes money from illegal sale of liquor and engages in different romantic gestures to get his love. However, the irony created by the writer is that the protagonist Gatsby is in love with the idea of Daisy his love rather than Daisy herself.



I decided to call to him. Miss Baker had mentioned him at dinner, and that would do for an introduction. But I didn't call to him, for he gave a sudden intimation that he was content to be alone – he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward – and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness. (1.152)

Hero after the World War 2

Saul Bellow's protagonist Moses in *Herzog* is a man searching for his identity in the crowd of alienated American Jews. His life style has made him reach an extent of making him unsure of who he is and the purpose of his life. He moves from one place to another in search of his identity. However, this movement actually takes him inward where he delves deep into his own self, his experiences and chaotic memories. The protagonist represents internal crisis of mankind and the struggle man undergoes to understand the world around him in order reach a conclusion about his life. Eventually, though he fails in intellectual endeavours, he is shown to be optimistic accepting the ambiguities in life. The entire plot revolves around the philosophical quest of reason vs. emotion.

I am certain that there are human qualities still to be discovered. Such discovery is only hampered by definitions which hold mankind down at the level of pride (or masochism), asserting too much and then suffering from self-hatred as a consequence. (5.95)

Holden Caulfield in J D Salinger's *The Catcher in the Rye*, is a struggling protagonist. His struggle can be understood through his anger, anxiety, confusion, depression and possibly over sentiments towards sexuality. He is being entangled by the ideas of adulthood and his growing up stages is characterised by loss of honesty, innocence and consideration for others. His ideals cannot accept the truth of death and he is portrayed as a soul sacred of the world around it but has many desires to be fulfilled.

Old Luce. What a guy. He was supposed to be my Student Adviser when I was at Whooton. The only thing he ever did, though, was give these sex talks and all, late at night when there was a bunch of guys in his room. He knew quite a bit about sex, especially perverts and all. He was always telling us about a lot of creepy guys that go around having affairs with sheep, and guys that go around with girls' pants sewed in the lining of their hats and all. And flits and Lesbians. [...] He said it didn't matter if a guy was married or not. He said half the married guys in the world were flits and didn't even know it. He said you could turn into one practically overnight, if you had all the traits and all. He used to scare the hell out of us. I kept waiting to turn into a flit or something. The funny thing about old Luce, I used to think he was sort of flitty himself, in a way. (19.3)

In similar terms we can picture Dean, the protagonist in Jack Kerouac's *On the Road*. Though he is portrayed as a very attractive and charming man who is desired by all kinds



of women, he fails to understand the complications he creates in his life. It is depicted as a kind of madness and all that he desires is out of this madness.

In the fall I myself started back home from Mexico City and one night just over Laredo border in Dilley, Texas, I was standing on the hot road underneath an arc-lamp with the summer moths smashing into it when I heard the sound of footsteps from the darkness beyond, and lo, a tall old man with flowing white hair came clomping by with a pack on his back, and when he saw me as he passed, he said, "Go moan for man," and clomped on back to his dark. Did this mean that I should at last go on my pilgrimage on foot on the dark roads around America? I struggled and hurried to New York (V.1.2)

John Yossarian in Joseph Heller's *Catch 22* is one of the favourites of many. In fact, according to critics, the term 'anti-hero' best suits Yossarian. He is a character only bothered about the survival element and one can understand the contrast with which the writer has given him the title Captain. The interesting part of his character is that he loves sex more than fighting, though his intimacy with opposite sex is short lived. One cannot see the usual element of heroism in Yossarian, but a Captain who is in sharp contrast to one in an Army.

"They're trying to kill me," Yossarian told him calmly.

"No one's trying to kill you," Clevinger cried.

"Then why are they shooting at me?" Yossarian asked.

"They're shooting at everyone," Clevinger answered. "They're trying to kill everyone."

"And what difference does that make?" (2.5-10)

Similarly, one can find the elements of anti-heroism in the character of Billy Pilgrim in Kurt Vonnegut's *Slaughterhouse Five*. Billy is identified as an immature kid though his age surpasses his mentality. He is portrayed as a fool unable to define his own choice in life. He represents absurdity in man's life and shows how perplexed situations in life are. He helps readers to inquire upon the concepts of illusion and reality in life.

Billy covered his head with his blanket again. He always covered his head when his mother came to see him in the mental ward – always got much sicker until she went away... She upset Billy simply by being his mother. She made him feel embarrassed and ungrateful and weak because she had gone to so much trouble to give him life, and to keep that life going, and Billy didn't really like life at all. (5.23.3-4)

Finally, in *Invisible Man* of Ralph Ellison, he is portrayed as a mis-educated hero carrying white man's burden. His ignorance of his own people's history misguides his actions in life. He believes himself to be a well-educated man when the reader clearly understands that he is just a Yes man to all the ideas and values taught to him. He lacks a sense of identity and does not have the intelligence to question what he sees around. As



the novel progresses, the protagonist tries to develop the intellectual acumen to compare his own life with the experiences of people who he sees around.

What and how much had I lost by trying to do only what was expected of me instead of what I myself had wished to do? What a waste, what a senseless waste!...I would have to weigh many things carefully before deciding and there would be some things that would cause quite a bit of trouble, simply because I had never formed a personal attitude toward so much. I had accepted the accepted attitudes and it had made life seem simple... (13.37)

Conclusion:

The writings of this Post War period depicted ambiguous symbolism, images and motifs having no permanent stand and thus unclear statements. 'For the modern artist or writer, the political, social, and aesthetic structures that had organized human experience previously no longer seemed viable in the modern world. Order, sequence, and unity did not seem to them to convey reality. Instead, they emphasized discontinuity, discordance, and fragmentation as more representative of the modern experience.'(Norton.com) Though this was a period of colonialism, revolutions, civil unrest and poverty at one side, there was progress at the other end.

However, none of these influenced some writers and thinkers of this time. They were more into American sentiments and individual realism. Social norms and behaviour were in conflict with individual desires. These crept into the writings of the time. These twentieth century writers and intellectuals thus created a new model of heroism by destroying the traditional models. They created a hero by depicting increasing tension between individual and world. The new hero is made to revolt against social order and focus on oneself. These writers made their hero valuing his own individuality as priority and celebrating his life. The hero here is free to experience his world by breaking all barriers and conventions. A new maturity and diversity resulted from the war giving rise to psychological turmoil in the mind of man and he is depicted as self-conscious hero living in existential concerns.

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Complexities of Life Experiences: A Study on Nilima Meher's *Songs of Life*

Rajendra Rana

The lyrical fabric is beautifully supplemented by the use of first person narrative as found in 'Ignorance', 'Nature', 'Melting Pictures', 'An Appeal', 'The Strength of Love', 'A Person', 'Uniqueness', 'Poems of Life', 'Cry', 'Variation', 'Mercy', 'Fall of Man', 'House Angel', 'Silence Speaks', 'Lost Childhood', 'Company', 'Treachery' and 'Blessing' etc. However, a poetic persona seems to be evolving out of the narration to assume a universal dimension. Her 'I' is a representation of universal 'We'. Thus, the lyric in her hand becomes representational rather than personal.

It seems that the poet has high regards for ignorance in the poem entitled 'Ignorance'. One is apt to marvel at the welcoming paradigm shift which makes room for a deconstructive representation of the accepted meaning of ignorance and knowledge. She undervalues knowledge. She feels it is the root cause of all evils as reflected entry by John Milton. She wants to live and die unknown. Too much familiarity brings contempt. In her poem 'Ignorance' she says:

*'Let everyone ignore me
Let some know me' (9)*

Emphatically says she,

*'Knowledge is curse,
Ignorance is bliss,
Ignorance begets innocence,
Innocence creates fearlessness'. (10)*

Her attitude towards these two states of human life is note-worthy. Ignorance is better than knowledge. Having knowledge in every field is a threat to human peace and man has to pay a lot for it. When Adam and Eve ate the fruit of knowledge in the paradise and they had to leave the abode of Almighty. In the later part of their life they might have repented. Prior to the scientific and technological development nature was all right. In the name of development destruction is taking place. Nature is out of balance now. The earth is made to wear a feverish look everywhere. Exploitation of nature is beyond limit. Because of science and technology man has very much got into an artificial life. Childhood is now stolen. Flying butterfly and dancing birds are now dreams only. In her poem she mourns:

*'The incomparable scrupulous, glorious sea,
Beautiful, Mysterious Mistress on earth.
Hands of knowledge unveiled the mystery.*



The restless mirror of sky is destroyed.' (19)

The settings of all the poems are the soil she lives on. She draws upon comfortably the dust under her steady foot and transforms it into the spirit of her poems which ultimately constitutes into *Songs of Life*. It's the song of life full of her thoughts, feelings, emotions and sentiments etc. Her poems remind us of the lines of Thomas Grey's poem 'Ode on a Distant Prospect of Eton College':

*'Since sorrow never comes too late
And happiness too swiftly flies
Thought would destroy their paradise
No more; where ignorance is bliss,
'Tis folly to be wise.'*

Feministic gesture is evident from her lines. The poem ensures of it the voices against patriarchy. Her 'House Angel' raises voice against patriarchy. She is a preacher of women empowerment. She has a revolutionary attitude. Her poem 'Silence Speaks' is nothing but the translation of the fire as hidden under the ash of anger:

She criticizes the male dominated society vehemently. There is the inter-mingling of creative and critical work. Role of the mother in family and nation building is noteworthy. Her House Angel is the reflection of mother as a home maker and a nation builder. Her attitude reminds the line of Napoleon Bonaparte who used to call to give him a good mother and in return he would give a good nation'. Mother should be given priority in the society. Gone are the days in the Rig Vedic Age when women were highly adored. Here is a point between her lines that can make one reminiscent of the golden age of the past:

*'She can lose her angelic charm
But never let her the hunting harm
Loses her soul for other's happiness
Makes home heaven on earth
Her smile is boon
Her tear is curse'* (56)

Her poems like 'Poems of Life', 'Lost Experience', 'Nature', 'The Strength of Love' etc. are full of life experiences. Habit is the second nature. Communication gap disjoins life. Human nature is very complex. She says the things are scattered on a mess. Man in the society leads a hypocritical life. There is appearance versus reality. She says part of life is affected like a leper; it can be healed but can't be cured. Again she says about the hypocrisy of man in her poem, 'Nature':

'Man is what he believes



*Always correct.
Always right.
Can hurt anyone,
For his price.
Ignorant of pain,
One receives' (27)*

One can't change one's nature. It's deep rooted. It's there forever. It is unpredictable. It seems pertinent to bring upon episode from the Mahabharat in which Duryodhan tells Lord Sri Krishna like this,

*'Janame dharmā
Nachamewa prabruriti
Janame adharma
Nachmeva nibruriti'*

Again in her poem says she:

*'Known faces become unknown
Faces terrify
Relations seem fake
Things change in a magical show
World becomes.....
Unsolved mathematic problem' (31)*

The poem builds a mental picture of devastation as in W.B Yeats' *The Second Coming*. Upside down reflection is found in the poem *Nature*. So much critical is she of human nature. In her poem she says:

*'Suspicion in every clarity
God becomes Satan
And
Satan figures as Almighty' (37)*

It's natural that the powerful scenic in her bursts forth pouring out venom on the wretched state of affairs in which God-ism gets defamed and Satanism is held everywhere.

While reading through her poems, the readers are caught by their romantic appeal, a trait dominantly figuring in the great Yeats. In *'Melting Pictures'* she escapes from the complexities of life. She prefers to lead an innocent life. The inherent philosophy of peace in escape as reflected in W.B Yeats' *'The Lake Isle of Innisfree'* provides a major stimulus to read this poem of hers. She says in her innocent tone:



*'Flowing cottons
Winking bulbs
Playing hide and seek
Spread everywhere' (42)*

Escape for ever is impossible as we are willingly stuck to reality. This is the truth that she takes for granted as she keeps to searching out the peace of mind in the bliss of God. She prays, "Oh God redeem our agonizing soul, Turn blissful eye towards us". An Appeal is a poem that brings about the spiritual submission which results in the ultimate resurrection. She aspires with the whole humanity to be in the Being. Its lines run thus:

*'We want to close our eyes for ever
To get the touch of your honour' (46)*

In her other poem she shows the union of soul with the great soul. Complete faith upon God she has as He is the friend, philosopher and guide. He is our Master who can save or destroy us. The poet seems to smell the sweetest flavor of victory from the fight she has launched to fight out the complexities of life. The appeal to bask in 'a ray of hope' to derive strength from 'love', to obtain courage from blessing' and to get inspiration from 'inexpressible words' to achieve the goal ends on a very optimistic note.

*'Gives a ray of hope
Your love becomes my strength
Your blessing becomes my courage
The inexpressible words lastly
Strengthen my aim' (47)*

The readers can find the touch of D.H Lawrence's theory of Star Equilibrium. All are equal. The same is found in George Orwell's Animal Farm also. In her poem says she:

*'Though all stars twinkle in a same manner
Still there is uniqueness'*

Faith in humanity has to be substantiated by immensurable potentiality that humanity carries in it. All are equally great and capable. Every being is blessed with a specialty that patches up all his lacunae and helps him equalize with others. Such a communistic ideology bristled with the brilliant shine of humanism finds a free flow in "Uniqueness":

*'If same one lacks something
Somebody possesses another thing
No superiority, no inferiority
Everyone has the same dignity' (50)*



It is not only uniqueness but also her attitude towards acceptance of variety which is quite praise worthy. The world is full of variety. It is the spice of life. No two things are similar in this world. Differences are common to all aspects of life. Options are many. We have only to pick the best ones. The world we inhabit is enough to justify the reasons of our survival. We have ways galore around us to tread on and get on. The poet tries to beat down the so called complexities of life through her appeal to make the best choices to forge ahead.

*'Variation creates variety.
Variety gives option.
Option is all about choice.
If man wants companion similar to him,
He will be in solitude'* (53)

Eternal peace is all that human life aspires for everything in life. No need of overburdening the heart unnecessarily. She treats God as the vineyard owner who pays equal wage to all without any partiality. It is nothing but the song of life whose melodious music is coming from the heart of the people. The same is reflected in her poem CRY in which she describes life begins and ends with cry only. It seems little bit philosophical. The holy scriptures of Hindu mythology too holds that the first cry is of relief and insecurity. Last cry is of Eternal Silence and agony and the entire life is nothing but struggle. As Lincoln says, in his 'Letter of a Father to a Son's Teacher', *It's better to walk alone than walking along with group in wrong direction'*. The world is with bad people with the polluted society. That's why she says:

*'White blackish environment
Single crowded world
Mini world of joy and sadness in it
But company gives pleasure
Company also pinches pin in the feet'* (62)

She not only unmasks the unfriendly attitude of people but also foe prowling in the guise of friend. Primeval instincts more demoniac divine have kept man under their complete sway. They execute in man all the evils far beyond the knowledge of nationality, a magnificent gift of the Almighty to man. The consequence is the unreasonable perspiration of treachery, hypocrisy, back biting and so on. As a silent observer, the poet does not fail to notice all the bestial instincts in man. This is why she says:

*'When treachery takes shelter
Poisons every relation
Lurking in each vein
Like a hissing snake'*



'Blessing' is her last poem in which her devotional quality is reflected. The imprint of spiritual submission is again traceable in her concluding poem 'Blessing' in which the lines remind us of the puritan wing of the metaphysical poets. Poets like George Herbert were full of wonder and admiration to see the mark of blessing of the almighty on each and every element of the universe. Few lines of such color as quoted below convey how the unfailing faith in God is her harmonized with a remarkable philanthropic wish as if to deliver the message that the whole world both animate and inanimate are variant to rejoice on the solace of blessing conferred by the almighty. As a devotee of God she pleads for God's blessing in her poem Blessing:

*'Blessing in every
Good thought
Unreasonable smile
Innocent cry
Fills the creation and creature
With His Living Touch' (64)*

She reiterates the same in the same poem 'God's Blessing':

*'God's blessing
Flows from everywhere
Blesses the flower and fruit
Water and Air
Earth and Sky' (64)*

A poet can't keep out the ethos s/he is born and bred in. S/he responds inevitably to the entire goings on around him/her. Ms Nilima Meher who has set her feet in the literary arena as a beginner is gifted with a powerful sensibility with watchful eyes to observe, alert ears to listen to and sharp mind to comprehend the human souls crowding her. She can't turn her attention away from the variegated complexities that have become the way of our living. Her anthology *Songs of Life* is an honest rendering of human life in its pain and pleasure, awe and beauty and above all despairs and hope. The poems taken together leave a message that we die every day, but must we live yet with endless faith on Almighty who will in the long run come to our rescue.

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Racial Segregation in select works of Alice Walker

M. Ravichand

The present research paper explores the struggle of blacks in American concerns with various types of violence towards them in select works of Alice Walker. She is one of the pioneers in African-American Diaspora literature during civil rights movements. She dealt with racism, slavery and equality. Her works focus on the struggles of African-American particularly women and their problems in societies that are racist, sexist and violent. Themes of her works are stark portrayal of racism, feminism, social change, and racial segregation. Black's struggle for equality, justice, and violence. Womanism is a social change perspective based upon the everyday problems and experiences of black women to eradicate inequalities. Womanism is a societal theory which is deeply rooted in the racial and gender oppression of black women. Racial segregation is a negative attitude towards others arising out of prejudice. It is not about color but about power and social discrimination. She explores the harm to the individual self produced by racism and sexism which she sees as related penalty of patriarchal cultures. She depicts vibrantly the sexism, racism and poverty that make life often a fight. In this paper the analysis of racism has been restricted to the five novels. Racism is prevalent all over the world irrespective of developed or developing countries and in every walk of life; many are victims to it either directly or indirectly. Alice Walker's novels address the problems of African-Americans and black women which are forced on racism in American society. Racism is a credence or ideology that all members of each race own distinctiveness or abilities particular to that race, especially to differentiate it either finer or poorer to another race or races. It is also the unfairness directed against someone of a different race based on such a conviction.

In India, the deep-rooted social evil intolerance based on caste has been practiced for nearly three thousand years. Racism in India is not as demarcated as the whites and blacks of Afro Americans. If the caste system found in India is equated with racism, it attracts a greater importance as the caste system widespread in India today is traced back to Rig Vedic times. According to this, the people were classified based on their profession called Varnashrama Dharma: "The four varnas are Brahmins, Kshatriyas, Vyshyas and Sudras and this became an unsaid rule for discrimination of people" (Jesupadam, R. Sanghika Sastram, Class VI, Govt. of Andhra Pradesh, Hyderabad, 2010, p.124). While the caste system has been formally abolished under the Indian constitution, (http://en.wikipedia.org/wiki/Dalit#cite_note-5T) there is still unfairness and injustice against Dalits.

Intolerance against human beings based on their skin, colour, race or class is also a widespread incident in America. The struggle of African Americans in the United States for equal rights has been a long and tortuous one, stretching back to the violent days of slavery in the eighteenth century. Portuguese established sugar plantations and forced



African captives to work as slaves on the plantations. This was the beginning of the European supremacy in Africa. During 1088s, slavery was at its pinnacle and many Africans were kidnapped to work in America. The slave trade scattered more than 20 million Africans throughout the America, undermining African culture in the process. Over the centuries, the dispersed descendents of these slaves came to be known as the African Diaspora (Illustrated family Encyclopedia-pp.17-18). Nott and Gliddon's *Indigenous races of the earth* (1857) used misleading imagery to suggest that 'Negros' ranked between whites and chimpanzee (http://en.wikipedia.org/wiki/Josiah_C-Nott). Racism has proved vital and necessary for the proper functioning of capitalist society for diversity of reasons. Much water has flown underneath for decades over the issues of racial intolerance. It has spread its tentacles so wide that people all over the world are under pressure to deal with these deadly practices. Unless each citizen of the world gives a stern thought to this hazard and puts ones heart and soul to restrain these unscrupulous practices, the road which we are travelling may lead us to a blind path from where it may not be possible for us even to dream a getaway.

African Americans are common people of the United States who have origins in any of the Black populations of Africa. Most African Americans are the direct descendents of enslaved Africans who survived the slavery age within the precincts of the present United States. In the final decade of the nineteenth century, ethnically biased laws and racial hostility aimed at Africans began to grow rapidly in the United States. These unfair acts included racial segregation, voter subjugation or disenfranchisement in the southern states, rejection of economic panorama and mass racial violence aimed at African Americans unhindered or encouraged by Government establishment.

Alice Walker manages to paint heavy and conflicted human emotions with a light brush. She roots the reader confidently in the sense of time and place, representing a turning point where young people are stressed against discrimination and also the deep seated anger of previous generation frightened racism. American society exploited them first as blacks and second as black women. Five novels of Walker have been taken to bring out the subject matter of racism. Racial Segregation is not about colour but about authority and social intolerance. Walker's works portray sufferings of women married to white and who undergo incision, which is a surgical cut made in skin or flesh? It is the study of struggle and fight for equal rights and justice by Blacks. It can be said that African American Literature explores the very issues of sovereignty and equality which were long denied to Negroes in the United States, along with further themes such as African American culture, racism, religion, slavery, a sense of home and more. The quest for identity takes on a new facet in the writings of African-American women on account of their being women in male subjugated society. So their writings often become a mirror image as sexism and racism.

Alice Walker is recognized with introducing the word 'Womanist' for African - American feminism. Her works are known for their portrayal of the African American



woman's life. She depicts flamboyantly the sexism, racism and poverty that make life often a struggle. But she also portrays as part of that life, the strengths of family, society, self-worth, and holiness. As she grew in South, it provided Walker with the knowledge of the racism, oppression, and inequality that existed for blacks in America during the height of segregation. Her father, Willie Walker was share cropper and Walker describes many episodes in which he was economically oppressed and ill-treated by white society and the white landowner. Walker does not neglect to deal with the perpetual realities of poverty, misuse, and prejudice. Her novels focus on the intimate reaches of the inner lives of her characters. Moreover her sense of personal identification with black women includes a sense of sharing in their uncharacteristic repression. Walker spoke of her own awareness of and experiences with brutality and violence in the lives of black women. She explores the harm to the individual self fashioned by racism and sexism which she sees as related penalty of patriarchal cultures. Walker's novels deal with the problems of being black and female. In these novels she awakens her sisters to the unsympathetic realities of their lives, and she tries to support them for the great effort.

Alice Walker's novel, *The Third Life of Grange Copeland* (1970) depicts the overwhelming difficulties that were faced by many uneducated and oppressed African Americans of the 1920s through the early 1960s-people whose hope faded and whose wrath flared as each year's injustices fell upon them. Amidst the strife and struggle of life within a society dominated by racism, fear, and rage, three generations of an African American family struggle to survive (*The Third Life of Grange Copeland Oxford Companion to African-American Literature*. <http://www.answers.com/topic/thethird-life-of-grange-copeland>). Walker covers three generations of the Copeland family; she is able to show us how steady and deep-rooted this approach of racism is. She graphically lays out her patterns by tracing in the first half of the novel the worsen effects of racism on the Copeland men, women, and children and by representing the process of regeneration in the second half. Walker relates the damage inflicted on blacks by the repression of slavery in Africa and in the South, and less visibly but just as enviously, by the racial prejudice existing on the day. Black women have suffered most, is Walker's message, since they were dominated both by whites and by men. Grange dies believing that there is no future for black men in this country that it is too late for blacks to forget or forgive the harm that has been done to them, regardless of changes that may bring equality for all men.

Meridian addresses the paradoxes of Afro-American distinctiveness. To *Meridian*, Black Nationalism must devote itself to constructing a political and cultural context in which one might, indeed, enjoy a positive relation to national identity, rather than negative relations to a race always already marked by its status as a social problem. Despite its critically tyrannical role in the historical formation of racial consciousness, America in this novel remains the sign and utopian standard of national identity. *Meridian's* theory of 'One Life' dissolves the barriers of class and education between herself and the black community at large and effectively depoliticizes the struggle with the movement's patriarchal values and practices by locating the 'personal' problems of sexism



within the nationalist project. In the novel, the recurring process is clearly defined in the life of the main character, Meridian. Meridian Hill who evolves from a woman absorbed by racial and sexual repression to a revolutionary figure, effecting action and strategy to bring freedom to herself and other poor disenfranchised blacks in the South. Lyne an optimistic student who has arrived at Saxon college to take part in the fascination of the speedily increasing civil rights movements, in due course confesses that she equates the reality of black life in the south with 'art' trivializing the institutionalized racism that controls and regulates most aspects of black life. The abyss between philosophy and reality and between theory and practice eventually shrinks for Lyne as she learns to empathize with the reality of racism as it will always set her apart, and she remains an outsider, ultimately pushed to the fringes of the movement. Lyne's racial culpability is unanswerable, and she sinks into a dishevelled, sluggish state. Eventually she feels she must be the sacrifice that atones for years of racial injustice, and she does not resist or fight Tommyodds when his forceful sexual advances turn to rape. In spite of Meridian's hurting personal experiences, she is born anew and succeeds in developing a new self and in due course of time comes out as a leader of the black race.

In the novel *The Color Purple* (1982) the protagonist Celia is an extremely packed down character, as an African American female living in the pre civil rights south, surrounded by other poor uneducated blacks. She sees nothing in her race to be predominantly proud of. In fact, black women in this novel are often victims of aggressive crimes committed by white men. It is African attitudes towards African-Americans that affect her most because she realizes there is no universal brotherhood among people of the black race. Many characters in the novel experience racial subjugation. Walker discusses feminism, racism against blacks and the issues raised by young black people who leave home and lose respect for their parents' culture. (Margot Anne Kelley, "Quilting Aesthetics in Contemporary African-American Women's Fiction," in *Quilt and Metaphore*, Ed. Judy Elsley and Cheryl Torsney (Columbia: University of Missouri Press). The characters in the novel follow certain patterns. They begin existence in a numb state, deadened, insensible to a life beyond poverty and degeneration; they are awakened to life by a powerful political force; in discovering and expanding their culture in order to rediscover its values (An Essay on Alice Walker by Mary Helen Washington, p.48).

Her novel *Possessing The Secret Of Joy* (1992) focused on Tashi, a young woman living in the fictional African country Olinka, who is forced by her tribe to take part in the rituals female circumcision, a process of female genital mutilation and the repercussions of such actions, including not only physical and psychological problems, but also an inability to keep intact gender. Womanism as well as racial struggle is reflected in her novel *By the Light of My Father's Smile* (1998). The writer, by taking the example of Mr. Robinson, analyzes how the whites tyrannize the races of color. The Mundo, who is a mixed tribe of Indians and Africans, is the representative of oppressed races in the novel. The church perceives the persuasiveness and astuteness of the educated black couple and sends them



to evangelize the racially mixed Mexican tribe. Western ascendancy manifested by the institutions' harmonizing natures.

Walker's works should be accepted not because they represent a flowering black or female consciousness, but because at best it brings to life the varied scents and colors of human experiences. Most women either have to continually fight against men, or completely surrender and be trampled over. It is only the women with sovereign economic security that are able to stand up for themselves without severe repercussions. Women's situation can get better, however when band together and support each other. Walker's women characters in her writings display strength, fortitude and resourcefulness in confronting and overcoming oppression in their lives. Walker's themes reflect her desire to project a positive outcome of life even under harshest conditions. Her works deliver an ultimately hopeful message of possibility of change through love and moral responsibility.

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Representation of Homosexual Relations in Ismat Chughtai's *The Quilt*

Shambhavi Tiwari

Ismat Chughtai is viewed as a way breaker for women authors in the subcontinent, as the numerous women composing at the time of Ismat's introduction to the world and youth – including, notably, Muhammadi Begum, Sughra Humayun Mirza, Tyaba Bilgrami (to whose novel *Anwari Begum* Chughtai alludes in *Terhi Lakeer*), and Khatun Akram, were thought to be excessively gotten up to speed in the belief system of moderate, traditionalist and religiously endorsed progressions for ladies bolstered by such male reformers as Mumtaz Ali, Rashidul Khairi and Shaikh Abdullah. Then again, in Ismat's developmental years, Nazar Sajjad Hyder had built herself a free women's activist voice, and the short stories of two altogether different ladies, Hijab Imtiaz Ali and the Progressive Dr Rashid Jehan were likewise a noteworthy early impact on Ismat.

In her profession a significant number of her works including *Angarey* and *Lihaaf* were banned in South Asia because of their reformist and women's activist substance affronting moderates, (for example, her view that the Niqab, the veil constrained on ladies in Muslim social orders, ought to be disheartened for Muslim ladies on the grounds that it is harsh and medieval). A hefty portion of her books were banned at one or other point in time.

Lihaaf (The Quilt) is Ismat Chughtai's most distinguished short story, published in 1942 in the Urdu literary journal *Adab-i-Latif*, was a talk of the town at that time and had charges of obscenity, and for that, in 1944, she was summoned by the Lahore court. Many angry letters were sent to the editor of the journal demanding why a blasphemous short story like this was published. But the writer did not lose hope and fought for it, faced every challenge, instead of apologizing and came out as a winner. Her lawyer stood by her side till the end and told the court that there was nothing wrong with her work and had no direct indications to homoeroticism.

*Punish me
for I love the new life with every breath
I shall live my life and shall doubly
live beyond my life.
(Ahmad 1991: 55)*

These lines trigger the statement adapted towards attesting lady character; excite popular supposition of channelizing will and inspiration to impact the heart of society. In an Indian culture where nursery rhymes nourished to eras of adolescent personalities depicts the imbalance of a society in which men and ladies have been isolated, it structures the premise of the patriarchal disposition which has been strengthening victimization ladies. This sexual orientation based contrast transforms male and female into manly and



ladylike. Sex is common yet sexual orientation is socio-social and man-made. The distinction is focused around the words 'nature and sustain.' Because of this a male is considered as an equivalent word of 'force', 'quality' and 'mastery' while the female is restricted to the words as 'beautiful', 'excellence' and 'fragile'. The idea of sex partitions people on the premise of sex-contrast. This sexual orientation perspectives forces more confinement on ladies in socio-social practice, and makes them subordinate, voiceless, and instrumental in procreation. This in its turn, 'Women's Liberation' vs. 'Radical Woman's Rights' starts as a development against the patriarchy and other social frameworks which sustain the mastery of one gathering over an alternate. As a part of the ladies' liberation, it supports sexual rights for ladies. (Mittapalli 2007: 66)

Portraying the story of Begum Jan in *The Quilt* (Lihaf, 1942), Ismat Chughtai brings up this issue of sexual segregation with straightforwardness in the social cognizance. While investigating different measurements of social and existential substances, she investigates the thought of her New Woman in the dreams of sex and sexual clashes where patriarchy sustains sex idea legitimizing progressive system of the male and oppressive sexuality of the female.

Ismat Chughtai, one of the pioneers of Urdu fiction, was the most courageous and controversial woman writer of the twentieth century. She is known to be a feminist writer of her time as she unveils the female sexuality. Often perceived as a feminist writer, Chughtai uncovers the female sexuality. She herself admits:

Purdah had already been imposed on me, but my tongue was a naked sword. No one could restrain it (Chughtai 2000: 34).

The Quilt reveals a discourse of self-consciousness about women's identity. In *The Quilt*, sexuality occupies a central position in the exploration of identity, and functions in a variety of important ways, both thematically and formally. The strength needed in the battle for self and the journey of discovering one's root is vividly depicted in *The Quilt*. Cultural heritage and patriarchal ideology also occur as the main factors in the story:

After marrying Begum Jan, he deposited her in the house with all his other possessions and promptly forgot about her.

The young delicate Begum to wilt with loneliness.

(Chughtai 1994: 5-6)

The Quilt considers how Chughtai visualizes sexuality as typified particularly in ladies' bodies and how this epitome is communicated through her specific utilization of metaphorical dialect to discuss the female body and female sexuality. She communicates the sexual longing of another wedded Begum Jan as regardless of reestablishing the cotton filling in her sew every year Begum Jan kept on shivering after quite a while. Here, in style run of the mill of her, Chughtai brings up vital issues on marriage as a financial



and social undertaking, the socially built sub-ordinate part of ladies in marriage, her sexual dreams and dissatisfaction and her ensuing feeling of dejection. The Nawab introducing her in the house alongside furniture highlights how the establishment of marriage commoditises ladies and decreases her to the object of an unimportant business transaction, rather than a "united and interwoven pair". The marriage between Begum Jan and Nawab exhibits the social forbidden of having an unmarried lady in the house. Indeed the Nawab, regardless of his huge force and imposing position need to wed, in spite of the fact that the inverse sex had no advance for him owing to his "abstruse leisure activity". Simultaneously, he imprisons the poor Begum Jan to the abusive traditions which marriage and society constrained a lady to follow. Be that as it may, while the Nawab proceeds with his gay person abuses, Begum Jan is sentenced to a life of containment and enslavement. As Arundhati Roy delineated in *The God of Small Things* is an exceptionally reasonable picture of the contemporary society where 'ladies should be auxiliary sex, treated as an insignificant ware not as a life accomplice of man'. Begum Jan is likewise a casualty of sexual loss of motion encounters, disappointment in sex and endures a silent humiliation.

The Nawab has no 'time to extra from the young men to take a look at her' and he would not let her 'go visit other individuals'. Every last bit of her dreams identified with marriage, spouse and new home were broken. The life was vapid for her as Nawab 'completely overlook her vicinity'. 'One is not conceived, but instead turns into a lady'. The sentence with which Beauvoir starts a dialog of youth could be said of all the ladies characters in Chughtai's work, incorporate Chughtai itself. *The Quilt*, in fact is a significant remark by Chughtai on the unpleasant predicament of ladies under patriarchal society that subjects the female race to segregation and mistreatment.

But Chughtai does not leave Begum Jan in this state of complete desolation and immense depression, but allows her the agency to make a bold 'choice' of homosexuality in indulging with the maid servant Rabbu. Once, when Rabbu went on leave for some task, Begum Jan became restless so she called the girl of nine years, her relative and the narrator of this story. By making the pretence of itching on her back, she felt the touch of the girl's small hands on her fleshy body parts and fulfilled her need.

To conclude, Chughtai is concerned not just with the way in which men treat ladies, additionally with the way in which ladies scheme to undermine different positions. By understanding ladies' battles against the onerous establishments of her time, she brings to her fiction an understanding of the female mind that is special; no other Urdu fiction author has approached ladies' issues with the same level of affectability and concern. In *The Quilt*, the 'lesbian relationship' is the methods for the lady to discover escape from the familial and social restraints and is the articulation of female mental goals. It introduces that ladies additionally require more than the nourishment or garments. They likewise have sexual goals for which they have dreams. In this manner, she brought the thought of female sexuality all important focal point in her works and restored a female viewpoint by



decentralizing this male-focused point of view and scrutinized the minimization of ladies. *The Quilt* is concerned with a woman's quest for self, an exploration into the female psyche and understanding of the suffering of married life. The major interrelationship of the internal and external, reality and imagination - is a major feature of her fiction. The themes such as desire, love and men frequently terrify and haunt the writer's female character's imagination, suggest them the rise of the existential search for self identity. However, literature is not simply an 'imperfect mirror' of sexuality but actually constitutes the problem of sexuality by perpetuating and generating sexual differences through representation.

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The Prose Style of Salman Rushdie

Sanjit Mandal

Introduction

We read for pleasure and from various writings we derive that pleasure. Not just one kind of writing can provide us all the enjoyment that readers want to have from the reading exercise. Readers get pleasure from different genres of writing like poetry, prose, fiction, drama and media. Prose is one of the most important areas of writing which is distinguished from poetry in the sense that it is not rhythmic like poetry. The word 'prose' first appears in English in the 14th century. It is derived from the Old French prose, which in turn originates in the Latin expression 'Prosaoratio' (literally, straightforward or direct speech). There are critical debates on the construction of prose. Prose in its simplicity and loosely defined structure is broadly adaptable to spoken dialogue, factual discourse, and to topical and fictional writing. It is systematically produced and published within literature, journalism (including newspapers, magazines, and broadcasting), film, history, philosophy, law, and in almost all forms and processes requiring human communications. And writers are the ones who make such communications through writing using their distinct style of prose that has many types such as, nonfictional prose, heroic prose, prose poem, polyphonic prose, alliterative prose, prose fiction.

Salman Rushdie is a master of prose writing of the 21st century; a postcolonial writer originating from India. His prose works have brought revolutionary changes to the scenario of postcolonial writings. He follows the postmodernist prose style of mixing facts with fiction. And this is evident in most his prose works; *Midnight's Children*, *Shame*, *Imaginary Homelands*, are some of the burning examples. 'His texts are rich with ambivalences, contradictions, and sometimes bizarre juxtapositions of present day life', writes Joanne P. Sharp in 'Locating Imaginary Homelands: Literature, Geography, and Salman Rushdie.' The literary mode that Rushdie employs is also revealing. He has written the majority of his work as novels (Prose). Thus, Rushdie has chosen a very specific literary device, associated with a particular period of Western history, that of modern nation-state building. But he has not been faithful to this convention of writing. He rather creates hybridity for his characters subverting the novelistic style. From his works we can find out that the structure of the text mirrors the structure of the world that Rushdie has created. And in this paper we will discuss this prose structure and the unique style of writing prose that Rushdie has created.

Prose Style in *Grimus*

Salman Rushdie made his debut of writing through the novel *Grimus* published in 1975. It is a fantasy and science fiction novel. The story revolves around the main



character, Flapping Eagle, a young Indian who receives the gift of immortality after drinking a magic fluid. He wanders around the world for 777 years 7 months and 7 days, hoping to find his immortal sister and exploring various identities before falling through a hole in the Mediterranean Sea. He arrives in a parallel dimension at the mystical Calf Island where those immortals who are tired of the world but are reluctant to give up their immortality exist in a static community under a subtle and sinister authority. It's a surreal saga based on a 12th century Sufi poem. There can be found mythic and literary allusions in the prose of this narrative. The language is simple and direct because as already mentioned, it is a fantasy kind of work. Rushdie had in mind young readers who could understand his prose which is well balanced through the whole narrative with punctuations. Rushdie is very careful about each sentence and that is manifested in his prose of this novel. In this case we can use a paragraph from the novel'

'The Mediterranean was calm, dark and calm. No wind. A clear sky. Stars. Flapping Eagle dozed for a moment. When he awoke, it was to feel a gale rushing at his face, a cloud rushing over his head, a crackle of electricity in the air. He was standing erect now, fighting to keep his craft from breaking under the force of the holocaust, when quite unaccountably dizziness swept over him and he fell from his yacht, Degg's yacht, into the angry sea. The last thing he heard was a loud drumming noise ... like the beating of mighty wings.'

From this very paragraph we can justify how tersely Rushdie is using the punctuations; and in each comma we have a meaning. Even a sentence like *No wind* makes sense in this case. The reader is provided the exact images of the place that the author is describing. Here in this paragraph we find the author describing the Mediterranean and the sky, the stars, the birds. The prose of the passage is constructed in such a way that we are amused; we are fascinated to imagine the situation of the character. There is no ambiguity or obscurity in this passage. The author is direct in giving us the details of the situation where a storm is raising in the sea. He writes that electricity (a crackle of electricity) is seen in the sky, the gale (gale rushing) is flying fast. The situation is named as a 'holocaust' (the force of the holocaust) as the sea is found to be quite angry. Rushdie emphasizes such words in his prose to draw the attention of the reader who when reading him is kept spell bound in the narrative. That is what we have found in this small paragraph of his first novel. And his mastery of prose writing has already come out in his first novel.

Midnight's Children and Rushdie's Prose

Salman Rushdie came into prominence with the publication of his second novel *Midnight's Children*, published in 1981. It uses creative, nonlinear storytelling, humour, and the supernatural to accomplish the seemingly impossible task of providing a personal story that also tells the story of India (and Pakistan and Bangladesh). In this narrative we can have Rushdie's adjective heavy prose and the nonlinear structure. Accounts of past events are interrupted by the narrator's present life at regular intervals and the accounts



do not always come in chronological order. The prose, at least, is a delight, making up for the plot's lack of coherence. The important features of the prose in this narrative are like-long sentences, use of similes and metaphors extensively, literary allusions, and indirectness. Even the title of the book itself is a metaphor for the newly born India. After independence this country had to face a lot of trouble. There are the evidences of partition story in this book and the author has illustrated that in an original, meandering prose drawing on the long tradition of storytelling and narration. With a uniquely Indian perspective on the English language, *Midnight's Children* is an eclectic mix of styles, echoing the rhythm and slang of colloquial spoken English in India.

Familiar English words get combined in new and unusual ways, and long, unbroken sentences run on freely, sometimes spanning a page or more. This is what the strength of Rushdie. He indianizes the English words. For example we can mention Reverend Mother's use of 'whats-its-name'. There is no word in English but Rushdie uses such words creating a prose of his own. He also makes use of Hindi, Urdu, and Hindustani words, phrases and expressions in this masterpiece. Such words, phrases and expressions form a long list, including 'ekdum' (at once), 'angrez' (Englishman), 'phut-aphut' (in no time), 'nasbandi' (sterilization), 'dhoban' (washerwoman), 'feringee' (the same as 'angrez'), 'baba' (grandfather), 'garam masala' (hot spices), 'rakshasas' (demons), 'fauz' (army), 'badmaas' (badmen), 'jailkhana' (prison), 'baap-re-baap' (o, my father), 'haihai' (exclamatory expression), 'sab kuch' (all things), 'bas' (enough is enough), 'chi-chi' (an expression of contempt), 'yaar' (friend), 'gora' (white skinned one), 'pyarkiya to darnakya' (why to fear in love), 'goondas' (musclemen), 'hubshee' (demon), 'oopernichey' (up and down), 'sarpanch' (head of a village), 'kahin' (said), 'bhai-bhai' (brother-brother), 'it' (end), 'zenana' (harlem), 'crorepatis' (a man of crores), 'ayah' (nurse), 'nimbu-pani' (lemon-juice), 'paan' (betel), 'khichri' (mixed food), 'gur' (a molasses), 'rasgullas' (a kind of sweet), 'gulabjamuns' (another sweet), 'jalebis' (a variety of sweet), 'barfi' (a sweet), 'bhel-puri' (a sort of tasty snack) 6 , and many others. (O. P. Dwivedi in 'Transnational Literature'). The use of such expressions provides an amount of authenticity and credibility to the novel.

Wikipedia on the other hand says about the style of this novel, 'Rushdie's innovative use of magical realism allowed him to employ the nation-as-family allegory and at the same time confound it with an impossible telepathy among a multitude of children from a multitude of languages, cultures, regions and religions. No one genre dominates the entire novel, however. It encompasses the comic and the tragic, the real, the surreal, and the mythic.'

And this mastery of Rushdie's prose continues throughout other works of fiction also. We can mention his later works, *The Satanic Verses*, *Shame*, *Haroun and the Sea of Stories*, *The Ground Beneath her Feet*, *The enchantress of Florence*, *The Moor's Last Sigh* and *Luka and the Fire of Life* etc. but each of them have their own style.



The Prose in Salman Rushdie's Non-fictional Works

Although Rushdie writes fiction basically, he has a good number of non-fictions in his name. They are mainly recordings of his real life experiences. He writes in them how he always had to struggle for his identity. And the prose in these works (*The Jaguar Smile*, *Imaginary Homelands*, *The Wizard of Oz*, and *Joseph Anton*) is strong enough to show his feelings, attitude, opinion, judgment as a subject of the third world country. He manages to defend himself as a writer of the world literature irrespective of the national identity. In his conspicuous essay 'Commonwealth Literature Doesn't Exist', he takes the position of a writer from the East and protests against the 'ghetto mentality' of the west. The prose in this essay is terse and compact. He uses the metaphor of a 'beast' in place of the discourse of 'commonwealth literature'. We can say that his prose is imbued with strong metaphors that can easily attract the attention of the reader. Like the one he uses in the same essay (mentioned already), the metaphor of 'chimera', that is used in place of the idea of 'commonwealth literature.' Because Rushdie believes that there is nothing like commonwealth literature as thought by the West. It is an imaginary thing.

Step Across This Line (1992-2002) is a collection of some of the most remarkable essays. Hermione Lee reviewing this collection of essays in 'The Guardian' calls them 'Home thoughts from abroad.' This is what the real nature of this collection of prose. The prose is written in a way to give vent to the themes and beliefs, the value of leaving home and crossing frontiers (linguistic, intellectual, imaginative, racial, and geographic). The essays have degrees of impressiveness. There are a few pompositives such as: 'I recently asked Vaclav Havel...' or 'I supported the Nato operation in Kosovo'; a few self-indulgences, like his own praise of Richard Avedon's photo-portrait of him showing his 'resistance and endurance.' And this type continues in many of his prose works. Some of his prose works are paradoxical. Like the one from *Imaginary Homelands* where he talks about the fallible memory of Saleem Sinai who remembers his past in fragments. They are called broken mirrors but here comes the paradox, as the broken mirror may actually be as valuable as the one which is supposedly unflawed. That is why it is paradoxical to compare fragments of memory with the pieces of broken mirror. There are gaps in his memory. And these gaps are also used by Rushdie in his prose to make the readers think about the matter. For example we can cite a sentence from *Imaginary Homelands*, 'Gradually the stars' faces dissolve into dancing grain; tiny details assume grotesque proportions;.....it becomes clear that the illusion itself is reality'.

Conclusion

To conclude, Rushdie's numerous experiments with the English language have created a unique prose style for him. Now he is well established as a writer and one can easily identify his prose style if one has read a couple of his prose works. He is undoubtedly wordy and rhetorical in his writings. And in most of the cases he tends to be lengthy, witty, humorous, and complex. His prose style has attracted readers and



reviewers the world over, and have placed Indian English writing on a sound footing in the present-day highly competitive literary scene. He has well managed to uphold the status of the 'Other' through his works. According to him subalterns have their own voices too. They are not like the ones thought by the West. And his prose works justify that clearly and show his potency of critical writing. There is aesthetic post-modernity in his prose works and the language that he uses is quite lucid.

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A Glimpse of the Booker Prize Books

M. Sheeba

Booker Prize is a crucial prize since it confers literary recognition on novels which reflect and portray the state of culture after empire. The post-colonial studies are concerned with redefining the cultural identities of nations and Booker Prize also participates in it. The role of novel is exemplary in its dissemination of identity of nations and individuals from various strata of society. All winning novels describe, de-scribe or dismantle the version of the present or vision of the future.

The present chapter aims to analyse the magic of success behind Booker prize winners. It focuses on the aspects which catapulted the novelists to become authors of great renown. Each book tries to tap the consciousness in human to become more humane. The books concentrate more on making the world and the people more peaceful rather than successful. The researcher makes an earnest attempt how the fiction of these three authors have impacted the general reading public, especially the British and tries to highlight how the three award-winning novels present the various issues of the contemporary times by corroding the emotional side of the public. The thesis critically analyse the novelists' version of the present and their vision of the future.

Change is the only constant thing in the world. As literature is a mirror of life, it constantly reshapes itself. Every year it experiences new things. Just like the geographical changes in the landscape, the mindscape of the writers captures changes in society and in the minds of the people and they are reflected in the works of art. Literature experiences many changes in fictional and artistic modes revealing the mystery of life and the secrets of culture. It is very interesting to trace the winners from the inception of the prize in 1969 to present day.

Something to Answer For by P H Newby was the first winner of the Booker Prize in 1969 for his seventeenth novel. It was 1956 and Townrow, the fund distributor was in Port Said, Egypt. He is known for the embezzlement of funds. The novel is about the mysterious murder of Elie Khoury, Townrow's friend. He had been summoned by the widow of his deceased friend Elie Khoury. She feels that Elie is murdered but nobody seems to agree with her. Townrow imagines that Elie is still alive. The novel projects a disorientating world of reality and dreams. He wondered whether he had something to answer for the murderous attack. He feels that the citizen is not responsible for the morality of the government and only the citizens are answerable for their actions. The novel portrays war, violence and anarchy. It also deals with the vagaries of fate.



The Elected Member was written by the British novelist Bernice Rubens and it won the Booker Prize in 1970. It is about a boy named Norman who is the best of the lot in his family. He was treated as child prodigy. He had been a gifted son till 41. Afterwards he became a drug addict and had many hallucinations and paranoia. Norman did not like the idea of being admitted in a mental asylum. His sickness made his father, Rbbi Zweck, guilty and he was reminded of his own failure. Bella, his unmarried sister came to the rescue of both the father and the son. She played the role of a peacemaker who could bring them out of their despair. She feels that the world needs peacemakers rather than successful people.

In a Free State by the Trinidad born Indian writer and Nobel laureate V S Naipaul won the Booker Prize in 1971. It is a collection of three stories about alienating cultures. Those three stories are 'One out of Many', 'Tell Me Who to Kill', and the title story, 'In a Free State.' In the beginning it is just a car trip through Africa. There were two English people, one was Bobby, a civil servant with a guilty appetite for African boys. He was homosexual. The other was Linda who indulges in extra marital relationships. They are driving back to their enclave after a brief stay in the capital. The landscape with squalor in between reminds Idi Amin's Uganda. Naipaul's protagonists travel into it and find their true identity. The theme of the book is the price of freedom.

The first tale concerns an Indian servant from Bombay who accompanies his master on a diplomatic mission to the United States. The two Indians suffer from the poor value of Indian currency. The servant starts working in a restaurant. He learns that he is working illegally and liable to deportation. He tried to resolve his situation in vain.

The second story has an unreliable narrator. It concerns a rural West Indian family. The younger brother of the family likes to pursue his higher education in engineering. The elder brother comes forward to support him financially. He then follows his younger brother to England with an aim of helping him. But to his dismay and shock, the younger one is not studying at all while his restaurant is frequented by yobs. The narrator, in a fit of rage, murders one of the yobs, a friend of his brother. The story ends up in the elder brother's arrest.

The third story is set in an African Great Lakes state that has recently acquired independence. The king finds himself weak for the position but the President is poised to acquire the whole power of the kingdom. There are rumours of violence in countryside and in cities. There is a mention of the Asian community being 'deported'. The relationship between Bobby, government official and Linda, his colleague's wife is complex. Bobby transforms the calm Linda into an extrovert. They stay in a Hotel run by an old Colonel and there they witness a scene of accusations between the Colonel and Peter, his servant. Bobby, a homosexual, discovers that Linda was planning some extra-marital activity and he becomes furious and hostile. His previous history of mental illness is explored. The two reach their destination. Bobby is beaten by the army at a check point,



where he and Linda experience the effect of growing violence in their place. The flight of the characters of the novel symbolise the flight of people towards dependency not freedom. The short story is an allegory on the rise and fall of British colonialism, power and powerlessness. The novel portrays the decadence and emptiness the marks the life of English expatriates.

G, a war novel written by the English novelist John Berger won the Booker Prize in 1972. The novel's setting is pre-First World War Europe and its protagonist is named G. He is a Don Juan like lover of women who gradually comes to political consciousness after misadventures across the continent. It is a luminous experimental and non-linear narrative novel. The novelist explores the characters compassionately. The loneliness of the protagonist as well as his sexual encounters with women against the turbulent backdrop of Garibaldi and the failed revolution of Milanese workers in 1898 makes the novel remarkable. The Boer War and the first flight across the Alps make the novel a brilliant one about the human beings' search for intimacy in history's private moments. The novelists' aesthetics is spatially politicized in his novels. The writer differentiates place and space and he uses sex as symbols.

In 1973, J G Farrell 's *The Siege of Krishnapur*, a historical novel won the Booker Prize. The novelist was inspired by historical events in India. It is a tale of a British colony during the Indian Mutiny of 1857. The rigid class barriers of the residents of the British outpost were under threat. The Muslim soldiers in India retaliated with violence of the British. The colonial community was confident of their military superiority and they exhibited their brutal behaviour against the colonized. The story mirrors the temporary retreat of empire in the face of the revolt of the native "Other".

In 1974, the joint winner of Booker Prize along with Stanley Middleton was Nadine Gordimer for her novel *The Conservationist*. She was a South African novelist who was a judge of Man Booker International Prize in 2007. She is a Nobel laureate. The novel is about racial discrimination shown by the whites towards Africans. Mehring is a rich white businessman who is not satisfied with his life. His ex-wife has gone to America. He had only one son, a liberal one named Terry who is probably gay. He criticizes his father's conservative and capitalist ways. Mehring buys a 400 acre farm in search of finding out the meaning of life. He does not know anything about farming. He uses the farm for his amorous expeditions. He once visits his farm with his girlfriend, Antonia. One day the black foreman, Jacobus, finds an unidentified dead body on the farm. The police was not interested in the case since the dead person was a black man. But it haunted the farm owner. He gives a dignified burial to the dead stranger. As Irene Gorak puts it, "Most damagingly, for a post-colonial writer, she inherits a radical aesthetic tradition yoked to a quiescent political one. She believes that the writer has a duty to promote revolutionary change, a duty to be fulfilled, however, on the writer's own imaginative terms" (Strongman web)



In 1974, Stanley Middleton won the Booker Prize for his novel, *Holiday* which is about Edwin Fisher, a lecturer who takes a holiday at a seaside resort. The work takes place entirely within the mind of Fisher. The novel deals with the painful realities of Fisher's mind and life. Edwin's childhood memories haunt him. He tries to understand his failures and the reasons behind them. He was married to Meg but it failed. Fortunately he meets her parents at the resort and tries to make their relationship smooth. His enigmatic wife disturbs his mind and his thoughts loom large. They vacillate fast. He is unable to forget the death of his son. It is a subtle story about the provincial life of the English. The protagonists of the novel symbolise the life of the whites in the post imperial era. Edwin and Meg have already forgotten their imperial attitude and colonized India, Africa and the Caribbean except like cricket teams to play with.

In 1975, Ruth Praver Jhabvala won the Booker Prize for her historical novel *Heat and Dust*. It is set in colonial India during the 1920s. It tells the sufferings of Olivia who struggles to break the shackles due to social constraints of being a wife of an important English civil servant. She longs for freedom and she is impressed with the Nawab, a minor Indian prince. She likes his company and she spends most of her time with him. She elopes with him. When she becomes pregnant, she was unsure of the child's paternity. Her reaction and responses humiliate her husband. Her dilemma disturbs him and his memory long after her death. After fifty years, her step granddaughter enters the heat and dust of Satipur bazaars and solves the enigma of scandal behind her pregnancy. J.G. Farrell's *The Siege of Krishnapur*, Ruth Jhabvala's *Heat and Dust*, and Paul Scott's *Staying On* are concerned with the display, concealment and decline of empire within a colonial Indian setting. Each is concerned with the display and fragmentation of the "Crystal Palace" of British Empire-the manner in which imperial dissolution and the resultant colonial disenchantment unfolded in various outposts of empire. (strongman web)

David Storey's *Saville* won the Booker Prize in 1976. The novel depicts the post Second World War years. It centres on Colin, a young boy growing up in the Yorkshire mining village of Saxton during the Second World War and the post-war years. It is a story of his struggles and his spiritual and moral growth. This is the story of a miner's son and his growth from the 1930s. He rose to great heights in the world by way of grammar school and college. At first there is triumph in this but later he feels isolated and alienated from his class. He has nowhere to go but remains in the same place that he created for himself. It is a kind of epic bildungsroman and sounds like D H Lawrence novels. This novel is a working class novel that stems from a burning desire to escape drudgery and boredom which is the effect of never ending system of oppression. Strongman applies the post modernist approach towards this novel thus:

The novel describes the breakdown of the old class system and reflects the displacement within Britain of a socially mobile in-between class. Storey portrays the working-class "victims" of a general depression from within the imperial system, whose children having "benefited" from the educational privileges of empire are now more equipped to see the injustices of the society which



shaped them. Not only is empire challenged from without but, as Saville shows, it is challenged from within by an increasingly embittered meritocratic working-class who see the injustices of the system without the rhetorical and almost self-defeating reactionary and fatalistic rhetoric of their forebears. The frustrations experienced by this displaced generation are symptomatic of the claustrophobic nature of their working-class life. Educated out of one class, they do not share the emotional register of the next. The result is a sense of displacement and frustration. (web)

Staying On by the British novelist, Paul Scott won the Booker Prize in 1977. He published a string of novels concerned with British military figures on duty in foreign lands. The novelist deals with two themes such as the end of an empire and the end of a long inarticulate love. Tusker, once a Colonel in the British Army and Lily Smalley stayed on in India even after India's independence from the British. They were given a chance to return home but they chose to remain in the small hill town of Pangkot. The place is full of unique inhabitants and their archaic rituals impressed them. Their quiet life was at times disturbed by the tyranny of an old woman Mrs. Bhoolabhoj who tried to upset the quiet rhythm of their days. It is a funny and deep moving novel which deals with the end of an empire and a forty-year love affair. It is a gentle comedy of manners in the expatriate condition after India's independence. Edward Said, a diasporic critic says in his *Culture and Imperialism*, "Many people in England probably feel a certain remorse or regret about the nation's Indian experience, but there are also many people who miss the good old days, even though the value of those days, the reason they ended, and their own attitudes toward native nationalism are all unresolved, still volatile issues" (17)

The Sea, the sea, a philosophical novel written by Iris Murdoch won the Booker Prize in 1978. The novelist explores the tapestries of human metaphysics and morality in this novel. The protagonist Charles Arrowby, a well known theatre director over sixty and actor who prefers to retire from the glittering world and decides to write a memoir about his love affair with Clement Makin. But his memoir ends up a mere collection of strange events and his unsuccessful plans shake his ego. He remained a bachelor and lives a lonely life by a beautiful landscape. He repents his life of ego. He longs for simplicity, innocence and solitude. The themes of the novel are the truth of falsehood, human vanity, jealousy and lack of mercy and compassion. There are allusions to myth and magic in this novel. Reflections and ruminations upon love, hate and fear contribute to this intense and serious atmosphere of this comic tragedy. The novelist was shortlisted for Booker Prize on numerous occasions and finally this book was selected.

Offshore by Penelope Fitzgerald won the Booker Prize in 1979. It is a seminal story of nineteenth century colonialism. It is similar to Joseph Conrad's *Heart of Darkness*. The novel is about the London barge dwellers in 1960s especially the Battersea Reach of the Thames. The place is full of temporarily lost people who lead some disreputable life. They do not belong to any region neither water nor land. They feel rootless just like the diasporas and colonizers. Their situation is similar to the British Empire neither fully tied to the colonized nor the colonies fully affiliated to it. There is Maurice, a male prostitute



and a receiver of stolen goods. He is sympathetic and all turn to him for consolation. There is Richard, a buttoned-up ex-navy man whose boat dominates the Reach. Then there is Nenna, a faithful but abandoned wife and the diffident mother of two young girls. She runs wild on some days to the waterfront streets. It is her predicament that makes the novel more intriguing. At times she is drawn to Richard. This novel is a delightful glimpse of an eccentric community. It portrays the faded maritime grandeur. The themes are ambivalence or in-between-ness, indeterminacies of self and spectre of otherness.

Rites of Passage by William Golding won the Booker Prize in 1980. It is about the 19th Century journal of sea passage in a stinking warship to Australia. In the early 1800s, Edmund Talbot, a young Englishman, takes on a voyage to Australia in a ship named The Brittonia. The ship represents the British Empire. The voyage is from the old British Empire to the new found land Australia. The crew represents the people in transitional phase in the cusp of Enlightenment and post modern eras. Talbot attempts to write a journal to be sent to his godfather in England. He has to report as an official in the colonial government. There are many eccentric passengers along with him. The crew includes a sexually predatory sailor, the aging coquette Miss Zenobia Brocklebank, the naive clergyman and the ship's tyrannical captain. They undergo profound changes during their voyage. The themes of this novel are transcendental truth and social progress.

Midnight's Children by Salman Rushdie won the Booker Prize in 1981 and the Booker of Bookers Prize in 1993 and Best of Bookers in 2008. The novel is about a child born at the time of India's independence from the Britishers. The child was born at the stroke of midnight on August 15, 1947, at the precise moment of India's independence. The infant was named Saleem Sinai. He has become the centre of attraction in the press and he was welcomed by the then Prime Minister Nehru himself. But this coincidence of birth has consequences as Saleem is not prepared for: telepathic powers that connect him with 1,000 other "midnight's children" - all born in the initial hour of India's independence. He has an eerie and uncanny sense of smell that allows him to sniff out dangers which others can't perceive. He is inextricably linked to his nations. Saleem's biography is a whirlwind of disasters and triumphs that mirror the course of modern India. Salman Rushdie says about the interconnectedness of the cultures of the First and Third World countries in this novel. As Rushdie puts it in the introduction to his book of essays, *Imaginary Homelands*: "I've been in a minority group all my life-a member of an Indian Muslim family in Bombay, then a 'mohajir'-migrant-family in Pakistan, and now a British Asian. " As he has been a migrant, he is able to picturise the hybrid identity if not the cultural or ethnic identity. The postcolonial migrant like Rushdie embodies this position of borderline figure in-between cultures like Homi Bhabha's sense of the liminal characterised by the transgression and translation of cultural differences. It is not the in-between-ness alone which encompass Rushdie's work but his is a post-modern and deconstructive approach rather than the anti-modern approach.



Schlinder's Ark, a biographical novel by the Australian novelist Thomans Keneally won the Booker Prize in 1982. This is the story of Oskar Schindler, a womaniser and drinker who risked his life to protect the Jews in Nazi-occupied Poland. The war transforms him into a man of mission. It is a narrative of holocaust. It depicts the loss the lives of Jews at the hands of Nazis at the German concentration camp near Plaszow. Everywhere there was exploitation like womanizing and heavy drinking. The German Catholic industrialist and Nazi party member felt sympathetic towards Jews. He built a factory near the concentration camp and started his missionary work. The novel is a legacy of his life. This novel owes more to the mythology of the bush of Australia rather than that of Europe.

Life and Times of Michael K written by the South African novelist J M Coetzee won the Booker Prize in 1983. It is a novel which depicts the search for dignity, devastation of war, meaninglessness of life and the duty towards one's parent. It is a moral parable of apolitical figure in a political world. It portrays a figure who attempts to remain outside the political narratives. The novelist is a polyglot and is aware of many religions, races and cultures like Salman Rushdie.

Hotel du Lac written by the British writer Dr. Anita Brookner won the Booker Prize in 1984. The novel narrates the life of Edith Hope who writes romance novels under a pseudonym. In the course of her novel, she finds similarities between the incidents in her life and the imaginary incidents in the novel. She feels disturbed and bewildered. She is criticized by her friends over her affair with a married man and an aborted marriage. Her friends isolate her. They advise her to get transformed and atone for her mistakes. She decides to flee to Switzerland for relaxation. She stays in Hotel du Lac, a Swiss lakeside hotel.. She wants to be herself. But she did not get peace and rest and she finds many love's casualties and exiles who ask her about her identity. She observes people from different walks of life. She sees mother-daughter bond through Mrs. Pusey and her daughter Jennifer. She sees Mme de Bonneuil who is expelled by her son and Monica who has come to hotel acceding to her husband's demands. She seeks the company of a worldly man who is interested in making her utilize her unused capacity. She is impressed with him but decides to lead a lonely life since she finds him to be a womanizer. The novel is similar to the Victorian novel of manners with pangs of solitude.

The Bone People, a novel of mystery written by a New Zealand writer Keri Hulme won the Booker Prize in 1985. The novelist won the prize for her first novel. This novel is a story of an unusual love and familial bonding. It is divided into two sections one is full of interaction among the three people and the other is seeking one's self-identity. The three main characters involved in the novel are Simon, Kerewin and Joe, Simon's foster father. There is violence, fear and bonding. Joe takes care of Simon who is an abandoned and mute child. His temper tantrums make Joe a strict father. Kerewin observes Joe's family and joins them in transforming Simon. When Simon misbehaves with her by stealing her possessions, she leaves him. Simon breaks the shop windows and behaves



abnormally and returns home with the help of the police. He disciplines him but it provoked Simon who tries to kill him. Joe is imprisoned for child abuse. When he is released, he undertakes a spiritual journey meeting a spiritual leader. The novel has allusions to Maori mythology and legend. The novel ends happily with Kerewin reunited to her family because of Joe's efforts and Simon behaving well with everyone because of the efforts of Kerewin. The novel is about a post-colonial family against a backdrop of white New Zealanders and Maoris. It negotiates biculturalism between pakeha and their opposing force Maoris.

The Old Devils, a comic novel written by Sir Kingley Amis won the Booker Prize in 1986. Since the plot of the novel suits a television play, it has been adapted into a video version for BBC. It is about the 1960's Welsh drinking spree. Alun Weaver, a writer returns to his native place in Wales with his wife Rhiannon who was the girlfriend of Weaver's former acquaintance named Peter Thomas. When Alun Weaver and his wife leave for retirement community, they find their former friends and lead a refreshing life. The entire group recalls their brief reunion till Alun drops dead. The Celtic and Welsh identities through the characters within Englishness and the ethnic differences examine the pretence of regional identities. The theme of the novel, inevitability of change and its permanence is explained thus:

Within the concept of a post-imperial literature, a literature in the aftermath of empire, The Old Devils examines the pretentiousness and precariousness of national or regional identities based on either a misplaced nostalgia or metropolitan interpretations of parochial living. Within this framework it explores the ideas of cultural authenticity and the authenticity of relationships, and demonstrates the ultimate impossibility of a return to an original culture. The Old Devils also articulates a frustration with the shallowness of contemporary nostalgia in which cultural identity is revived through the pastiche of historical references which were never assembled in any previous meaning beyond that of stereotype. The Old Devils plays with the notion of authentic cultural depth and its more shallow commodification in the age of the international tourist. (Strongman 253)

Moon Tiger written by the English writer Penelope Lively won the Booker Prize in 1987. The novel spans the time before, during and after World War II. It is written from multiple points of view and moves backward and forward through time since they are full of thoughts. Claudia the female protagonist decides to write the history of the world through her perspective. On her death bed due to cancer, she recollects her life's important moments. She lost her father in World War I. She grows with her 11 yr old brother Gordon. In the course of growing they find their profession. Claudia moves as war correspondent and Gordon becomes an economist and he is sent to India during war time. Claudia falls in love with Tom Southern, Captain of the armoured tank division but he dies somewhere in Egypt. Then Claudia moves with Jasper and becomes pregnant with his child. She finds motherhood boring and the child is left under the care of grandparents. Finally she apologises to her daughter Lisa. In the meantime she meets her



brother Gordon and both have grown not to be passionate but friendly. The novel is about a historian writing her history. The novelist explores the sense of imperial dissolution and re-positions the theme to post-modernism which is cosmopolitan.

Oscar and Lucinda, a historical novel by the Australian novelist Peter Carey won the Booker Prize in 1988. It tells the story of Oscar Hopkins, the son of a church minister who becomes an Anglican priest is disturbed with his past and he takes to gambling. Lucinda Leplastrier, a self-reliant young Australian heiress buys a glass factory. They meet during their voyage to Australia and found both of them are gamblers though one is obsessive and the other is compulsive. They challenge each other with something trivial but the challenge changes the course of their lives. The novel, a colonial dystopia is about cultural and spiritual dislocation and territorial relocation. It is about the state of affairs of colonial Australia.

The Remains of the Day, a historical novel written by the English writer Kazuo Ishiguro won the Man Booker prize in 1989. The dignified butler narrates his story in this novel. The time is the post war world. Stevens completed his thirty years of service at Darlington Hall. He looks back his career of serving humanity during his journey to the countryside. He questions himself about his own faith in his towards his service to Darlington and he doubts Darlington's greatness. The novel is a first person narrative. Much of the novel is concerned with Stevens' professional and personal relationship with his former colleague and the housekeeper Miss Kenton. He loved her but did not express his love. Now she is married and has a granddaughter. Both of them meet and share their inner secrets. He regrets his unfulfilled love life. He continues his unquestioned loyal service to his new employer Mr.Farraday.

Possession, a historical novel written by the English writer A S Byatt won the Man Booker Prize in 1990. It is about the young scholars investigating the Victorian poets. Maud Bailey is a research scholar analysing the life and works of her distant relative, a little known 19th-century poet named Christabel LaMotte. Roland Mitchell, another research scholar, is looking into an obscure moment in the life of another Victorian poet, the celebrated Randolph Henry Ash. Together, the two uncover a dark secret in Ash's life. Though Ash was married, he had a secret torrid affair with LaMotte. In the course of their research, they find that they have already fallen in love. It is an exhilarating novel of wit, romance, intellectual mystery and triumphant love story.

The 1991 Man Booker Prize Winner *The Famished Road* by the Nigerian novelist, Ben Okri. It is story of magical realism about the survival of a young African child. The narrator, Azaro, is a supernatural spirit child. In the Yoruba tradition of Nigeria, he exists between life and death. He foresees a tragic life for him and the tale he narrates are full of sadness but he has a pleasant and smiling face. He is about to reach the realm of the dead but he is resurrected to confront the tension between the land of the living and joy of the



carefree kingdom of the spirits. The novel talks about larger disorder on stable world and the post-colonial Nigeria with all the political tyranny. is evoked thus:

The happier we were, the closer was our birth. As we approached another incarnation we made pacts that we would return to the spirit world at the first opportunity. We made these vows in fields of intense flowers and in the sweet-tasting moonlight of that world. Those of us who made such vows were known among the Living as abiku, spirit children. Not all people recognised us. We were the ones who kept coming and going, unwilling to come to terms with life. We had the ability to will our deaths . . . Each new birth was agony for us too, each shock of the raw world. Our cyclical rebellion made us resented by other spirits and ancestors. Disliked in the spirit world and branded amongst the Living, our unwillingness to stay affected kinds of balances ... To be born is to come into the world weighed down with strange gifts of the soul, with enigmas and an inextinguishable sense of exile. So it was with me (Rushdie Imaginary homelands).

The 1992 Man Booker Prize is shared by *The English Patient* by Michael Ondaatje and *Sacred Hunger* by Barry Unsworth. *The English Patient* is a historical meta-fiction written by a Canadian novelist Michael Ondaatje. The book follows four dissimilar people brought together at an Italian villa during the Italian Campaign of World War II. The four main characters are an unrecognisably burned Englishman, his Canadian Army nurse, a Sikh British Army sapper, and a Canadian thief. The story occurs during the North African Campaign and centres on the revelations of the patient's actions prior to his injuries, and the emotional effects of these revelations on the other characters. The novel is re-honing and re-housing of the disruptions due to the Second World War and it articulates tension between discovery and loss. As Geetha Ganapathy-Dore Sahib puts it:

*Just as the novel of the hyphenated, translated post national man mirrors his fractured time and fragmented self, his language accommodates an integrated vision of both the Western and other modes of representation and becomes a trompe l'oeil form of expression. The ambivalence of the white man with a black skin and the black man with a white sensibility depicted in *The English Patient* bears witness to this. " (Strongman web)*

The 1992 Man Booker Prize winner *Sacred Hunger* by Barry Unsworth is a historical novel. It shared the Booker Prize with *The English Patient*. The theme of the novel is greed with the background of slavery to explore it. There are two main characters. One is the son of a wealthy businessman named Erasmus Kemp and the other is his older cousin Matthew Paris, a physician and scientist who undertakes a voyage by a slave ship, *Liverpool Merchant*. The novel is broken into two books. William Kemp, the father of Erasmus Kemp commits suicide owing to fear of his imminent bankruptcy. Erasmus, is offered a job by his beloved Sarah's father, a wealthy business man. He felt very proud to accept the offer and he decided to rebuild his father's empire. In book two focuses on the fate of Erasmus who married the daughter of a wealthy merchant Margaret for convenience. The hatred shown by Erasmus towards his cousin ends with a positive realisation. The novel is a sea adventure story. It has a rivalry of ideals and there is a



lingering dislike. Imperialism is reflected in slave trade, the selling of goods to Africa and buying the blacks to be transported to work as slaves for the Europeans. The whites buy rum, sugar and tobacco from the Nigerians. The mulatto child born to a European and a black or a paradise nigger symbolises the hybridity and post colonial identity. The novel deconstructs the myth of mutinous bounty and the myth of authority and physical violence. The word in the title 'hunger' stands for hunger for justice and equality. The novel redefines the role of ethnicity in the expansion of empire.

The 1993 Man Booker Prize Winner *Paddy Clarke Ha Ha Ha Ha* was written by an Irish novelist Roddy Doyle. It is about a ten year-old-boy's experiences in Dublin. It is 1968 when Patrick Clarke is ten. He loves Geronimo, the Three Stooges, and the smell of his hot water bottle. He can't stand his little brother Sinbad. His best friend is Kevin, and their names are all over Barrytown, written with sticks in wet cement. They play football, lepers, and jumping to the bottom of the sea. The novel is a painful lament of the death of childhood. The novel depicts the Irish identity through North Dublin characters.

The 1994 Man Booker Prize Winner *How Late It Was, How Late* was a stream of consciousness novel written by the British novelist James Kelman. It is about a drunken Glaswegian's rambling thoughts. There is a wry vision of human survival in a bureaucratic world. The novel opens one Sunday morning in Glasgow, Scotland. The protagonist was Sammy who was an ex-convict. He had a passion for shoplifting. He awakens one day in a lane and realised that he came there before two days in his drunken state. Then things became worse for him. He gets into a fight with a soldier and is imprisoned. In jail, he finds he has become blind. His girl friend deserts him and the police probed him endlessly and his stab at Disability Compensation embroils him in the Kafkaesque red tape of the welfare system. The novel is known for its dark and sardonic humour depicting subaltern adversity. In this novel, Kelman articulates a newly acquired sense of Scottish identity within British culture. As Michael Keating puts it:

There is not a single homogeneous Scottish national culture; such would be the mark of ethnic exclusiveness rather than national maturity. There is, however, a cultural dimension to national life and a national dimension to cultural issues which was absent in the past. There is more self-confidence, less tendency to dismiss Scottish culture as second rate and a greater willingness to see it as part of the broader European scene. Culture is no longer a retreat from social and political reality but a way of viewing it and discussing it. This reality is of a pluralistic and modern society whose place within the United Kingdom and Europe is problematic and which contains within itself acute social and economic problems. This provides an important underpinning for national identity and, indirectly, since most culture is not explicitly political, for nationalist politics. Scotland, in this respect, has become a nation like others. (Strongman web)

The 1995 Man Booker Award Winner *The Ghost Road* by Pat Barker is a war novel written by the British writer. Billy Prior is in France once again in 1918. He was a patient at Craiglockhart War Hospital with Wilfred Owen. The novel describes his experiences



prior to war such as a late-summer idyll, some days of perfect beauty, before the final battles in a war that has destroyed most of his generation. In London, Prior's psychologist, William Rivers, treats his new patients and more young men whose lives and minds have been shattered. And the protagonist of the novel remembers the primitive society on Eddystone Island where he studied as an anthropologist before the war. The novel is about the futility of war and indescribable horror associated with it and the psychiatrist's concern for them. This novel surpassed the other four final entries in its remarkable quality of depicting regeneration. The final four entries were Salman Rushdie's *Moor's Last Sigh*, Barry Unsworth's *Morality Play*, Tim Winton's *Riders*, Justin Cartwright's *In Every Face I meet*".

The 1996 Man Booker Prize Winner *Last Orders* by Graham Swift, the British writer is about four men who gather in a pub. They promise to carry out the last orders of Jack Dodds, master butcher, and deliver his ashes to the sea. As they drive towards the fulfilment of their mission, their errand becomes an extraordinary journey into their collective and individual pasts. These men's voices and that of Jack's widow are braided into a choir of sorrow and resentment, passion and regret. The novelist creates a testament to a changing England and to enduring mortality. The writer plumbs the existentialist questions of identity. The novel ends with a scene of transcendent understanding. There are many lies, secrets, betrayals and pangs of missed chances. All the characters had their own dreams. Jack wanted to be a doctor, Ray a jockey and Lenny, a boxer. The theme of the novel is the irony of fate.

The 1997 Man Booker Prize Winner, *The God of Small Things* by an Indian writer Arundhati Roy is about cultural diversity, caste divisions, religious lines, Marxist activism, and political corruption. Set in Kerala in the 1960s, *The God of Small Things* is about two children, Estha and Rahel, and the shocking consequences of a pivotal event in their young lives, the accidental death-by-drowning of a visiting English cousin. In magical and poetic language, the novel paints a vivid picture of life in a small rural Indian town, the thoughts and feelings of the two small children, and the complexity and hypocrisy of the adults in their world. It is also a poignant lesson in the destructive power of the caste system and moral and political bigotry in general. The novel is partly autobiographical.

The 1998 Man Booker Prize Winner, *Amsterdam* was written by Ian McEwan who is the first novelist to win the trophy twice. He is also the Nobel Prize winner for literature. This novel is about a vibrant, virulent and arrogant Molly Lane who had many lovers. Three among them are Clive Linley, Britain's most famous composer, Vernon Halliday, editor of a respected broadsheet, and Julian Garmony, Foreign Secretary. When Clive and Vernon meet to pay their last respects to Molly at her funeral, they make a pact that will have unforeseen and profound consequences for everyone concerned. The novel is a sardonic and wise examination of the moral and culture of modern times. Lurie is a 52 year old professor who refuses to apologise for his impulsive affair with a student. The savage and disturbing attack in his place of stay brings relief to the turbulence. The



novelist through Lurie's search of identity examines the dichotomies in personal relationships and the accountability of one culture towards another.

In *The Blind Assassin* by Margaret Atwood, winner of the Man Booker Prize in 2000 has gothic suspense and romance. It is a spellbinding narrative. The novel begins with the mysterious death, a possible suicide of a young woman named Laura Chase. Decades later, Laura's sister Iris recounts her memories of their childhood, and of the dramatic deaths. There are scandals which make Laura famous. Two illicit lovers amusing each other by spinning a tale of a blind killer on a distant planet makes it a science fiction. This novel has a novel within a novel and it is known for its astonishing final twist. This novel is made up of three strands. There are the memoirs of Iris Chase, tracing her progress from prosperous beginnings, daughter of a button factory owner, through a loveless marriage to a plutocrat to a solitary and brooding old age.

True History of the Kelly Gang is a historical novel by Australian writer Peter Carey. It won the 2001 Booker Prize. Despite its title, the book is fiction and a variation on the Ned Kelly story. In an effort to attract foreign readers to the story, the book's American publisher, Alfred Knopf, heralded the book as a "Great American Novel" even though the novel takes place entirely within Australia. The claim that this book is an "American novel" appears to be based on the fact that author Peter Carey, an Australian, has lived in New York City for many years. Kelly, the local hero lived an outlaw life. His childhood was dominated by the family's run-ins with the law. There was a leadership of the Kelly Gang who terrorised but also thrilled the inhabitants of north-east Victoria, a moment of Australian folklore that reached a bloody climax in a shootout in the country town of Glenrowan. Kelly survived wearing a homemade suit of steel-plate armour, but would die soon after on the gallows, a local hero. The novel is a fictionalized autobiography of Australia's most notorious gangster Ned Kelly. It is written as a Joycean trip into first person narrative. The story of Ned Kelly living in the memory of a person who grew up in Australia and the novel pays its due respect to Ned Kelly myth.

Life of Pi is a Canadian fantasy adventure novel by Yann Martel which won 2002 Booker Prize. The protagonist is Piscine Molitor whose father ran a zoo in Pondicherry. He knows animal psychology a little. He explores the issues of spirituality and practicality from an early age. He survives 227 days after a shipwreck while stranded on a lifeboat in the Pacific Ocean with a Bengal tiger named Richard Parker, the names of the caretakers and the animals reversed in a register. The first part of his life is about his childhood days when he treated all religions as lens to see God. He followed the good aspects of all religions. In part two of the novel, Pi and a tiger are left alone in a lifeboat after the shipwreck. He befriends the animal but feels heart broken when the animal left him abruptly. The third part of the novel describes a conversation between Pi and two officials from the Japanese Ministry of Transport, who are conducting an inquiry into the shipwreck. The themes of the novel are 'growth through adversity and all lives are interdependent. "*Life of Pi* is at once a realistic, rousing adventure and a meta-tale of



survival that explores the redemptive power of storytelling and the transformative nature of fiction. It's a story, as one character puts it, to make you believe in God". (web, book browse reviews)

Vernon God Little (2003) is a novel by DBC Pierre. It was his debut novel and won the Booker Prize in 2003. It has twice been adapted as a stage play. It is a thrilling novel about the life of Vernon Little. He is a normal teenager who falls apart when his best friend, Jesus Navarro, murders their classmates in the schoolyard before killing himself, and Vernon is taken in for questioning. He is not involved in the massacre. The perception of Vernon's innocence weakens when his Mom's best friend, the food-obsessed Palmyra (Pam) arrives. After many twists and turns in the story, pardon comes a few seconds before the deadly chemicals are to flow into his arm. The book is ironic and satiric in tone. Even the name of the town in Spanish means martyrdom. The main character Vernon reminds us Tom Sawyer. The judges declared the book as a black comedy.

The Line of Beauty is a 2004 Man Booker Prize winning novel by Alan Hollinghurst. The novel is set in Britain and the events are taking place in 1983, 1986 and 1987. The story surrounds the young gay protagonist, Nick Guest who is a middle-class person from the fictional market town of Barwick. He is a university scholar of English and many of the significant characters in the novel are Nick's male contemporaries from Oxford. The book explores the tension between Nick's intimate relationships with the Fedden family. It explores themes of hypocrisy, homosexuality, madness and privilege. The emerging AIDS crisis forms the backdrop of the novel's conclusion.

The Sea written by an Irish novelist named John Banville is a Booker Prize Winner of 2005. It is about Max Morden, a retired art historian who is aware of his inner self. He attempts to reconcile with the loss of his intimate ones. The novel is reflective in tone. The setting always moves from place to place since the novel revolves round the memories of Max. His childhood memories tie the whole events of the novel. The latter half of his memories revolves around Max's awkward relationship with Chloe who is a girl with a spastic personality.

The Inheritance of Loss by Kiran Desai won the Man Booker Prize in 2006. She was one of the Indians who won this coveted prize. This novel encompasses different countries, continents, climes, cultures, peoples, their struggles, conflicts, dreams and frustrations. Overall the novel reflects a mature understanding of life itself at various levels. It is set in Kalimpong in India where the retired judge Jemubhai Patel lives with his cook, his orphaned granddaughter Sai and his pet dog Mutt. It unravels the facts of life through various experiences. *The Inheritance of Loss* describes insurgency rampant in India. About eighteen chapters out of fifty three chapters deal with social revolt and sudden uprising.



The Inheritance of Loss handles the theme of trans-culturalism in post war India. She brings out the difference as well as harmony between nativism and cosmopolitanism through her protagonists, Gyan and Sai.

The Gathering by Irish author Anne Enright won the 2007 Man Booker Prize. The novel traces the narrator's inner journey including her past and present events in Ireland and England. Its title refers to the funeral of Liam Hegarty. He was an alcoholic who committed suicide in the sea at Brighton. His mother and eight of the nine surviving Hegarty children gather in Dublin for his wake. The novel's narrator is 39-year-old Veronica, the sibling who was closest to Liam. She looks through her family's troubled history to try to make sense of his death. She thinks that the reason for his alcoholism lies in something that happened to him in his childhood when he stayed in his grandmother's house, and uncovers uncomfortable truths about her family.

In 2008, Aravind Adiga, an Indian writer won the Man Booker Prize for his novel *The White Tiger* which is about the rise of an uneducated poor villager named Balram to an entrepreneur in a cosmopolitan city. He rises through unjust means. The corrupt upper class society makes him seek an unjust means to achieve his desire. He writes a letter to the Chinese Prime Minister Wen Jiabo about the educational system, political system, caste system and the oppression of poor people behind the glittering outer panorama of India broadcast through media.

A thirty three year old Australian-Indian dual citizen wins this prize for his book after competing with five other final entries including one Indian entry, Amitav Ghosh's *Sea of Poppies*. Amitav Ghosh is an experienced novelist. Ghosh's *Sea of Poppies* is set against the backdrop of the opium trade in eastern India and tells of sailors, convicts and indentured labourers on board the *Ibis*, a ship headed to Mauritius in 1838. The other authors on the shortlist are Sebastian Barry (*The Secret Scripture*), Linda Grant (*The Clothes on Their Backs*), Philip Hensher (*The Northern Clemency*) and Steve Toltz (*A Fraction of the Whole*).

The first youngest writer to receive the prize is Ben Okri and he got the prize when he was 32. The second youngest Booker prize winner is Adiga who won the prize when he was 33 yrs old. *The White Tiger* is born out of inspiration from incredible India. It is the ninth winning novel to derive inspiration from India and Indian identity.

The jury read more than 112 entries before whittling down the list to 13 Man Booker Prize nominees. Then again, the panel shortlisted had only six titles leaving the big contenders such as Salman Rushdie and John Berger. The novel is similar to Shakespeare's *Macbeth*. Both tried to fulfil their ambition through murder but the couple *Macbeth* and *Lady Macbeth* became guilty because they were treated royally and respected in the king's court. But the protagonist Balram was not treated well and he gains the power to knock off his guilt because his crime is the result of oppression and discrimination. If he had



been treated equally and respected by his master as at least a human-to-human approach, he would not have gone to the level of a criminal. His is the result of victimization and it is an eye opener for society and its members to respect and love fellow human being irrespective of caste, creed, colour, status, education, race, intelligence and skill. If fellow human being can't be loved at least they should not be humiliated.

The novelist wrote the first draft in 2005. It was put aside and the thought of writing a book was given up. Again in December 2006, when he returned to India after a long time abroad in Australia, the United States and the United Kingdom, he began to rewrite it entirely. By January 2007, he had a true novel rose out of his spontaneity. Balram Halwai is a reflection of combination of many men in India. Adiga saw, observed, talked and moved with many men in India and he liked to collaborate all into one true character, Balram.

Adiga is an authentic writer. He gives his original voice and real tension existing in the society without being afraid of the repercussions. The voice of Halwai was pithy, pathetic and psychopathic. The novelist of this tragic tale bags the prestigious Booker Prize. The head of the Jury, Michel Portillio calls this novel as "dark side of India - a new territory". (Sunday Times of India Oct 19, 2008). There is nothing new to know the dark aspects of India but the present scenario with IT boom in India, the dark side of the Orient comes the bolt from the blue to the Occident.

Kevin Rushby appreciated the keen observation of Adiga and called the novel, "a witty parable of India's changing society". He extends his view, "My hunch is this is fundamentally an outsider's view and a superficial one. There are so many alternative Indias, unconnected and unheard. Adiga is an interesting talent. I hope he will immerse himself deeper in that country, then go on to greater things" (Guardian, Oct.15, 2008). Gurucharan Das, an author and commentator remarks, "A book should not be judged on the basis of whether it creates a negative or positive picture of a country. It should be seen as a work of art and judged on literary merits. If it is a good book, it's a good book and it deserves an award" (Sunday Times of India, Oct.19,2008).

V S Naipaul has also highlighted the India of Darkness in his *Area of Darkness* (1964) such as, "rigid caste distinction, English mimicry, Indian lavatory and kitchens - the visitors' nightmare, clubs of Bombay and Delhi...poverty, misfortunes of refugee family, underclass denied of opportunities, lack of hygiene and sense of sanitation, Indian defecate everywhere, labour is a degradation, businessman, all his duty is, by whatever means, to make money, symbolic actions and irrational reservation policy which places responsibility in the hands of the unqualified. In one of the questions being asked by BBC, Adiga unveiled the fact:

It might make more sense to speak of influences on this book, rather than on me. The influences on The White Tiger are three black American writers of the post-World War II era (in order), Ralph



Ellison, James Baldwin, and Richard Wright. *The odd thing is that I haven't read any of them for years and years – I read Ellison's Invisible Man in 1995 or 1996, and have never returned to it – but now that the book is done, I can see how deeply it 's indebted to them. As a writer, I don't feel tied to any one identity; I'm happy to draw influences from wherever they come. (web)*

Wolf Hall, 2009 Man Booker Prize Winner, is a historical novel by English author Hilary Mantel. The time of the novel is from 1500 to 1535. *Wolf Hall* is a sympathetic fictionalised biography documenting the rapid rise to power of Thomas Cromwell in the court of Henry VIII through to the death of Sir Thomas More.

In this dazzling novel, *The Finkler Question* is a 2010 Man Booker Prize Winner. Howard Jacobson uses Jewishness as a way in to universal questions about life and society. Julian Treslore, a BBC worker, Sam Finkler, a Jewish philosopher meet Libor Sevcik, a Czechoslovakian former teacher and all three of them discuss their lives and life in general.

The Sense of an Ending, the Man Booker Prize Winner 2011 by Julian Barnes is narrated by a retired man named Tony Webster, who recalls how he and his clique met Adrian Finn at school and vowed to remain friends for life. When the past catches up with Tony, he reflects on the paths he and his friends have taken. This is an intense new novel which follows a middle-aged man as he contends with his past. Tony Webster's marriage fell apart. His career came to an end. But he is presented with a mysterious legacy of the past. He estimates his own life.

Bring Up the Bodies is a historical novel written by Hilary Mantel. It is a sequel to her award-winning *Wolf Hall*. It is the second part of the trilogy on the rise and fall of Thomas Cromwell who is the powerful minister in the court of King Henry VIII. The historical novel won the 2012 Man Booker Prize. The spark has gone out of Henry VIII's second marriage. When his roving eye leaves Anne Boleyn and begins to settle on Jane Seymour, another woman at court, the monarch turns to his chief adviser, Thomas Cromwell, for help. The king was successful in his master plan in killing his queen making the people believe that she was an adulteress. He marries Anne Boleyn and makes his advisor his Chief Advisor.

The Luminaries by Eleanor Catton is a historical suspense novel which won the Man Booker Prize in 2013. The locale of the novel is a town named Hokitika in New Zealand. The time is 1860s. The narrator Walter Moody finds himself among twelve men in a room who share a joint secret. The twelve persons include a reverend, whoremonger, politician, European Prospector, Chinese labourer, opium trafficker, fortune teller, jailor and a Maori character. The theme is man chasing riches and the grand intertwining of destinies. *The Luminaries* is set in the New Zealand goldfields in 1865 and 1866. There's a pretty melodramatic story involving blackmail, forgery, smuggling, mistaken identities, a



mysterious disappearance, theft, murder, an opium den, a true-hearted whore, secret correspondences, a spooky séance and a trial hidden in its ornate structure.

The historical novel, *The Narrow Road to the Deep North* by Richard Flanagan, an Australian, won the Man Booker Prize in 2014. It tells the story of Dorrigo Evans, an Australian doctor haunted by memories of a love affair with his uncle's wife and of his subsequent experiences as a prisoner of war. Post-war, he finds his growing celebrity as a war hero at odds with his sense of his own failings and guilt. The novel deals both with the effects of war and the many forms of love.

In 2015, Marlon James, the historical novelist won the Booker Prize for his third novel, *A Brief History of Seven Killings*. It is an experimental novel. The book has 'many voices' with more than 75 characters and their language which 'went from Jamaican slang to Biblical heights'. The novel spans several decades and explores the attempted assassination of Bob Marley in Jamaica in 1976 and its aftermath through the crack wars in New York City in the 1980s and a changed Jamaica in the 1990s. The novel has five sections, each named after a musical track and covering the events of a single day.

Paul Beatty, an American won the Man Booker Prize for his novel *The Sellout* in 2016. The novelist is the first American to win this prize. The narrator of the novel is an African-American urban farmer and pot smoker who lives in a small town on the suburbs of Los Angeles. He was brought up by a single father who was a sociologist. The narrator grew up taking part in psychological studies about race. After his father was killed by the police during a traffic stop, the protagonist embarks on a controversial social experiment of his own, and ends up before the Supreme Court. Enlisting the help of the town's most famous resident—the last surviving Little Rascal, Hominy Jenkins—he initiates the most outrageous action conceivable: reinstating slavery and segregating the local high school, which lands him in the Supreme Court. This novel is a blistering satire on post-race America.

From the above readings into Booker Prize winners, it is concluded that so far forty nine writers have won this award. Eleanor Catton is the youngest ever winner of the Man Booker prize and he won this coveted prize at the age of twenty eight. J M Coetzee won the Booker Prize twice. The oldest winner was William Golding, who was 69 when he won the 1980 award for his novel *Rites of Passage*. Catton has also attracted attention for the length of her winning novel, at 832 pages. But the size isn't everything because Penelope Fitzgerald won in 1979 for his 144 paged book, *Offshore*. The quality book with more than 370 pages has a chance of winning this prize.

The winning titles normally have three or two words containing 15.4 characters including spaces. Twenty of the winning books started their title with a definite article 'the'.



There are fifty one Booker prize winners till 2016. Among Booker prize winners, twenty nine of them belong to the UK, six of them to Ireland, five of them to Australia, three of them belong to India, three of them to Canada, three of them to South Africa, two of them to New Zealand and one to Trinidad, Tobago, Germany, Jamaica and Nigeria.

One in five of the winners graduated from the University of Oxford. But graduation from Oxford is not everything because James Kelman didn't finish his course at the University of Strathclyde. Nadine Gordimer and Peter Carey dropped out and these three prize winners didn't have any university education at all.

As far as the gender of the writers is concerned, nine novelists are women and forty two novelists are men. In fact, more women won the prize between 1969 and 1991.

The themes that frequently found in Booker Prize novels are social and family issues. Death also dominated every single book. Love, war, corruption and theft are also some of the novels. The names of the winners are simple with one or two words or with initials or surnames. Eight out of fifty one books were published by Jonathan Cape Publishers.

In 1971, the nature of the Prize was changed so that it was awarded to novels published in that year instead of being published in the previous year. So, no novel published in 1970 could win the Booker Prize. This was rectified in 2010 by the awarding of the "Lost Man Booker Prize" to J. G. Farrell's *Troubles*.

A separate prize named the Man Booker International Prize was inaugurated in 2005. Any living writer in the world is qualified to secure this award. Until 2015, it was given once in every two years to a living author of any nationality for a work or works published in English or even for books being translated into English. In 2016, the award was significantly reconfigured, and is now given annually to a single book in English translation, with a £50,000 prize for the winning title. The prize money is shared equally by the author and the translator. There are eight writers who have won this award so far. The Albanian writer, Ismail Kadare won this award in 2005, the Nigerian writer Chinua Achebe in 2007, the Canadian writer Alice Munro in 2009, the American writer Philip Roth in 2011, Lydia Davis in 2013, the Hungarian writer Laszlo Kvasznahorkai won this prestigious award in 2015. The South Korean writer's *The Vegetarian* being translated into English secured this award in 2016. The Israeli writer David Grossman's *A Horse Walks Into a Bar* which is translated into English bagged this award in 2017.

A Russian version of the Booker Prize was created in 1992 called the Booker-Open Russia Literary Prize. It is also known as the Russian Booker Prize. In 2007, Man Group plc established the Man Asian Literary Prize. It is an annual literary award given to the best novel by an Asian writer, either written in English or translated into English, and published in the previous calendar year.



As part of *The Times'* Literature Festival in Cheltenham, a Booker event is held on the last Saturday of the festival. Four guest speakers or judges discuss a shortlist of four books from a given year from before the introduction of the Booker prize, and a winner is chosen. Unlike the real Man Booker (1969 through 2014), writers from outside the Commonwealth are also considered. Chaudakov won

In 2008, the winner for 1948 was Alan Paton's *Cry, the Beloved Country*, beating Norman Mailer's *The Naked and the Dead*, Graham Greene's *The Heart of the Matter* and Evelyn Waugh's *The Loved One*.

In 2015, the winner for 1915 was Ford Maddox Ford's *The Good Soldier*, beating *The Thirty-Nine Steps* (John Buchan), *Of Human Bondage* (Somerset Maugham), *Psmith, Journalist* (P. G. Wodehouse) and *The Voyage Out* (Virginia Woolf).

The new and commercially successful generation of authors include Monica Ali, Amit Chaudhuri, Vikram Seth, Zadie Smith and Aravind Adiga. They write different bildungsroman. Tzvetan Todorov points out that "a new genre is always the transformation of one or several old genres". (qtd. Swales 36).

India has been figured in the Booker Prize novels of V S Naipaul, J G Farrell, Salman Rushdie, Arundhati Roy and Kiran Desai. Historical novels pre-dominate the genres among all Booker Prize winners. There are thirteen historical novels, two comic, experimental and magical realism novels. There are satiric novels, novels of dark humour and black comedy, fantasy, adventure, war, stream of consciousness, mystery, biography, philosophy and historiographic meta-fiction. *In a Free State* by V.S. Naipaul belongs to the genre of short story. The majority of the novels deal with the social and political issues of twentieth century. The earliest period dealt in Booker Prize novels is sixteenth century. The third and first person narrative voice is used in many of the novels. The second person narrative voice is hardly used. There is a novel titled *Rites of Passage* by William Golding written in the form of a journal. *Hotel du Lac* by Anita Brookner uses thoughts, unsent letters and conversations with hotel guests as narrative voice. *Last Orders* by Graham Swift uses first person narrative voice from different characters' point of view. *The White Tiger* by Aravind Adiga uses letters as a medium to narrate the social and political milieu.

There is no particular criterion for characterization and its categories. The book by itself should have an aesthetic appeal to impress the judges. The characters include many people from various cross sections in society like war survivors, war victims, defence personalities, barristers, advocates, house boat dwellers, actors, clergyman, crew, sailors, ship captains, Jews, Nazis, women longing for love, child prodigy, spirit child, extraordinary child, African boys, Milanese workers, miners, colonial and colonized, foreman, Indian prince, Welsh school mates, Dying historian, gamblers, butler, cook, research scholars, doctors, outcasts, slaves, the blacks, the whites, Irish boys, drunkards,



psychiatrist, patients, Indians, South African lecturer, Dying woman, thieves, robbers, police, tiger, politicians, Thomas Cromwell, Anne Boleyn and New Zealanders.

The themes of the Booker Prize novels range from simplicity, loyalty, familial ties, adoption to mysterious murder, crime, war and its devastation. The novels focuses on ego, vanity, jealousy, futility of war, meaninglessness of life, search for spiritual oneness, isolation, alienation, adoption, fostering mute kids, retired life, romance, extraordinary perceptions, child prodigy turning into drug addict, telepathy, provincial life, racial discrimination, Indian Mutiny of 1857, World War I, World War II, Civil War, Boer War, murder, desertion, romance, love and marriage.

Many prize winning novels deal with many soft and sober themes like childhood memories, intimacy among school friends, meeting the schoolmates after a gap of many years, revival of old intimacy, familial bonding, culture, apology, research, love and marriage.

Many novels deal with strong themes like destiny, existentialism, alcoholism, war, impact of childhood experiences, inner conflicts, impulsive affairs, murder to fulfil dishonest desires, incestuous relationships, extra marital relationships, gay marriages, illicit love, homosexuality, hypocrisy, madness, privilege, rise to power by Thomas Cromwell, death of Thomas More, history of Ned Kelly, innocent people getting arrested, false trial, befriending animal for survival, gothic suspense, stark realities of developing countries, murder and funeral.

There are minor themes like blackmail, forgery, smuggling, mistaken identities, a mysterious disappearance, theft, murder, an opium den, a true-hearted whore, secret correspondences, a spooky séance and trials. With all the aforementioned themes, the Booker Prize novels seem to cover the varied aspects of human mind.

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Death of A Salesman: From Dreamy Illusion to Confused Reality

Sobhana Unni V & M Muralidharan

Introduction:

America after the World War II was preoccupied with materialism. This is, perhaps, the main cause for mental stress of Willy Loman, the protagonist of Arthur Miller's tragic play *Death of a Salesman*. The play is set in the capitalist America of the 50's, where the idea of the American Dream had only started gaining momentum. Materialism is the predominant theme of this play and it over-shadows all the actions of the characters and the audiences get to see it constantly. Miller aptly criticizes the Dream very much by portraying his characters' valuations of products much higher than the actual required for survival. Willy, in fact, had a lot of riding on him to be a successful person. The entire Loman family's survival depended on Willy's success. Miller, while unfolding the whole story, has vividly given an insight that the United States of America is largely a second and third generation country. Willy's father, who belonged to the first generation was compelled to work for sustenance and succeeded because he was more creative and a go-getter. When he died, Willy (the younger son), was again forced to work, whereas, the older son Ben set off in search of new pastures and made it big. Ben vouched to succeed in life and decided that nothing can get in his way.

Willy was his father's victim, a dreamer, who yearned for love from his sons and wanted to 'do right', so that he can make his sons as heirs to the kingdom he believes he will build one day. He is a materialistic and also is acutely aware of his public image. Biff and Happy, representing the third generation in the play have opposite characteristics. Happy, a materialist to the core is conscious about his insufficiency and he finds solace in women. He strongly believes that as a businessman he is a 'success'. Quite contrary to him, Biff is aware of values and shows glimpses of humanity which Willy approaches in moments of rare sensitivity.

We can find impulses of two original American virtues in Willy's character, which are sadly, defeated by circumstances i.e. self-reliance and Individualism of Spirit. These two virtues inspire the otherwise corrupt and destructive societal necessities of success and getting ahead in life. Willy is a creative person and is actually 'good at things', from polishing his car to building the front porch as a skilled artisan. But, self-reliance collapses and the tools get rusted. Willy unfortunately becomes the victim of Machine Culture.

Major Themes:

Death of a Salesman is quite often interpreted as an attack on the much hyped 'American Dream'. R H Gardner opines 'America is a land of unlimited opportunity in



which only ragamuffins can attain riches and any mother's son can become President' (page 123). Arthur Miller through the character sketch highlights the fact that chasing the American Dream (which is flimsy) can in reality make a person shallow. Miller very aptly points out through sequence of events that the ideal is just a capitalist's paradigm. Though Willy slogs his entire life as a salesman, the company retrenches him when he repeatedly proves to be unproductive. An appalled Willy blurts to Howard (his boss), 'You can't eat the orange and throw the peel away - a man is not a piece of fruit' (Act II) Willy foolishly refuses to change with the changing times. To him New York has become an unfeeling business machine.

In spite of setbacks, Willy Loman, strongly believes this American Dream of success. To him 'a well-liked' and 'personally attractive' (Act I) man will undoubtedly acquire the material comfort offered by modern American society. His obsession with the superficial qualities of attractiveness and likeability is quite contrary to the actual American Dream which identifies hard work without complaining as the key to success. Here again, Willy's understanding of 'likeability' is very superficial - he childishly dislikes Bernard and considers him a 'nerd' (Act I) Willy's blind faith in his feeble description of the American Dream gradually leads to psychological decline and he is unable to distinguish between the Dream and his own real life. He refuses to believe that he is a mediocre salesman.

Willy's entire course of life is abandonment to another leaving him in deep anguish each time. First, his father left him with neither tangible money nor intangible legacy. His brother followed suit and Willy was again alone with a warped fantasy of the American Dream. He seeks solace by clinging on to the Dream in fear of being abandoned again. All his efforts to raise perfect sons are nothing but his lack of understanding reality. His major blow was Biff whom he considers as embodiment of all virtues and promises, drops Willy and his obsessive ambition, when the former finds out the true character of Willy. Biff's inability to thrive in business further widens the gap between father and son. This is clearly evident in an incident at Frank's Chop House, when Willy is almost on the verge of believing Biff to be at the grasp of greatness, Biff shatters his illusion by leaving a babbling Willy in the washroom.

Betrayal becomes another major theme in the play. Biff's betrayal of his ambitions leaves Willy in acute despair throughout the play. Willy takes this as a personal offense. Willy, who strongly believes himself to be a Salesman couldn't sell the prospects of American Dream to his own son Biff: a product Willy most passionately believes in. Willy sadly realizes that his son's betrayal is the outcome of the discovery of his infidelity; again a betrayal of Linda's love. To Biff, Willy becomes a 'phony little fake' (Act II). Not just that Willy betrayed him with continuous stream of ego-stoking lies.



Reality vs. Illusion:

This probably can be considered as the most glaring theme in the entire play. Though Linda, Biff and Happy are incapable of separating reality from illusion, Willy happens to be the main person who suffers the most from this state of mind. For years, Willy lived under the illusion that both his sons and he will one day be successful. His mind is constantly in a conflict: between reality and illusion. His views are inconsistent and we get to see instances of these as the play unfolds. This inconsistency is Willy's inability to accept reality and he needs to constantly switch over to the past to escape. The more entangled he becomes, the more necessary for him to create an alternate fantasy. He is disrespected as a Salesman, but carries himself as the 'New England man' (Act I). Willy loves to brag about his son Biff under the illusion that the latter is doing 'big things' (Act II) out west. He thinks his sons and he are great men. This flaw in his character misinterprets his idealistic vision of success and happiness. He prefers to get into the cocoon of the past in order to shut himself from the harsh reality of the present. His belief that 'personality wins the day' (Act I) is one such flaw that paves way to his downfall. Ultimately it is hard work or 'substance' that wins the day and not mere 'personality' (Act I). Charley and Bernard are just ordinary people but are successful due to their relentless hard work. This proves Willy's theory to be incorrect. The success of his brother Ben in Africa disturbs his mind continuously and he feels he must do something and be successful in order to live up to the standard set by Ben. But, Biff sees the real Willy behind the façade and comments that Willy is 'a dime a dozen' (Act II) and with nil potential. At the end of the play, Biff is the only person who escapes from the poisonous clutches of Illusion.

Symbolism in the play:

Miller has brought in skillfully the contrast between reality and illusion through a series of symbolic representations. Willy's tendency to mythologize people and events throws light on his dazzled understanding of the world. Willy speaks about a Dave Singleman as a successful legendary person and visualizes that his death must be noble. However, Willy conveniently ignores the actual cause of Singleman's death which happened in an accident while on the job. Willy proudly compares Biff and Happy to mythic Greek figures Adonis and Hercules: to him his sons are the ultimate of 'personal attractiveness' - the very personification of the American Dream.

Alaska, Africa and the American West is used symbolically to represent places of huge prospects by Miller and to compare them with hackneyed Brooklyn neighborhood. Willy's father found success in Alaska. His brother Ben went to Africa and became a rich diamond merchant. Willy becomes obsessed with these exotic locales trapping him to face the reality. Alaska and Africa are Willy's failure and the American West is an opening to Biff's potential. Biff, realizes that he was a happy man while working in the farm, in an open field. His escape to western part and become a rancher is to escape from Willy's



delusions and the commercial world which is superficial. It is indeed a solace to know that Biff is the only person who recognizes the importance of being an individual.

Miller's artistic craftsmanship is highlighted while using symbols in the play. Towards the end of the play, Willy is seen planting seeds in the garden at night which again is a failed attempt to provide proper food for the family. He desperately believes the vegetables thus grown will be used after his death. Seeds also represent Willy's failure to cultivate and nurture American Dream in Biff's mind. Ben's success as a Diamond merchant is forever making Willy restless. This elusive diamond though a tangible wealth forces Willy to take the extreme step of suicide and make his life meaningful as pointed out by Ben. This diamond becomes Ben's success and Willy's failure as a Salesman. Linda's stockings metaphorically are a symbol of betrayal and infidelity. New silk stockings are a pride of financial success and also atonement for the sins Willy commits by suppressing memories and betraying Linda's loyalty. Linda, perhaps the only person, though realizes the harshness of the situation, goes along with Willy's fantasies just to protect his frail mental state. Willy's frequent suicidal attempts by inhaling gas through rubber hose are a stage prop. This tube reminds Willy of another failure to provide basic heating facility to the family during winter. Biff got rid of the pipe once again putting Willy to misery.

Conclusion:

Thus the play is about lost identity, a man's inability to accept his flaw and the change within himself and society. It is also an assortment of unfulfilled dreams, lost memories, confrontations and arguments: all of which happens in the last 24 hours of Willy Loman's life. The play creates a dreamlike atmosphere where a man's identity and mental stability slip away into oblivion. He once drove off a bridge to kill himself but was saved because the water was shallow.

Willy Loman repeatedly fails to achieve his dreams. In the end he kills himself after many attempts, (probably the only attempt in which he succeeded) after realizing how little he has actually accomplished in his life. He does this thinking that Biff could start his own business with insurance money received. It is very evident that Happy, on the other hand believes in American Dream: a dream which he will no longer achieve better than Willy. Willy is taken to the grave without realizing his folly and how and where he went wrong.

We can find universality so enduringly in the *Death of a Salesman* because everyone would probably have gone through one such emotion at one time or other. It affects us because it mirrors a few of common personality traits. Willy's sense of failure, downfall and regret are something all of us relate to. Biff's statement, 'I am a dime a dozen, and so are you' (Act II) is very apt.



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Crime and Punishment in John Galsworthy's 'Justice'

Srinivas Bandameedi

Introduction

With the evolution of liberal thought which upholds individualism, there is a gradual paradigm shift in the attitudes pertaining to deterrent punishments which are now seen as draconian. Solitary confinement is one such punishment, which is no less to the code of Hammurabi, in which the inmates are completely isolated from the human contact. A United Nations Organization expert on torture, in the recent past, observes as "Segregation, isolation, separation, cellular, lockdown, Supermax, the hole, Secure Housing Unit... whatever the name, solitary confinement should be banned by States as a punishment or extortion technique." (Juan E. Méndez, 2011). John Galsworthy's drama, *Justice* primarily deals with solitary confinement.

John Galsworthy was an English novelist and playwright and a noble prize winner. Since he was a lawyer by profession the intricacies in the legal field are closely interwoven with his literary works. The dilemma between law and individualism, and how law inflicts sufferings on the individuals have been the themes in his literary works such as *Justice*. The four-act drama, *Justice*, unveils a new dimension on the significance of sympathy, law, and morality for a common man who is delimited due to socioeconomic reasons. This drama, as a powerful art form, problematized the severity of solitary confinement. Charles Dickens, a renowned English novelist opines 'the jeopardies of solitary confinement' as; "I hold this slow and daily tampering with the mysteries of the brain to be immeasurably worse than any torture of the body." (Dickens, 1842).

Plight of the Protagonist

As in other literary works, Galsworthy dealt this play with the literary techniques of naturalism and realism. It sheds light upon the friction between individual aspirations and the norms of the society where the social norms are altogether different from the needs and emotions of an individual, therefore individualism, in the works of Galsworthy is given utmost priority. Falder, the protagonist in the drama, is a junior clerk at a firm owned by James and Walter How. He is sensitive, therefore he sympathises with the plight of an unfortunate lady called Ruth Honeywell. Ruth is already married none the less endures abuse and domestic violence by her drunken husband. By breaking the norms accorded by the institution of marriage, Falder loves Ruth and her two children and attempts to create a decent recuperation for them with his absolute love and affection.

The crime of forgery he commits to help the distressed lady "in a moment of aberration, amounting to temporary insanity" leads to arrest, and trial. Subsequently the protagonist is conferred with solitary confinement for three years. When this incident is



examined in humanistic and holistic approach the punishment given to the protagonist appears to be disproportionate to the crime he commits. In one of his quotes, Galsworthy shares his sympathy saying, "I felt that we ought, all of us, to have bowed down before him, that I, though I was free and righteous, was a charlatan and sinner in the face of that living Crucifixion.... I feel the miserable aching of all the caged creatures in the world."

Lack of Sensitivity during Investigation and Trial

James and Walter How, the owners of the firm during investigation exhibit enormous intelligence to identify the culprit, nevertheless when the causes of the forgery are explained in a heart-wrenching way there is no speck of sympathy shown by them. Furthermore, the relationship of Falder with Ruth aggravates the issue.

His relationship with Ruth also affects the process of trial in the court where Falder is projected as an immoral being. As law demands due process rather measuring the emotions of the human being, the back drop of the protagonist is not taken into consideration. Law appears to prop its limitation when it is needed to focus on the causes of the crime rather confining to the crime itself.

During the trial, both the counsels not only represent two parties: defendant and respondent but also two different value systems. Cleaver, the counsel of James How and Walter How, an elderly gentleman focuses only on crime, on the other hand, Frome, the counsel of Falder, who is young, sparkling with humanism focuses on the causes of the crime. The first deals with the facts and sections but the later tries to project human emotions, compulsions and limitations. Nonetheless, final verdict of the jury swayed away by mere facts and provisions and confer 3 years of penal servitude including solitary confinement.

Solitary Confinement

The experiences in the prison give a vivid description that how the prisoners are terrorised and traumatised with the punishment of solitary confinement. An interaction of the governor, Mr Danson, on the eve of Christmas, with four inmates who are conferred with solitary confinement, sends chills down the spine. The four prisoners including Falder are engaged in incomprehensible animalistic activities to keep their sanity of mind. The first prisoner, Moaney tries to cut the window bar with the help of a saw to continue his practice of making saws. The second prisoner, Clipton complains to the governor that the prisoner in the other cell is making a lot of noise for that he wants to change his cell. The third prisoner, O'Clearly, who is said to be making noise answers that he feels like making noise.



Solitary confinement takes the toll of Falder's mental peace; he strikes his head against the wall out of loneliness. When the governor finds Falder hitting his head against the wall he suggests him to calm down and adjust to the surroundings of the jail.

Cokeson, the senior clerk in the firm, visits the prison along with Falder's sister. He is completely moved to look at the situation of Falder and he reports the same to the governor. Governor immediately sends the prison doctor to check the health condition. Meanwhile, he learns the whole story of Falder from Cokeson. Cokeson expresses his apprehensions about the mental condition of Falder, he wants to protect the mental sanity of the young man until completion of his three-year sentence. The governor, though, is sympathetic with Falder expresses his official limitations to help him. After a medical examination, the doctor comes and reports to the governor that Falder is fine.

During this solitary confinement, Falder craves to hear something from outside, but it is not possible for him. The total degradation of the human dignity seems to be reduced to an animal status. Falder behaves like an animal by making some meaningless awkward gestures, crawls, raises his fists, breaths violently, he plunges himself to the door so on and so forth. This episode gives the intense impression to the readers and provokes to think about the evils of solitary confinement.

Question of morality

Moral values appear to be a superficial arrangement of the social setup where the mere conduct of an individual is measured. The friction between these moral norms and human emotions has been vividly portrayed in this drama, where Falder's relationship with Ruth is seen as an unacceptable one. This perception is explicitly expressed by many characters in this drama. Despite his sympathetic attitude, Cokeson views the relationship of Falder with a married woman as an unpalatable one. Therefore he gives a religious pamphlet titled "purity in the home", it may not be perceived as an act of "moral policing" but definitely be an impulse to correct a young man who is twenty-one-year-old.

The same relation aggravates the anger of the employers of Falder to take a stern action. During the trial in the court also this relationship is represented as the background of the crime in a sympathetic way by the young lawyer, Frome, but it is not conceded by the jury. Furthermore, it acts as a disadvantageous factor where judges confer three years of servitude including solitary confinement to Falder.

Even after release, Falder continues his relationship with Ruth, which attracts ire of the employers which leads to subsequent rejection of his plea for the reconsideration of his employment.



Conclusion

This drama has a profound impact on the general public and lawmakers who are in support of social reforms. A Book on Galsworthy written by Gindin, J. (1987) observes 'Matching the public mood of 1910 in favour of social reform', *Justice* brought Galsworthy into the Edwardian Liberal political and social establishment. Winston Churchill, who had written earlier about his admiration for *strife* and for Galsworthy's article in the *Nation*, and how had become Home Secretary in the Liberal Government at the beginning of 1910, saw *Justice* on one of its first nights and wrote, 'I greatly admire the keen and vigorous way in which you are driving forward a good cause. I am in entire sympathy with your general mood.'

'Justice made a great sensation, especially in parliamentary and official circles. Winston Churchill, the new home secretary, and Ruggles Bise, head of the prison commission, both witnessed it, the first with sympathy, the second with a sinking sensation. Reinforcing previous efforts, the net result was the solitary confinement was reduced to three months for recidivists, and to one month only for intermediate and star class' (Marrot, H.V, 1935). Thus new laws were drafted in England pertaining to solitary confinement because of the sensation created by Galsworthy's *Justice*.

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Sense of Illusion and Dilapidation in John Osborne's *The Entertainer*

Syed Hussain Mian

Osborne's *The Entertainer* (1957) is a play of the Suez-era of England which depicts the miseries and travails of a lower middle class British family which finds hard to succeed in the kind of society which has steadily begun to decline. The declining, the depression, the disinterestedness and the desolateness of the 'Rice' family, in general and the entire British society of post-war scenario, in particular is pathetically presented through the symbolism of the music hall. The crisis that is witnessed in the 'Rice' family is the same as in the 'society' and as in the 'music hall'. In the Prefatory Note to the play, Osborne wrote:

The music hall is dying, and, with it, a significant part of England. Some of the heart of England has gone; something that once belonged to everyone for this was truly a folk art.

Osborne chose that moment of Suez-debacle to write a eulogy for empire — not the colonial rule of Pax Britannica but for the manners, self-sacrifice and common decency that had governed daily British life for so long. He did not want to compile about the specifics of the Suez debacle but to make one besotted English family a microcosm for the country's defeats. The music hall of England was something of a precious life-blood, not just in the sense of providing economic subsistence for the performers or not even as a kind of an entertainment respite but a kind of 'national heritage' of which everyone was indubitably proud of. The sordid decadence of the music hall then, is the irrevocable loss of the heritage and the honour of England that it had been fondly preserving over the generations.

In *The Observer*, Kenneth Tynan wrote, "Mr. Osborne has had the big and brilliant notion of putting the whole of contemporary England on to one and the same stage....He chooses, as his national microcosm, a family of run-down vaudevillians....Archie is a droll, lecherous fellow, comically corrupted. With his blue patter and jingo songs he is a licensed peddler of emotional dope to every audience in Britain....Archie is a truly desperate man and to present desperation is a hard dramatic achievement...."

The action of the play is set in a large coastal resort. The three generations of the 'Rice' family look at the contemporary scenario with despair in their own way. It is interesting to note that all the three generations are equally disgusted with the state of affairs in the then society. The older generation is represented by Billy Rice who is a spruce man in his seventies and who was a well honoured, successful music hall comedian of his times.



Billy is disillusioned and views that the music hall business died, when he left it. He says, "Has been for years. It was all over, finished, dead when I got out of it. I saw it coming. I saw it coming, and I got out. They don't want real people anymore." (18) He also feels that the glory has faded not just aesthetically but also commercially. Even his son Archie himself remarks about the low turn up in the theatre, "No it wasn't all right at the theatre. Monday night there were sixty sad little drabs in, and tonight there were about two hundred sad little drabs. If we can open on Monday night at West Hartlepool, it will be by very reluctant agreement of about thirty angry people..." (36) However, Archie still hasn't given up the hope and thinks that he can sustain.

Billy, however feels that his son Archie is a fool still believing that there is still something in it, "But I'll bet there's more in the saloon bar of the Cambridge than he's got in there." (23) and "It's all over, finished. I told him years ago. But he won't listen. He won't listen to anybody." (45) Billy finds that the modern society has become chaotic and everyone is going through life in a drab, monotonous, mechanical way without actually growing through it. This has resulted in the wearing and tearing of the spirit. He laments over the inability of the modern generation to understand the importance of living life to the fullest possible extent, discovering it in all its truest hue and getting the 'feel of life' that one has really lived. Billy tells his granddaughter Jean, "...I feel sorry for you people. You don't know what it's really like. You haven't lived, most of you. You've never known what it was like, you're all miserable really. You don't know what life can be like." (23)

Billy does not mean to say that their own generation did not have problems or they did not have to stand the toughness of times, but it was that they did not wear that toughness on their sleeves and walk about banging heads or feel so remorseful to be down in the dumps; they knew how to combat and counter-act because of their enlivening spirits. This is why, Osborne, who always craves for that 'ordinary little enthusiasm' in life has that irresistible regard and amusement for the older generation and it gets reflected through the words used by his characters and in his very characterization. Osborne himself talking intimately about his own elderly family members has said, "They 'talked about their troubles' in a way that would embarrass any middle-class observer. I've no doubt that they were often boring, but life still had meaning for them. Even if they did get drunk and fight, they were responding; they were not defeated."

Archie Rice is the second generation representative who is also a music hall, stand-up comedian playing in third-rate women strippers' revue called ROCK'N ROLL NEW'D LOOK. He is a middle aged man of about fifty who admires his father Billy deeply, pities his wife Phoebe wholeheartedly, and patronizes his son Frank affectionately and his daughter Jean unsurely. His form of self-protection is a "comedian's technique, it absolves him seeming committed to anyone or anything." (34) He takes everything in his stride and neither affects anything nor allows anything to affect him.



The historic art of music hall was based on true wit and talent that was really engaging and skilful enough. Martin Banham observes, "Unlike his father he lacks the "folk" quality that Osborne speaks of as being at the heart of the music hall, and with this deficiency he is unable to create any rapport with his audience, and has little respect for them. His humour is that of insult, sneer, and innuendo - the dirty joke, the sly smile, the complete prostitution of both personal and professional standards for the sake of *some* response from the audience." Archie says, "Thank you," he says, "for that burst of heavy breathing." (59) Archie has brought nude girls on to the stage at Rockcliffe to provide cheap entertainment to the people and Billy does not approve of the ways of Archie.

Billy feels that a letter should be written to the Council to see that the place where all the profanity in the garb of music hall tradition is carried on should be shut down. He feels that it is illogical and foolish to expect that a family man will take his wife and kids to see a lot of third-class sluts standing about in the nude. He views that the success of an Entertainer depends on having a distinct style, a style of his own, a stature to stand before the audience and entertain them without adopting sub-standard ways or immoral tricks. He says, "You had to have personality to be a comedian then. You had to *really be somebody!*" (38) and as such is well aware of the limitations of Archie and knows that he is going to be a failure as he lacks originality and all the other requisite qualities that make an entertainer. Little faith he has in his son's success or in his financial discipline that he prophesizes, "You haven't got a thing you can call your own. And as sure as God made little apples, I'll lay a sovereign to a penny piece, you'll end up in the bankruptcy court again before Christmas, and you'll be lucky if you don't land up in jail as well." (37) He senses the premonition of a danger in the ways of his son.

Jean Rice, aged twenty-two is the daughter of Archie and is the representative of the third generation or the youngest generation, the most contemporary one. Unlike Archie, she is scholarly and is superciliously left-winged. Billy is fond of her as she has inherited some of the qualities of him. He also has enormous faith in her potential and in her success:

You're a good girl, Jean. You'll get somewhere. I know you'll get somewhere. You're not like the lot in this house. You'll do something for yourself. You take after your old grandfather. (20)

She has been engaged to Graham Dodd, who is well-educated. However, differences have cropped up between them over her teaching 'art' to a bunch of tough kids of London Youth Club which Graham had disapproved. This gets aggravated further when she attends a protest at Trafalgar Square over the issue of Suez Canal hoping for some change in the attitude of the Prime Minister and the Government. Graham is against her politically stimulated conscience and her reformist tendencies. Jean, on the other hand is a girl of individuality and she wants to ascertain and establish herself which Graham does not permit. Jean breaks up with Graham. She has come home hoping to redeem Archie of his escapism, "You're like everybody else, but you're worse-you think you can



cover yourself by simply not bothering. You think if you don't bother you can't be humiliated..." (77) This is almost darting at the callousness of her father Archie as she knows that the world will not care for anyone who does not impact on it. Not only that, it will even subject such people to ridicule if they don't offer resilience.

Phoebe Rice, aged around sixty is the step-mother of Jean. She goes to films to kill her sense of loneliness and boredom. She forgets the plot of the story and the characters in it before she reaches home. She cannot sit still and does not listen to any one like the rest of the people in the house. If she is insisted to sit and listen, she feels depressed and remains abstracted. The abstinence of people from listening when someone is speaking will entail in lack of feeling and lack of concern, something against which Osborne was particularly vehement in all his plays. If Jimmy in *Look Back in Anger* laments over the fact that 'nobody cares', 'nobody listens' and 'no enthusiasm', Billy, in fact distressfully tells Jean, "I suppose you've no right to expect people to listen to you. Just because you've had your life. It's all over for you. Why should anyone listen to you?" (22) To be angry is to feel and to be able to listen is to be able to care.

Phoebe's life has been one long struggle in poverty. When she was twelve years old, she had to scrub the dining hall floor for five hundred kids to fend for herself and for her family. She also feels lot of insecurity about her life, is scared of getting old and does not want her funeral ceremony to be done at the mercy of someone else. "It takes all the guilt off if you know you've got to go on and on till they carry you out in a box.... But I don't want to end up being laid out by some stranger in some rotten stinking little street in Gateshead, or West Hartlepool...." (40) She, with all the self-pity and remorse says that she knew that she was the ugliest bloody kid any one can see in one's life but her achievement is that she made Archie want her.

Phoebe knows the very many affairs that Archie had with women of whom she was also one, the resultant of which, Jean's mother, 'a person of principle' walked out of the life of her husband Archie but died soon leaving behind Jean. Archie could have left Phoebe or Phoebe could have left Archie but neither of them did it. This could be understood as their mutual sympathies have survived all their infidelities of life, which are actually more potent threats for the sustenance of a marital bond than mere difference of opinion that Jean and Graham have. However, ironically enough, the latter factor proved to be more prevailing in the estrangement of relations as seen in the case of Jean and Graham than the former.

This, in a way is a critique of the changing values in the relationship between man and woman, in the institution of marriage and the system that is associated with it in the course of the emergence of a new post-war generation. This generation, again in itself is so perplexed of the inherent, appalling weaknesses in the way 'love' and 'attachments' are turning out to be. This confounded confusion is well voiced by Jean:



...you could love somebody, that you could want them, and want them twenty-four hours of the day and then suddenly find that you're neither of you even living in the same world. I don't understand that. I just don't understand it. I wish I could understand it. It's frightening. (29)

Archie, though cynical, perhaps understands all the complexities involved with the modern youth. On hearing that Jean has broken off her engagement, he says, "Have you really? Well, I should have thought engagements were a bit suburban for intellectuals like you anyway." (39) He also knew that his daughter Jean is not like him and that she is principled values the values, relentless in her pursuits, uncompromising and does not budge in matters concerning her individuality. She is a glorious blend of both instinct and intellect. It is really a great difficulty for the partners opposite to contain a girl of Jean's nature as they will be cast aside, the moment they cannot get themselves cast in her moulds.

Archie and Frank join the scene of debate and Archie even participates in it with active interest. He has to listen to the degrading statements of his wife before their children, 'You can't afford not to like him. You owe him too much' and again "He's something you'll never be." (52) This is almost like smearing on the self-respect of Archie. He, as an accomplished satirist, picks up this as an opportunity to reveal his worth, "And I'm something he'll never be-good Old Bill. He may be successful, but he's not a bad sort. Do you know that my brother Bill has had one wife, no love affair; he's got three charming gifted children. Two of them took honors degrees at Cambridge, and all of them have made what these people call highly successful marriages." (52)

Archie, here, is trying to emphasize attention on the way in which the society defines success. Archie does not have any of the attributes and achievements that his brother has. But, on a closer look, one really contemplates whether 'is this all success about!' The success being defined in terms of materialism, marriages and medals is not real success. This is really a defiant, intellectual, philosophical gesture of Archie towards making the society realizes to restructure the pillars or even replace the pillars on which the concept of success rests.

Archie cannot endure his wife bemoaning her fate of not able to get educated and the hardships she faced as a child. He, acting as a witness to her victimization and as a sympathetic man, defending her against the heartless society says, "Nobody ever gave her two pennyworth of equipment except her own pretty unimpressive self to give anything else to the rest of the world. All it's given her is me, and my God she's tired of that! Aren't you, my old darling? You're tired of that, aren't you?" (55) Alan Carter, speaking about the kind of relation that persists between Archie and Phoebe, says, "...she needs to visit the cinema two or three times a week to pass the time away; she hates Archie "receiving" his young girl friends but is incapable of doing anything about it...His virtues are that he admits that he is a bastard, certainly where his wife is concerned, yet he can be very tender toward her, although he betrays her constantly."



Archie knows that he is a failure not only as an artist who is unable to connect with his audience in the music hall as an entertainer but also as a person expected to play several roles in the family. More than his failure, his sense of failure is his tragedy. The frustration, the helplessness, the bitterness, the isolation and circumscribing all these, the predicament, all of which are always a part of the central characters of Osborne are depicted even in the characterization of Archie. This becomes pathetically and elaborately evident when Archie says,

... we're dead beat and down and outs. We're drunks, maniacs, we're crazy, we're bonkers, the whole flaming bunch of us. Why, we have problems that nobody's ever heard of, we're characters out of something that nobody believes in. We're something that people make jokes about, because we're so remote from the rest of ordinary every day, human experience. But we're not really funny. We're too boring. Simply because we're not like anybody who ever lived. We don't get on with anything. We don't ever succeed in anything. We're a nuisance, we do nothing but make a God almighty fuss about anything we ever do. All the time we're trying to draw someone's attention to our nasty, sordid, unlikely little problems. (54)

Osborne also presents two diversified personalities in the play in the form of Mick, Archie's elder son aged nineteen and Frank, the younger one. Mick does not appear in the play and is known only through the conversations of the other characters. Mick heard the clarion call of war and went to fight for the Suez whereas Frank, being a conscientious objector refused to fulfill his obligatory National duty and was sent to jail by the Government where he was made to work as hospital porter stoking boilers. After getting released from the prison, he starts working in a late-night drinking place playing piano and then becomes a weedy boiler stoker in a hospital.

Archie's comic reference to that of saving the National Health thousands is actually another satire on the 'Welfare State'. The four pillars in the welfare state were to be: a New Education System, a National Health Organization, a Social Security System and the Nationalization of the country's key industries. The play actually is an indictment on the failure of Welfare State to do something more useful. All the four pillars are attacked, The New Education System that could not offer the best education for Archie's children who had to be funded for by their uncle, an education system that produces posh and unconcerned people like Graham. A National Health Organization and Social Security System, is where no one feels secure; Phoebe craves for at least a decent burial and she dreads that even that will remain unfulfilled. The Nationalization of industries could not prevent young like Frank rotting away as stoking boilers.

Frank does not know what to do with himself. He feels that the Government is regimenting the lives of people. Frank, on seeing the proposal of Clare, the niece of his mother to emigrate to Ottawa in Canada and manage their hotel, feels quite interested in it. He does not have any attachment towards his own Nation and thinks in terms of the



opportunities to be explored. The bitterness of the post war generation youth is reflected when he says to Jean:

Look around you. Can you think of any good reason for staying in this cosy little corner of Europe? Don't kid yourself anyone's going to let you do anything, or try anything here, Jeannie. Because they're not. You haven't got a chance. Who are you-you're nobody, you've no money, and you're young. And when you end up it's pretty certain you'll still be nobody, you'll still have no money-the only difference is you'll be old! You'd better start thinking about number one, Jeannie, because nobody else is going to do it for you...They're all so busy, speeding down the middle of the road together, not giving a damn where they're going, as long as they're in the bloody middle! (68)

Alan Carter views that in the words of Frank, one can find the reason for Archie being discarded by the society: "This is exactly what has happened to Archie, he has been passed like a blank hoarding at the side of the road. His response to this harangue of Frank's is characteristic. Ignores the implications of his son's words he tells Frank to be quiet or he'll wake up the Poles living below. Frank's speech illustrates the various levels of the play. It is an indictment against Archie, a bitter social criticism, and at the same time, an expression of the wider theme of frustration with the increasing meaningless of a life lived in mindless self-absorption." The system enforced by the Government is also a frequent reference point of frustration. Even amidst the fanfare of the 'Welfare State', the post-war generation feels embittered as they were not really taken care of for the basic spirit underlying the welfare state was lacking.

He even makes a moving pitiable appeal to his family, "We'll try to be a little normal just for once, and pretend we're a happy, respectable, decent family." (58) but his disgusting sense of failure as an artist, both aesthetically as well as commercially had its impact on his capacity to securely get intertwined with his family. Archie states:

...You see this face, you see this face, this face can split open with warmth and humanity. It can sing, and tell the worst, unfunniest stories in the world to a great mob of dead, drab erks and it doesn't matter, it doesn't matter. It doesn't matter because-look at my eyes. I'm dead behind these eyes. I'm dead, just like the whole inert, shoddy lot out there. It doesn't matter because I don't feel a thing, and neither do they. (72)

Michael Anderson remarks, "The revelation of 'old Archie, dead behind the eyes', has become almost as famous as Jimmy Porter's lament for the loss of 'good, brave causes;..."

Archie's pain and bitterness about his relationship with the audience is reflected in this. Archie's "We're just as dead as each other" (72) is, on a broader frame of reference is indeed like a dejected pronouncement on the modern day people, particularly on the post-war and Suez era society of England and not just the audience of music hall. It even suggests the identification of Archie's character with the moral decay of the nation. The



statement of Archie reminds us of “You! Hypocrite lecteur!-mon semblable,-mon frere!”, which means, “You hypocrite you are like me. You are my brother” which T S Eliot in his *The Waste Land* uses to make the poet (or Tiresias) addresses his friend Stetson. In other words, Eliot meant that all are equally dead spiritually in the modern waste land. Both these statements are statements of grand disillusionment over the mutual incapacities and impotencies to display enthusiasm to effect a change. Michael Anderson views, “Every running joke in *The Entertainer* has its dark underside, progressively revealed as the play proceeds. The income-tax man, an easy target for the professional performer, becomes a shadowy symbol of the material insecurity that haunts Archie.”

Archie knows he is a second-rate artist but he is not reconciled to it. Even his audiences are to be blamed for it since they do not respond. If they would have showed any vigour and vitality, he might have rose to glory as an artist like his father during whose Edwardian times, the audience were electrifyingly responsive. “What a place London was then for having a good time. Best place in the world for a laugh. People were always ready to laugh, to give you a welcome. Best audience in the world.” (75) This was how his father Billy cherishingly broods over the London ‘that was’ and so also the capacity of reception of the people. Billy also knew about his and his generation entertainers whose exceptional ability to communicate with the genteel audience with an intense passion,

We all had our own style, our own songs-and we were all English. What's more, we spoke English. It was different. We all knew what the rules were. We knew what the rules were, and even if we spent half our time making people laugh at 'em we never seriously suggested that anyone should break them. A real pro is a real man, all he needs is an old backcloth behind him and he can hold them on his own for half an hour. He's like the general run of people, only he's a lot more like them than they are themselves, if you understand me. (81)

Archie, just before the news of the murder of Mick is seen telling Jean that while he served in the army in Canada, he happened to slip over the border. One night, he heard a poor, lonely and oppressed negro singing her heart out to the whole world about Jesus or something like that. He was so impressed and touched by the way in which she could ‘feel’, the way in which she could involve herself and the audience that he bemoans his inadequacy and wishes to God to give him what she has.

All that Archie could do is to plead his family members pathetically in vain hope to muster up courage, come closer and stand together with the spirit of ‘Espirit de Corps’, “Come on love, pull yourself together. That’s what we should have done years ago. Pulled ourselves together. Let’s pull ourselves together. Let’s pull ourselves together, together, together. Let’s pull ourselves together, and the happier we’ll be!” (58)

The appeal that Archie makes to his fellow countrymen is the same as the appeal that he makes to his family members to pull themselves together. It may be a pseudo-



patriotic appeal or may appear to be ironical, given the nature of Archie but still it contains an urge, an element of spirit, at least momentary in it. Even when he tells his audience in the last part, "Don't clap too hard, we're all in a very old building. Yes, very old. Old. What about *that*?" (86) He is actually referring to the English nation which has become too old, too frail, and too vulnerable to retain or even to regain any strength and as such ready to collapse. Osborne, here, employs the antiquity of the music hall which is at the verge of dilapidation as a metaphor for the decadence of the glory and imperialism of England.

This idea replicates several times throughout the play. Billy asks Jean after she has attended a protest march at Trafalgar Square in the Suez issue, "What d'you make of all this business out in the Middle East? People seem to be able to do what they like to us. Just what they like. I don't understand it. I really don't." (17) This speaks of the reverses faced by Anglo-French forces at the hands of Egypt in the Suez Canal issue, with the entire world shunning down Britain. On the other hand, The United States of America successfully wielded its power and compelled Britain to withdraw its forces, thus, enabling Egypt retrieve its authority over the canal. This was an immense heart break for all its citizens who felt humiliated and disillusioned seeing what has become to their nation, whose Sun of glory was thought never to set.

The play also has an existential streak in it which does not go unnoticed. There is a perpetual feeling underlying that no one is listening to anyone, nobody is caring, and everybody is engulfed in one's own emotional void. It is felt that they are 'being acted upon' than 'acting' and some mechanism is playing foul on their lives and thus not permitting them to do anything substantial. They are just helpless creatures, trapped, alienated and left to them. They are shrouded in complexities, uncertainties and perplexities. This is reflected when Jean says, "Everybody's tired all right. Everybody's tired, everybody's standing about, loitering without any intent whatsoever, waiting to be picked up by whatever they may allow to happen to us next." (75) A less subtle and more explicit element of existentialism can be seen in the conclusion of the penultimate part of the play when Jean says,

Here we are, we're along in the universe, there's no God, it just seems that it all began by something as simple as sunlight striking on a piece of rock. And here we are. We've only got ourselves. Somehow, we've just got to make a go of it. We've only ourselves. (85)

Alan Carter analyses, "Archie Rice is...beyond anger in the aggressive "Porter" sense. He leaves that kind of feeling to the young, to his children. Jean is the mouthpiece Osborne uses in *The Entertainer* to express his disgust with our self-complacency...Archie, by way of contrast, is angry because of his supposed burden. The British theatre is epitomized in his person; he is a symbol of its state of decay, and of our decay. When he protests it is a sarcastic note in the margin, that is all, for he knows his effort is useless."



Archie turns down the offer given by Brother Bill and says that he is prepared to go to prison than going to Canada. Jean, on the other hand also turns down the plea and persuasion of Graham, her fiancée on the grounds that she has to stay with Phoebe as there is no one to look after her. Her rejection of Graham is also because she feels that her attitudes, perceptions and pursuits are entirely different from that of his. Jean does not like it as she is diametrically opposite to him. It is for this reason that the aggrieved and bereaved Jean, asks him in the end:

Have you ever got on a railway train here, got on a train from Birmingham to West Hartlepool?...you go down the street, and on one side may be is a chemical works, and on the other side is the railway goods yard. Some kids are playing in the street, and you walk up to some woman standing on her doorstep. It isn't a doorstep really because you can walk straight from the street into her front room. What can you say to her? What real piece of information, what message can you give to her? Do you say: "Madam, d'you know that Jesus died on the Cross for you?" (84-85).

We get another such glimpse of Jean's apparently being an anti-queen, ranting and raging at the honour given to monarchy even in the face of death and destruction of its innocent common lots, when she says, "...I've lost a brother too. Why do people like us sit here, and just lap it all up, why do boys die, or stoke boilers, why do we pick up these things, what are we hoping to get out of it, what's it all in aid of - is it really just for the sake of a gloved hand waving at you from a golden coach?" (78) This provocative words of Jean offer a substantial freight of social criticism. She does, in fact, appear to be another finely drawn character of Osborne. She has in herself that Jimmian fury, with the exception that it is moderated and restrained.

Osborne clearly intends Archie as a symbol of Suez-era England, a nation whose "act" is hopelessly outdated, reduced to a shabby second-rate status. In the play, England is now living off its past, as Archie tries to live off Billy, while at the same time sacrificing its future in the form of his son Mick, who is murdered not really in one sense by his captivators of another country but by his own, in a pathetic attempt to maintain the illusion of its imperial power and the mask of stiff upper-lip impregnability. There are certain intimations to support this. Mick who is a British soldier en route to the Suez to represent the Queen and the country is captured and killed. He becomes a martyr sacrificing himself at the altar of the fading imperialism and false prestige. The silence that Archie dreads closes in at the end. He is aware that he is finished. After praising the audience humbly for being very good and promising them to see them the next day, he is seen slowly walking away with Phoebe, "...the little world of light snaps out, the stage is bare and dark. Archie Rice has gone." (89)

The emptiness of the stage and its darkness give a remorseful feeling that it is all over with Archie on the music hall stage and simultaneously with England on the political stage. Meenal Agrawal finds, "This is a superbly theatrical moment, rich in implications which are sensed intermittently throughout the play, here brought together.



Unquestioningly the large poetic imagination is at work in such a scene using resources which belong only to the theatre to create images that reach out far beyond it." By the time of the 1974 revival, *The Times* was agreeing with Tynan: Irving Wardle observes, "Everyone remembers *The Entertainer* for its brilliant equation between Britain and a dilapidated old music hall" but added that the play is also "one of the best family plays in our repertory."

There are three important thematic ideas, which, Osborne with utmost ingenuity makes them converge in the last scene - the dying music hall, when Archie tells the audience, "Don't clap too hard, we're all in a very old building. Yes, very old. Old. What about *that*?" (86), the decay of English Nation, when he, pointing to the Nude Britannia with helmet on, whom he has brought on to the stage, says, "What about her, eh-Madam with the helmet on? I reckon she's sagging a bit, if you ask me. She needs some beef putting into her - the roast beef of old England." (86) and finally his own fading away, "You think I'm gone, don't you? Go on, say it, you think I'm gone. You think I'm gone, don't you? Well, I am." (87)

Meenal Agrawal makes a deep insight as follows "The dying music hall provided John Osborne with both a framework and a symbol for a play about the decay of England. World War II reduced Britain from the position of a great imperial power to that of a second class power. Its impact on British society was extensive and deep. Britain lost an empire and did not quite know it's fast changing world. When Archie in costume is revealed with a tall nude behind him, who wears the helmet of Britannia...the relation becomes real. His fading personal fortunes are identified with the fading of the Empire. His personal hollowness echoes the present hollowness of the Empire idea, and the proposed retreat to Canada signifies the shift of power."

Osborne's intention was to have a ruthless and dismal expose of a fading figure in a fast-declining pastime to be reflective of the position of Britain of Suez-era, and its trailing of the tattered glories of vaudeville to suggest a greater passing of prestige. In the entire play, we find major streak of the sense of illusion surrounding 'The Music Hall Tradition', 'The English Nation' and 'The Self' and eventually acknowledging the fact that they are all in a state of dilapidation. The charms and likes of the play *The Entertainer* stand up nicely even today as the story's poignancy resonates, thanks to the frightening similarity between Britain's end-of-empire gamble in the Middle East then, and America's grandeur half a century later challenged as America's colossal hubris image of wax has begun to melt down in the eyes of the world.

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Nayantara Sahgal's *From Fear Set Free* –A Memoir of Freedom from the Monotony of Life

B. Tirupathi

Nayantara Sahgal, one among the very few Indian women autobiographers has to her credit, three autobiographies. These include *Prison and Chocolate Cake*, *From Fear Set Free* and *Relationship*. The first two books are autobiographies but they are more likely termed as memoirs. The terms 'autobiography' and 'memoir' are used interchangeably, yet the essential difference is in the treatment of self and subject matter. Wilfred L. Guerin in his hand book differentiated the words as "an autobiography is a connected narrative of the author's own life with some stress on introspection ... whereas memoirs deal at least in part, with public events and noted personages other than the author ... Memoirs differ from autobiography proper in that they are usually concerned with personalities and actions other than those of the writer, whereas autobiography stresses the inner and private life of its subject" (Guerin 24).

Tara had not only expressed her personal life and growth in these books but had also inextricably woven the freedom movement and the great personalities and events involved in the struggle for independence. The biography of the nation along with her personal insights is interwoven in these books. A.V. Krishna Rao rightly comments that, "Sahgal's autobiographical narrative at times reads like a delectable piece of historical fiction rather than a chronologically correct personal calendar of events" (Rao 100).

From Fear Set Free is a follow-up to the first part of her life story *Prison and Chocolate Cake*. It is published in 1962 nearly after a decade of the publication of its first part. It begins from where *Prison and Chocolate Cake* (1952-53) had ended. It had concluded with the passing away of Gandhiji and his dream of freeing India from the hands of Britishers. *From Fear Set Free* as a sequel to *Prison and Chocolate Cake* begins with Mahatma Gandhi's faith in universal brotherhood, love, Satyagraha and non-violence. The book is dedicated to her husband Gautham Sahgal. Sahgal said that the book received mixed reviews, some decidedly tepid; one in fact called it 'a glamorized version of a housewife's dairy', an assessment with which she herself agreed without any regrets. In a letter to her friend, E.N. Mangat Rai, dated 7th September 1964, she wrote:

From Fear Set Free has irritated me profoundly, the fact that I allowed it to be published at all without a struggle. Originally, it was very political and the publisher Knopf said no one would be interested in that kind of a book for me. They wanted something lighter, more 'readable'. They are very fond of using words like 'heart-warming' and 'charming'-both of which make me a little ill. Anyway, the whole thing is rehashed in a lighter vein and it became all about nothing in particular. (Menon 26)



This book provides the true meaning of freedom. Freedom means many things to many people. A discourse of political freedom allows liberty to express a perspective. Closely tied, this is the notion of freedom of speech, where one has the liberty to voice personal opinion. Others understand freedom in a financial context, where people seek to free themselves of financial debt, outstanding credit and burdensome loans. But, to understand real and true freedom one has to go deeper into their life to find the real taste of freedom. One can hold one's head high only when one feels the true spirit of outward as well as inward freedom. Furthermore, outward freedom can be attained only through inward freedom. In order to attain inward freedom one must be fearless. Human fear is melted in bondage of the will, a captivity of the soul, a deadness of heart. These marring stains are pervasive within each one of us, distorting the way we think, desire, and behave. All our thoughts, feelings, and actions are tainted by our will and soul. Yet, the human heart remains free and free to choose whatever it desires. But here is the catch - the human heart is tainted and enslaved by evil. Sahgal has given a formula to set one's fear free in the very first chapter of *From Fear Set Free*. She opines that 'Love' is the ultimate remedy for all the problems of the world. If a person has enough space in his heart for love then Fear remains far away from him. Sahgal opines that the best practical example to this is Gandhiji who by his way of living, valuable principles, Non-violence, Satyagraha and Freedom struggle have loved all and by this exemplified life, made the nation to remember him by eternally.

Freedom for Sahgal is not a mere political or economic independence, but as her character Vishal Dubey puts it "Freedom is not just an isolated political achievement ... but a habit of mind or a way of life" (Sahgal, *Storm* 225). Sahgal wants freedom to think, to act and ultimately to be oneself. Her novels demonstrate her faith in the potentialities of the individual once he is given freedom. Sahgal is against all arbitrary power, which endangers freedom. The female protagonists of her novels, Rashmi, Saroj, Simrit, Devi, Sonali, all rebel when their freedom is threatened. In the political world she presents characters like Kailas Vrind, Harpal Singh, Vishal Dubey and Usman Ali who resist all moves which curb personal as well as political freedom.

Recollecting her memory, Sahgal depicts all that she has experienced at a very young age and how the spirit of freedom coloured the lives of all her family members. She observes:

Freedom had brought changes for members of my family too, taking my uncle to New Delhi as Prime Minister, my mother to serve in diplomatic missions. In Allahabad our home, Anand Bhawan, would stand deserted not far from the confluence of the Ganges and Jumna, where my father's ashes had been scattered three years earlier... (Sahgal, From Fear 9)

Sahgal recollects and remembers 'Anand Bhawan' not as a child as represented in *Prison and Chocolate Cake* but as an adult. And now she opines a home which has always remained 'A home' throughout her life. Sahgal remembers the earlier days when she and



her Papu had gone to boat rides in 'Nagkanya' discussing India's freedom struggle. At this point, her heart and mind strikes to pain at the demise of her father, Sahgal's Papu never tolerated bondage in any form and she reveals her pain at the fact that her Papu who did not easily accept non-violence as a way of life was no longer with her to see India completely liberated.

In *From Fear Set Free* the second part of her life-story, Sahgal depicts her return from America to her motherland India. She along with her sister was sent to America when India was in a disturbing situation, fighting and struggling for freedom from the British. But now she has returned to a country which is independent. Having returned from the foreign land, Sahgal finds an altogether new India imitating western culture:

In Connaught place, the shopping centre - a circular group of white washed, many-pillared buildings- the counters at the leading chemist's gleamed with American lipsticks, French perfumes and an assortment of high priced toiletries. (13)

On her return from America, Sahgal finds transformed India with lot of changes. She has a mixed feeling for this new free India. Nevertheless, she is open to the changes. Sahgal intended to devote her life to research but, her parents wanted her to get married.

The proposal with Gautam Sahgal made her dreams shattered. Though Gautam Sahgal was not a history professor of her dreams, she was later attracted to him. Soon the attraction was bonded with love. She thought that it was pity that he was not a history professor. Gautam proposed her assuring her "We are going to be very happy" (21). Nevertheless, Sahgal pondered over Gautam's positive, confident and determined statement. In her first meeting with him Gautam had assumed her to be hardly sixteen but she had already entered into her twenties. She had flung away all her history professor's fancies and began to think about marriage seriously. She observes: "Getting married would be stepping outside the intimate family circle into the unknown" (21).

Sahgal took the institution of marriage very sincerely. Marriage in India is considered sacred and its sanctity lies in mutual fidelity and devotion to the partner. Chastity of the women and faithfulness of man to her partner form the crux of marital bond. She felt that one has to work hard to sustain the marital bond. One has to be quite assured about it. Sahgal gives an account of people who were in the institution of marriage along with herself. Though she is very rational about marriage she is not very conventional. She firmly believes that one should live with an individual with whom one is comfortable. She writes:

For my elders, marriage both by law and tradition had been indissoluble, a choice once made irrevocable. For my grandchildren, who would grow up in a greatly changed India, it would, in all probability, be more flexible and less stable institution, yielding more and more to the pressures of personality and society. For me, it would fall midway between the two, the law eventually



facilitating divorce while tradition and sentiment were still ranged against it. It would not be the impregnable institution it had once been. Where the responsibility for it rested with oneself one had to be all the more certain. (32)

Sahgal feels that anyone entering into an institution of marriage needs to establish a harmonious relationship. Sahgal's views on marriage are very honest and rational. She considers it an enduring union which gives an individual a sense of freedom and respect. Sahgal respects Gautam though they both had differences between the culture, customs and even ideologies. Sahgal followed Gandhian ideology while Gautam did not. He had not considered non-violence as a natural means for peace because there is lot of bloodshed in freedom struggle and partition. Sahgal was aware about the differences in nature, attitude, mental makeup and temper of her partner yet, she accepted him as he was because Nayantara felt that Gautam's attitude is an outcome of his family background, his relations with the British and the sense of loss during partition. When Gautam had asked Sahgal whether she had talked to her mother about their acquaintance she was quite worried about the differences between them. Nevertheless, she was assured about Gautam's insight in solving the problems and he never liked wavering with life. With all these feelings towards Gautam she nodded yes to begin a new life with him. They later got engaged.

Referring to the current time and plight of India, she accepts that the country was in turmoil and it was not the best time to be engaged. Young girl of an elite class, she was not directly involved in the freedom struggle but was quite aware about the problems of her era. Sahgal confesses that she became well-informed about the current scenario through her Mamu who took motherly care of his nieces in the absence of his sister. Having discussed the wedding details with Vyasji, Mrs. Pandit went to Jaipur with her brother Jawaharlal Nehru to attend the congress session. Vyasji was surprisingly shocked at the determination of a mother who was first a public servant and then a mother.

Vijayalaxmi Pandit, who was called as the daughter of the town, Allahabad was preparing for her daughter's marriage. All the servants of Anand Bhawan engaged themselves to all different types of works for the wedding at hand. The whole of Anand Bhawan was decorated with lights and flowers and Sahgal was also well garmented along with flower jewellery, as it was a family custom that the bride has to wear flower jewellery. On the second of January, 1949 Sahgal's marriage was celebrated with all customs and traditions. Sahgal went with Gautam to his house. For Sahgal, it was quite a difficult task to get adjusted into the family which differed from the smallest detail to overall picture. She had to shift from:

A world where men wore Gandhi caps and Indian clothes made of hand-spun cloth to that of European suits and ties, from orange juice to the cocktail circuit ... From the atmosphere of a political crusade to one of commerce. (79)



After their marriage, she became acquainted with Gautam's love for meat and wine when the young couple shifted to Kanpur where Sahgal's husband had been posted. The early marriage life of Sahgal was spent out to be happy and healthy and Sahgal like any other women had to start a mother's role of bearing and rearing a child, a unique bliss with which only a woman is gifted. Sahgal keenly notes in the memoir that Mrs. Vijayalakshmi Pandit invited her to Washington for the delivery of her first baby and told her "Every girl should have her first baby in her parents' home" (79).

Sahgal flew to America. As the days for delivery neared, like other women who is going become a mother for the first time, Sahgal was also anxious of the first experience of having a baby and her mind was occupied about the various process of delivering a child. But due to the advancement in technology, Sahgal and her husband had to fill up few forms to deliver baby in painless manner. She observes: "of the actual process of having a baby, which I had eagerly looked forward to, I remembered nothing. I woke up in my hospital bed sometime after the delivery and was told I had a daughter" (87). The young couple named their first kid as Nonika. Giving birth to Nonika was painless and easy but Sahgal's second and third experience of child bearing and child birth was a little painful but this time it is in small Indian town Allahabad. The second male child was named Ranjit and the third the youngest one was named Geeta. Nurturing and rearing all the three kids had really become a very big task to Sahgal and this she could not do it without her servants. She honestly confesses that she was not an able homemaker as her mother and thus she depends on her servants. Sahgal remembers all her servants especially her cook Bhagirath for he was always there to fulfill her and her children's hunger. From her childhood itself, Sahgal had a deep attachment towards her servants, governess and caretakers as her parents were outside the house most of the time and she and her sisters were under their care. Moreover, the many number of times the shifting of house from city to city due to the transfer of her husband had made her to take the help of servants.

The tiresome and time consuming job of Gautam constrained him from spending enough time with his wife and kids making him stay away from family life. Sahgal who had spent a happy childhood, girlhood and adolescent age at Anand Bhawan feels that family and domestic life is completely new, at the beginning and as time passed by she at a point of time got frustrated to accomplish the role of being a wife and a mother and yet she had managed to adjust with it. But she always wanted to do something beyond the domestic life. Her mind was preoccupied with things like taking part in the political and social movements of the country, joining the congress or just to confine with writing. With this dilemma and frustration of just living a domestic life of wife and mother, she wrote to her chachu asking for his suggestion and advice. Nehru refrained from telling her exactly what to do, but told her that there are several ways of doing something worthwhile within society. After a series of conversational letters Nehru finally wrote to her saying "One writes from one's own experience of life, the richer the experience the better the writing" (Menon 15).



Prison and Chocolate Cake is the outcome of this advice and encouragement given by Nehru and this book is completely based on her life story. She has depicted the problems that the country faced, the changes that took place in the country through the amendment of laws by the Legislature, concerning divorce, dowry and legacy. She also depicted India before the independence, the struggle of people to attain freedom, the Gandhian ideology of achieving freedom, the people's and students involvement in politics and in Satyagraha, the impact of industrial revolution and the unemployment linking them to her life-story and her involvement in them.

Prison and Chocolate Cake and *From Fear Set Free* are two different books on the same literary platform. The former one depicts the life of Sahgal as a child and life before marriage and the later one depicts the marriage of Sahgal and life thereafter. Sahgal ponders over life and its problems in *From Fear Set Free*, though not directly but expresses her feeling of suffocation and fear of being habituated to the monotony of married life. This is what, Sahgal wants - the freedom from the fear and the need to inherent it. Thus, in *From Fear Set Free* we find an urge for freedom of her life from the monotony of married life. This search for freedom does not betray negligence or to run away from the family life but something beyond it, which is for a good cause, taking up writing for social and political awakening. Sahgal always longed for doing something creative. Hence, she chose the path of creative writing and used her personal and professional literary career as a platform to make the literary form as an instrument of social and political change. This is the zeal that Sahgal has kept with her throughout her life and this is evident in all her works.

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Gender representation in Mahasweta Devi's Story *Choli ke Peeche* and Sadat Hasan Manto's story *License*

Utpal Deka

Introduction

The term 'Gender' was adopted by the feminists to emphasize the social shaping of femininity and masculinity to challenge the idea that relation between women and men were ordained by nature. Sometimes a distinction is made between 'Sex' as the biological differences between male and female and 'gender' as the cultural distinction between femininity and masculinity along with the social division between Women and men. Not all feminist accept this distinction, some think that it denies the importance of physical body, while argues that our understanding of anatomically sexed body is itself socially constructed. (Jackson and Scott: 1996, 2) However, the latter view would be endorsed in this paper. Gender study is though relatively new phenomenon, yet it is a well established as an interdisciplinary field of study. It was laid as the basis for academic studies in many countries in 1970s when women in academia protested against the academic productions and the ways where women were made rather invisible and ignored gendered power relations in society. Various studies on women emancipated along with inter-disciplinary studies, considering women in particular. In a very short span of time this field of study grew and got expanded in the globe and gave rise to a varied regional, national and international development and issues.

I have taken two pieces of stories from two different writers, though they differ to each other. Their style of writing and area of interests are different. Yet the writers attract me. They are Mahasweta Devi and Sadat Hasan Manto. Mahasweta Devi (14 January, 1926- 28 July, 2016) was an Indian Bengali fiction writer and socio-political activist. And Sadat Hasan Manto (11 May, 1912 - 18 January, 1955) a renowned Urdu writer of Indian sub-Continent. In this paper, I have taken the story of Mahasweta Devi, 'Behind the Bodice: Choli ke peeche....', translated into English by Gayatri Chakravorty Spivak and Sadat Hasan Manto's 'License', translated into English by Harish Narsing, former Professor and Chairperson at the Centre for English Studies, Jawaharlal Nehru University, New Delhi.

The two stories are different from each other. They are quite distinct and diverse from each other in terms of story line, plot, theme and character construction are concerned. Yet the commonality of the two stories is gender representation that attracted me and urged to draw a similarity, as to how the protagonists of the stories conduct their selves. How the constructed situations did compelled the protagonists to submit to the exploit of male dominated society.



Objective of this paper is to study and assess the gender representation in the mentioned stories written by two different writers in different contexts, scene, plot and theme. The paper would also explore the followings while studying gender and its representation in the two different stories, Behind the Bodice and License.

1. Woman is represented as the object of sexual advances or sexual object.
2. Stereo type sex role and negative attitude towards female.
3. Men are represented as significantly more aggressive and dominant.
4. Role of power play by male.

Methodology would be analytical in nature in this paper.

Discussion

Mahasweta Devi is a prolific writer, whose works have been translated most. Her works articulates the concerns of gender, though she claims that she is not a feminist writer. In her works, we get the picture the deprived, oppressed women drawn from the tribal societies especially; who has been pushed to the position of subaltern by the dominating counter folk in various situations. When the nation speaks about gender equality and freedom, even after post-independent India, they are still under privileged condition and far away from the image of general Indian womanhood. To her words, 'India still lives behind the curtain of darkness, a curtain that separates the mainstream society from poor and the deprived'. She expresses the legacy of violence in the lives of women as victims of sexually oppression, exploitation, and gender politics at various levels. While depicting so, she picks up tribal women, who are more prone to such threats. Devi tries to raise voice of the subalterns through her characters.

In the story, 'Behind the bodice: Choli ke peeche...' is translated by Gayatri Chakravorty Spivak, one of the breast stories by Spivak. The story unfolds the ironic tale of the fate of a tribal woman who had been exposed to violence and exploitation through a medium of academic discourse and popular culture. It exposes the harsh reality behind the sexual exploitation of tribal women. The story goes like this, Upin a freelance photographer makes a trip to Jharoa and meets a tribal woman, named Gangor. He takes a photograph of 'Gangor', the main protagonist of the story, who is a tribal migrant laborer breast feeding her baby. And Upin publishes it along with a banner, 'Save the Breast' campaign. Gangor, burdened by poverty, asks Upin money for her picture; which again shocks Upin. Upin romanticizes and compares the 'natural' breast with the breast of his wife, which is silicon implanted one. However, Gangor's photograph invited disaster in her life. Upin's photographic effort to delineate the pathetic condition of nation could not attract people. Rather, his picture makes way for Jharoa and comes to the attention of the local police. The police arrests Gangor on the false case of prostitution and puts her in the lock up. She was exploited and gang raped. Thus the photograph of Upin becomes the cause of Gangor's victimization. According to the contractor, who hires Gangor and all,



behind the bodice lies pure evil in the form of the Gangor's breasts. He says, Gangor has made 'everyone sin against God'. Her entire clan stays away from her instead of defending her. She had to remain quite and sustain. After learning all the violence made upon her, Upin visits the place to save her. But he finds that she has started to earn by selling through prostitution. That was the only alternative left with Gangor to survive. As Upin met her, Gangor accuses him exposing her to violence. She says, 'you are a bastard too sir.....' Gangor takes off her bodice and reveals the evidence of the violation made on her and her body. Behind the small pieces of cloth, there used to be a 'natural' beauty; but now, there lies the bitten, torn and shriveled remains. The two wounds of her breasts bear the terrible violence that was done upon her. The site horrific site of Gangor's mutilated breasts shocked Upin. The person, who tried to protect society through the medium of popular culture like photography and academic discourse, the publicity campaign, actually become perpetrator of the mentioned violence. Such a night mare haunted Upin like anything. And in a state of shock, he puts down at the railway tracks of Jharoa and a train crushed him down.

Gangor, who was a simple working woman, fell into the prey and became the victim of extreme violence. She was victimized for her attitude to earn her livelihood by means of a hard toil. She was tempted to ask for money, as Upin took photograph when she was breast feeding to her baby. She was unaware of the consequences of the publicity of her half naked photograph in the newspaper or so. Her innocent approach towards life, ultimately, brought in disaster into her life. She had been exploited by the police men who happened to the protector of the weaker sections of the society. Rather, they stole the opportunity and put her behind the bar. The protector became the violator that bears the mark of patriarchy. Their action exposes the male dominance over society. Woman like Gangor had to stoop back to the position of subalterns. Yet the rape and violence made upon Gangor could not invite the attention of men folk, law and administration. It remained as a 'non-issue' and Gangor is pushed back from the main-stream.

Again in Sadat Hasan Manto's story, 'License', translated by Harsing Narang. Manto draws women characters from various strata of the society. He presents the darkness that lures in the society, where he portrays women as it becomes more vivid and realistic and helps to show the reality of the dark side of the society. Manto convincingly portrays the human fallibility. His stories unfold the brutal frankness of the contemporary societies of Indian sub-continent. He remained mostly controversial while delineating his stories. Yet he went on and on to portray the harsh realities of life of his time.

In this paper, I the 'license' speaks of the life of Neeti, a young girl, who fell in love with Abbu, a coachman. They were living a happy life after marriage. One day the police came to their house and Abbu was charged with abducting the girl and was sent to jail. When Neeti heard the court's verdict on him, she refused to go back to her parents and vowed to wait for his return. Abbu patted her back, 'May you live long....I have left the horse-cart in the custody of Deene...keep on collecting the rental from him' (P-139). Deene



was a friend of him. But the same Deene tried to lure her and proposed her to marry him. Abbu was caught by tuberculosis in jail and sent him to the grave. 'Abbu died, Neeti's world died, died so on (P-137). In Abbu's absence, Neeti got marriage proposals and overtures from neighbors and friends and she was tired of persistent poverty too. Finally, Neeti decided to ride Abbu's 'tanga' (horse drawn-coach). She felt dignity of labor and respect through the work. She started earning well but had to come across of some silly and sly comments and gestures from the people. But she ignored all these, though she felt well that her passengers tried to buy her soul and part of her body too. She was summoned by the coachmen committee and intimidated her that she would need a license to ride 'tanga'. Women are not granted license to ply horse drawn cart. In this place she raised her voice, if women can earn by spinning yarn on a spinning wheels, picking up coal, goods, then why can't a woman ply a cart to earn her living beings. This is the voice of the subalterns to resist the oppression. But irony lies in the fact, when the law givers, protectors relegates or back away instead of protection or support to the deprived and the oppressed. But she was advised by the committee to sit in a brothel, where she could earn more and would get a license. The weak woman is pushed back to the location of sub alternation. This is how the images of women of subaltern classes are constructed by the patriarchal dominant classes. Neeti could not resist any more and submitted herself to the 'power'. The Neeti that was inside Neeti was burnt to ashes instantly. But she remained calm, silent and finally left. Next, She sold her horse and cart on whatever price she could get and went to the grave of her husband, Abbu and disclosed, Abbu, today your Neeti died in the committee office....'(P-140). The next day she submitted an application in the city committee office. And she got a license to sell her body. 'License' herein ironically presented by author to expose the evil that lies in our society.

Conclusion:

From the reading of 'Behind the bodice' of Mahasweta Devi and "License' of Sadat Hasan Manto, we come across the victimization of the subaltern women in the form of 'Gangor' and 'Neeti'. Both Gangor and Neeti tried to resist the oppressor through self defiance, courage, anger and pleadings but ultimately they are deprived of any defence and support. Gangor suffered the outrageous attack on her body and Neeti had to submit herself to the male dominance and power politics. In both the stories, women are represented as the objects of sexual objects. So, both of them had to suffer. Gangor got gang raped by the police and joined prostitution to earn her living and Neeti had no other alternatives left on her to earn her living but to join brothel and earn through prostitution. Sex is shown as stereo type and negative attitude is being constructed on females by its counter-parts. In both the stories, the authors typically show the dominance of masculine and weaker females in our society where masculinity and femininity are socially constructed. Men are engaged in significantly more aggressive and dominant activities, while females are pushed back to passive resistance. Gangor's resistance is articulated through defiant gestures and angry words; whereas Neeti's resistance is quite humble,



showing equal respects. Hence, these two representations locate the gender of its folk in male dominated society.

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Arundhati Roy and Aravind Adiga: The Real Rehabilitators

Vishnu Kumar Sharma

Both Roy and Adiga have a mammoth contribution to monitor the major complexities and concerns in the society. Rehabilitation is one of the most focused matters in the modern era to which they give voice. Reflecting the divorce between political system and morality their writing is but an alley between socialism and intelligence. In their writings it is shown that India's electoral system is an all-but open fraud. In a dozen obvious ways it is gerrymandered in the interest of the moneyed class. The politicians are parasites, less useful to society than the fleas are to a dog. They are entirely useless except corruption, like canker they corroded the development of underdogs. This shows the decay of ability and morality in the ruling class, due to so many black sheep of morality in it, the working of ruling class is to rob, mismanages, sabotage, and lead underdogs into the muck. They are robbed of their basics and sent trudging along the roads with no more than they carry.

Most scandalous corruptions into which these political people are fallen by the degenerate nature of man are utterly shocking. Thanks to corruptions the world of marginalized is a vale of tears and the grave is only place of rest. So there seems no way but peculiarly to rebel by writing against the existing order. Both the writers, diatribe, against the rich and powerful, because the 'ins' are responsible for the degradation of the 'outs'. The talks between Great Socialist and Mr. Ashok reveal the biggest coal scam and most debated topic when *The White Tiger* was being written;

"Bullshit. You've got a good scam going here – taking coal for free from the government mines. You've got it going because I let it happen. You were just some little village landlord when I found you – I brought you here – I made you what you are today; and by God, you cross me, and you'll go back there into that village. I said a million and a fucking half, and I mean a million and..." (Adiga *The White Tiger* 62)

When drivers are left outside the big buildings, they generally talk about the working of their masters;

*"He's into coal, then. Probably here to bribe ministers. It's a rotten business, coal." He yawned again. "I used to drive a man who sold coal. Bad, bad business. But my current boss is into steel, and he makes the coal men look like saints. (Adiga *The White Tiger* 73)*

*"Coal trading, these days. People think it's only technology that's booming. But coal – the media pays no attention to coal, does it? The Chinese are consuming coal like crazy and the price is going up everywhere. Millionaires are being made, left, right, and center." (Adiga *The White Tiger* 127)*



The exposing of whole coal-pilfering and tax-evading racket indicates that in our society, there is no law, and in theory no compulsion, the only arbitrariness of the system's working behaviour for either the system itself or the corruptions. It is truly observed by George Orwell that politics is totally moral divorced as *Politics itself is a mess of lies, evasions, folly, hatred, and schizophrenia Political speech is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind.* (Orwell, *Inside the Whale and Other Essays* 154-157) So both the writers by giving voice like a reveler, reformer or an iconoclast in their writings insisting that woman should receive same rights as man, untouchable as touchable, farmer and workers as politicians, slum dawdlers as mall dawdlers, servants as masters, and privileged as unprivileged. There should not be anyone, be labeled 'left' so far as the rule of law and basic need are concerned.

Adiga himself, in an interview with The Guardian, overlaps his role as a writer with that of nineteenth-century novelists like Flaubert, Balzac and Dickens. *At a time when India is going through great changes and, with China, is likely to inherit the world from the west, it is important that writers like me try to highlight the brutal injustices of society. That's what writers like Flaubert, Balzac and Dickens did in the 19th century and, as a result, England and France are better societies. That's what I'm trying to do – it's not an attack on the country, it's about the greater process of self-examination.* (Stuart) (Bold is mine)

Both Roy and Adiga portray the different shades of marginality in modern Indian society. It is a mere co-incidence that the novelists' protagonists are children and through them they want to create a new generation by breaking all the taboos and restrictions laid down by their ancestors. Their ancestors also tried to break or broke the love laws, the taboos, the social customs but they were not destined to misfortune as Ammu and Velutha.

But it wasn't just them. It was the others too. They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that lay down who should be loved and how. And how much. The laws that make grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly.

It was a time when uncles became fathers, mothers lovers, and cousins died and had funerals. It was a time when the unthinkable became thinkable and the impossible really happened. (Roy *The God of Small Things* 28)

Surely the books are written with a purpose and the purpose is to protect against the horror and meaninglessness of marginalized life. They write focusing on, the way off workings of democracy and bureaucracy and hovering inequality that exist in front of their eyes. Here reflects the words of G Orwell, *of course a novelist is not obliged to write directly about contemporary history, but a novelist who simply disregards the major public events of the moment is generally either a fooler or a plain idiot.* (Orwell, *Inside the Whale and Other Essays* 10)



They are not *footler* or *plain idiot* as they write on contemporary way off working of democracy and bureaucracy, prevailing inequality, lack of basic needs in marginalized life, and marginalized killing or honor killing. They are writing not for accepting the situation as it is but the fact is that they cannot swallow it whole – the dirty-handkerchief side of marginalized life that choked the buoyant quality of their general life.

In both the novels the corruption is aimed at directly ninety degree against the writings' trigger. On the other hand, when the writings' trigger is pulled against the privileged criminals, they easily manage to escape with honour because such criminal threads are spread up to the top level that provide the criminals a ladder to walk out. So it becomes hard to crack the strange-privileged-men or political-animal made modern miseries. As it is seen in Great Socialist's case who goes scot-free everywhere after ninety serious criminal cares, Ashok and Pinky Madam's hit and run case, Velutha's murder case due to Mammachi-police nexus. Nevertheless, the non-frightening people like Roy and Adiga give their voices to the miseries in their writings to crack them.

To the events described in these novels, the writers are neither pushing them forward nor trying to drag them back, but on the other hand, they are by no means ignoring them. So, there seems a serious purpose behind these writings.

The events show that almost certainly we are living in an age of totalitarian dictatorship where democracy is a whim – an age in which thinking of equality, rule of law, deeming for underdogs, is at first a deadly sin and later on a meaningless abstraction otherwise on the gesture of Mammachi, why a marginalized Velutha was beaten to murder to pay a sacrifice of true love and on the other hand the same Mammachi indirectly manages ladies to fulfill "man's need" for his own married son, Chacko. Where is morality? And who can accept the destruction of liberalism, the destruction of equality! The destruction of the rule of law! Perhaps a writer cannot. So we have *The White Tiger* and *The God of Small Things*.

Both the novelists delved deeply into the social, political, bureaucratic, and economic vortexes to depict degraded condition of underdog and to show what can compel a common man to commit murder, to rob people and to force the people to go on off beam path, what compels a girl child to leave her home and parents. They explore the genuineness of life to present the extensive views about the social depravities encircled the common life. Their characters are not too hypothetical but real.

The White Tiger, deals with the social structure and relationships, evolution of social change and the various lacunas in it. He also refers to various evils affecting our society. The novel provides samples of various malpractices in Indian Democracy and society at a large. The book provides a social criticism focusing on the poverty and misery of India and its religious-socio-political conflicts, presented through an intelligent blend of humor and irony. (Saluja "Indian Social Milieu in the Novels of Aravind Adiga" 23)



The insight behind writing these novels is to make people comprehend their misapprehension associated to the social evils. People either fear from the social stigmas or unwilling accept them rather than solutions. To face hardness is not uncommon, they may occur at every step in life but the right treatment for these kinds of issues must be prominent. Through Balram, Adiga shows that the treatments of the boobos must not be forgotten, but they must be faced and finished to evolve the neoliberal social set up. On the contrary, Ammu and Velutha are too late to react so they fated to doom. As Velutha regrets *By the time he understood his part in History's Plans, it was too late to retrace his steps. He had swept his footprints away himself. Crawling backwards with a broom.* (Roy *The God of Small Things* 194)

In *The White Tiger*, there is a strong social criticism and message that unruly situations will only increase, until social inequalities are removed. Adiga explores power-relations, the quiet anger of the subaltern of those who are oppressed whether it is the minorities or poor. Regarding characterization, Adiga's pains taking description of people from all spas of life makes him an efficient critic of the modern India. And about his style, like Charles Dickens and R.K. Narayan, he has described the beauty, simultaneous simplicity and complexity of mundane life in India. Aravind Adiga, a socially committed novelist has produced a good deal of literature. ... He has focused his attention on the sufferings, misery and dejection of the destitute as a result of the exploitation of the downtrodden citizens of the Indian Society. (Saluja "Indian Social Milieu in the Novels of Aravind Adiga" 21)

It seems Roy as well as Adiga had an urge in their soul to help out these marginalised people. It is the depiction of the tricks of the crooked politicians and resultant marginalisation. With their marginalized character delineation, they seek to rectify marginalized phenomenon by exposing and criticizing the shades of marginalized culture. Their attack on the ordeals of marginalized is not for "the closing of the elite class" or "the end of old traditions as we know them" but rather an amelioration within the social set up so that a brighter future can be secured to the marginalized classes. Their writings elevated the marginalized literary movements to summum bonum that emerged slight before the independence. The stigmatized identity of these so called marginalized or dalit or untouchable that was considered to be self chosen before the publication of *The God of Small Things* but after it the same was considered as systematic and *The White Tiger* approved it further fully systematic as Binod Mishra states

Adiga's Balram is a re-creation of Anand's Bakha and Arundhati Roy's Velutha. ... the roots of malaise that germinated in Bakha, aggravated in Velutha re-created in Balram Halwai. (Mishra, "Balram Halwai: A Re-creation of Mulkraj Anand's Bakha and Arundhati Roy's Velutha," 68)



Reforming weapons

The multiple corruptions, social stratification, orthodox family codes, ill-advised loyalty, egotism, intrigue, heartless cruelty, nepotism and political rivalry have been torn apart by the literary reforming weapons like satire, irony and humour in both the novels. With his *scathing, abusively satirical antidote* of narrative skill Adiga stricks the hardest. For Roy and Adiga, the status-quo in India needs to be overhauled through any effective means including a realignment and revolution.

Both the novelists have used satire and irony in their novels. Balram 'A Thinking Man/ And an entrepreneur/ Living in the world's centre of technology and outsourcing' (Adiga *The White Tiger* 3) and who stands for 'tomorrow' (Adiga *The White Tiger* 6) tears the "Shining India Slogan" into pieces with 'unremitting satire and gore-and-grime realism'.

One fact about India is that you can take almost anything you hear about the country from the prime minister and turn it upside down and then you will have the truth about that thing" (Adiga The White Tiger 15).

Further Adiga beats black and blue the politic system of our so-called world's second greatest democracy which every Indian proud to have. *As for this land, India, has never been free. First the Muslims, then the Britishers bossed upon us around. In 1947 the British left, but only a moron would think that we become free then.*(Adiga *The White Tiger* 22)

Our politicians do awfully little work and yet keep winning reelection to their golden thrones in heaven, year after year.(Adiga *The White Tiger* 06) *they had ruled the Darkness, winning election after election,* (Adiga *The White Tiger* 57)

but there is no hospital in Laxmangarh, although there are three different foundation stones for a hospital, laid by three different politicians before three different elections.(Adiga *The White Tiger* 28) *Now I had to be eighteen. All of us in the tea shop had to be eighteen, the legal age to vote. There was an election coming up, and the tea shop owner had already sold us. He had sold our fingerprints – the inky fingerprints which the illiterate person makes on the ballot paper to indicate his vote. I had overheard this from a customer. This was supposed to be a close election; **he had got a good price for each one of us from the Great Socialist's party.***(Adiga *The White Tiger* 57) (Bold mine)

Again he speaks the most pinching saying that in the old India there were thousands of castes but now there are only two castes *men with big bellies and men with small bellies. And only two destines, **eat-or get eaten up*** (Adiga *The White Tiger* 24). (Bold mine)



His sarcastic satire encircles the basic education system where there is *school with two-foot-long lizards the color of half-ripe guavas hiding in its cupboards.... There was supposed to be free food at my school – a government program gave every boy three rotis, yellow daal, and pickles at lunchtime. But we never ever saw rotis, or yellow daal, or pickles, and everyone knew why: the schoolteacher had stolen our lunch money.*

*The teacher had a legitimate excuse to steal the money – he said he hadn't been paid his salary in six months. He was going to undertake a Gandhian protest to retrieve his missing wages – he was going to do nothing in class until his paycheck arrived in the mail. Yet he was terrified of losing his job, because **though the pay of any government job in India is poor, the incidental advantages are numerous.** Once, a truck came into the school with uniforms that the government had sent for us; we never saw them, but a week later they turned up for sale in the neighboring village. No one blamed the schoolteacher for doing this. You can't expect a man in a dung heap to smell sweet. Every man in the village knew that he would have done the same in his position. Some were even proud of him, for having got away with it so cleanly. Certainly, **If the Indian village is a paradise, then the school is a paradise within a paradise.** (Adiga *The White Tiger* 20-21). (Bold mine)*

In *The God Of Small Things* these are the family's and social system's workings that are aimed at with sarcastic humour *Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as **my** Factory, **my** pineapples, **my** pickles. Legally this was the case, because Ammu, as a daughter, had no claim to the property. Chako told Rahel and Estha that Ammu had no Locust Stand I: "Thanks to our male chauvinist society", Ammu said. Chako said, "What's yours is mine and what's mine is also mine". (Roy, *The God of Small Things* 50)*

The social hierarchy becomes crystal clear when Roy puts *Kings / Counts / Barons* in contrasted with *Parayan/Paravan/Pulayan* the highest touchable against the lowest untouchable (Roy, *The God of Small Things* 69)

Thus it is crystal clear that ***any Indian who reads the newspaper knows that India isn't shining.*** (Bold mine)

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A Study on the Efficiency of Remedial Teaching in Rural Arts and Science College, Uthangarai, Tamilnadu

S K Shama and Christy Peter

English is a universal language, and its presence and value in the world has expanded enormously in the past decades. In the past, students were introduced to English only in the sixth standard. But nowadays, students are introduced to English in the first standard in government run schools. Students learned English just as a subject like physics, Mathematics. They had very little opportunity to use it within the school as well as outside the school. English language in India is a lot more than just as an official language. It has been the language of diplomacy, superior judiciary, higher education, higher administration and information technology. English is a language for opportunities and success in India.

The rural population of India is taught English in their schools. But the students in government run schools or rural private schools are at a disadvantage owing to the lacunae in the skill of the teachers employed. The students clear their board exams through rote learning but fail to read or write in English. The tertiary level students come with the desire to bridge this gap and learn English so as to gain good job prospects. Students are from a variety of backgrounds and they bring with them different expectations, experience and assumptions.

In classrooms, the students are taught holistically. The students are taught reading, writing, yoga and other subjects. Due to large classrooms in India, the students do not ask or clarify their doubts in the classroom. Moreover, the faculty members stress on completion of portions in the syllabus thereby reducing the interactive time with the students. To enhance and improvise the knowledge of the student remedial teaching is done in classrooms.

Remedial teaching is specialized instruction for students deviating from the expected norms. It denotes or relates to special teaching, teaching methods or material for backward and slow learners. Remedial teaching can help struggling learners to develop their basic skills. Remedial program are designed to close the gap between what a student knows and what he's expected to know. In many cases, students are removed from their regular classroom and taught in another setting. Remedial teaching is meant to improve a learning skill or rectify a problem area. Remedial teaching involves using individualized teaching of students who are experiencing difficulties in specific subject areas. It is taught individually or in groups targeting academic weakness that may hinder learning. Remedial teaching plans are created for each student based on their individual learning



profiles. The term remedial is employed in a broader sense to connote teaching which is developmental in its scope.

It can be inferred that diagnosis is an important factor in importing teaching. Teaching will be incomplete without diagnosis and remedial teaching. Individuals differ in abilities and students are of different levels of ability in a class of forty or fifty. Some may learn fast others in a medium pace and few may find to pick up the lessons slower than the others.

Su-Wei Lin et al states that there is a dire necessity in bridging the gap between the educational and the social progress of students. Research, conducted in Taiwan reveals that the students are capable of performing well in one type of examination, sometimes become proficiently lesser in learning. The remedial teaching is done as a joint initiative with the government brought fruitful results.

This paper explains the remedial teaching done in an Arts and Science College at Uthangarai, Tamilnadu. Since most of the students are from rural areas and from very poor social background, the management decided to give them space and time after the completion of the syllabus. Tests were conducted to categorize the level of the students and once the feedback is arrived at a special remedial class is conducted. Students are given special attention during this period and classes are conducted just for clarification and learning. The methodology of each faculty member varies. A questionnaire was prepared to know the effectiveness of remedial teaching done in these parts of the country. A random sample of 200 students in the undergraduate study was chosen for the study. Students from arts and science stream were chosen for the study.

The college has strength of nearly 2500 students. Most of the students are from very poor marginalized backgrounds with poor amenities. Basic necessities are not met by their social conditions. The college management gives them all the facilities in college and is conducive for their studies. The students are given time for extra remedial classes after completion of the syllabus. Each subject is given a minimum of three days to a maximum of six days of coaching.

The sample chosen were rural girl students. Basic questions like the occupation and income of their parent was asked to understand the background of the students. Most of the parents were into farming and into other odd jobs like coolie, driving and flower business which did not have any regular source of income. The average income of the parents was about 40,000 – 45,000 rupees per annum.

All the students answered positive for the question if they were interested in studying. For their purpose of studying, most of the students (around 65.5%) answered that they studied only to get a good job. Few of the students (around 14.5%) answered that they wanted to gain higher knowledge. Some of the students (around 20%) answered they



wanted to study to get into higher education. All the students answered nil for escaping any family commitments like marriage. (The questionnaire included this question as most of the girl students are married at a very tender age). (Fig 1)

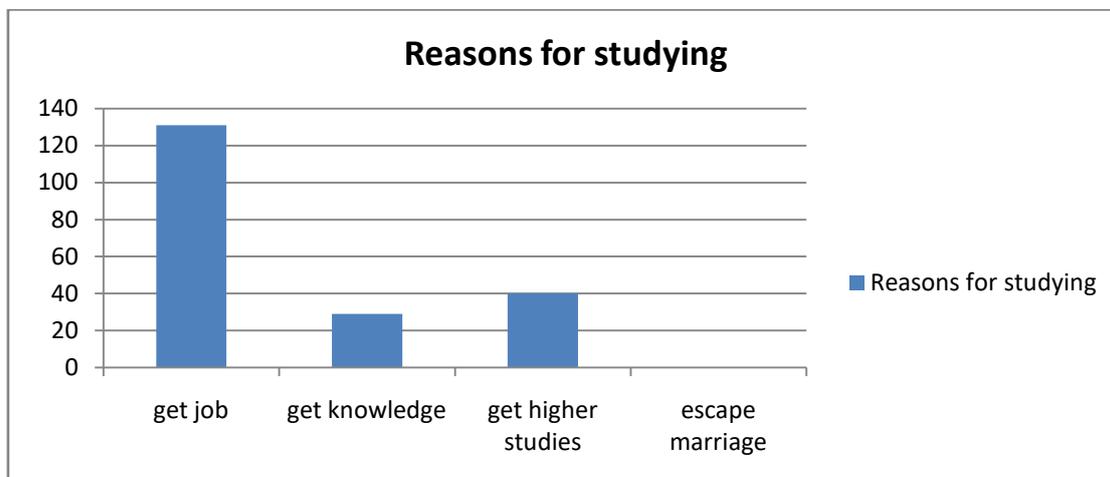


Fig 1

96.5 % of the students answered in the affirmative for the question if they know to read in English. But only 62% responded positively if they understand the subjects if taught in English. There is a wide difference (of about 35%) in the number of students who could really understand the subjects taught in English. Most of the students (nearly 80%) could not understand what was remedial teaching. But almost all students understood what was coaching class. 97% of the students answered that the coaching classes were adequate and the 3% of students told it was not adequate. On analysis, it was found that the students who required adequate coaching or extra time were students with lesser proficiency in understanding the subjects.

When asked why they needed coaching classes or remedial classes, 22% answered to study well, while 7.5% of the students felt that they cannot study at home due to their family background, 8.5% of the students felt that they understood better if extra time was given and almost all (62%) felt that all of the reasons suited them. (Fig 2)

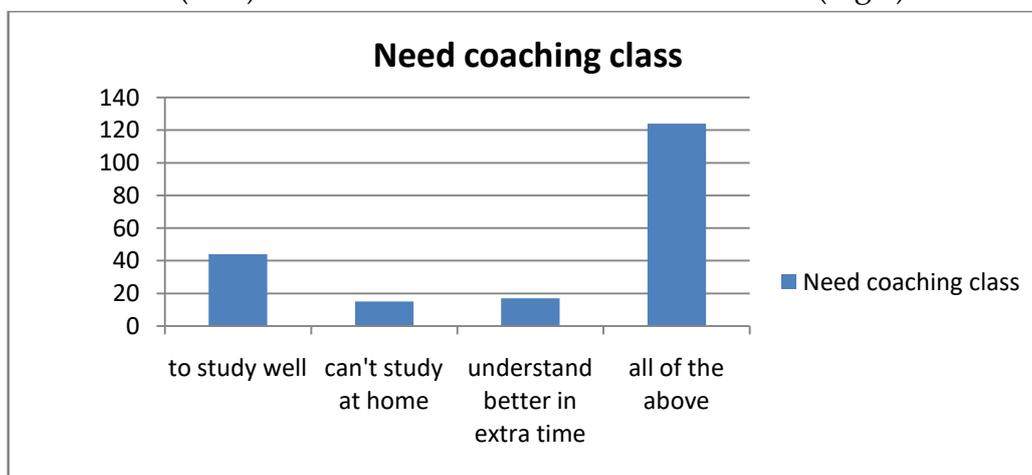


Fig 2



The students were asked if they were willing to stay back after college hours to attend remedial classes and almost 91.5% answered that they were not willing to do so. 81.5% of the students required coaching classes. They felt that the remedial classes were very useful to them. 96% replied that the classes were very important in improving their studies. 83.5% confirmed that they needed coaching classes and they felt it as a necessity. They felt that they could not study without coaching class.

From the questionnaire administered to the students it was evident that the students found the coaching classes were very effective in enhancing their performance in the examination.

Conclusion

The above study was done as an affirmation of effective remedial teaching. The study reveals that almost all the students in rural areas require this kind of teaching. They are quite happy that they are offered extra time in the college owing to their social background. Remedial teaching if done in a planned and systematic manner will prove highly effective and will enhance the performance of the students.

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Challenges of Teaching English in Rural Schools in India

G Elanchezian & A Jaya Anparasi

English as an international link language

English is the most widely spoken Language in the world. It is mother tongue of more than 320 million people and another 200 million uses as their second language. English is spread through the globe; apart from being the native or first language in countries as widely apart as the United Kingdom, The United States of America, Australia, Canada, New Zealand and South Africa, English is an important second Language almost everywhere in the world.

Position of English in school curriculum

English has to be taught for the requirement of knowledge and comprehending the basic grammar and structure of language. The Indian Education Commission (1964-66) envisages compulsory study of English either as second language (L2) or as the third language (L3) duration of six years or three years respectively in Non Hindi -speaking areas. All the states have accepted the three language formula with necessary modification to meet local requirements. This is the wise decision and will be immensely beneficial to the students going in for higher education.

Objectives of teaching English at different school levels

- To understand English with ease when spoken at normal conversational speed.
- To speak English correctly and fluently
- To read English with comprehension and at a reasonable speed so as to use it as a library language for gathering information and for enjoying reading
- To write neatly and correctly at a reasonable speed
- To enjoy simple poems in English
- To acquire knowledge of the elements of English for practical command of the language
- To translate common English words, Phrases and sentences into their functional equivalents in mother tongue and vice versa
- To develop interest in English

Challenges of teaching and learning English

- **Mother tongue interference** - Most of the problem arises due to the interference of mother tongue in speaking English. Both the teachers and students are fluent in talking their own mother tongue. But they forget the essence of pure language. Every language differs in stress intonation and pronunciation



- **Learning methods** - The primary methods of teaching English at this stage should be to concentrate on the fundamental skills of language ability of the students namely Listening Speaking Reading and Writing
- **Translation methods** - Translation method is widely used in rural areas. It helps the learner to understand the content of the text but bars from learning the language.
- **Difference in English** - English is pronounced in a very different way from almost all other languages of the world. Every region of the world where English is spoken has a different accent. English is a second language. You must bear in mind that your students will not know the difference between US English and Queen's English and entire Englishes of the world.
- **Lack of Interest** - Compulsory learning of English has merely become a hurdle in passing
- **Lack of Motivation** - The individual's drive, the need for achievement and success, curiosity, desire for stimulation and new experiment and so on.
- **Lack of practice** - The rural surrounding does not allow the learner to practice any of these skills. Many English teachers are unable to teach English effectively because the face lot of problems due to the lack of teaching aids. There are very few audio visual aids are available and it is insufficient for the teachers to use it for effectively. Some are so costly that the colleges can only afford to buy few.
- **Mistakes in English** - Most of the mistakes are made unknowingly. i.e when making a mistake become habitual; we keep making the same mistake even without realizing it. If we study this problem in a scientific manner by trying to know what is the actual cause behind making the mistake we would be able to avoid it.
- **Crowded classes** - The ratio of students is high so individual attention is not possible to the students.
- **Psychological problems** - Most of the students look at this subject with a prejudiced vision and bear the fear through the year. The psychological depression results in poor performance at the end of the year.

Some Additional Challenges

- ✓ Defective examination system
- ✓ Lack of audio visual aids
- ✓ Defective method of teaching
- ✓ Lack of proper supervision



- ✓ Neglect correction work
- ✓ Parents interference
- ✓ Variations in English syllabus
- ✓ Background of students
- ✓ Shortage of efficient English teachers

Conclusion

English occupies a place of prestige in our country but at the same time we must accept that the standard of its teaching is deteriorated vastly and that is why it is essential to know the problems of teaching English in rural India. Some drastic changes are needed in our approach covering different areas, such as syllabus design.

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The Role of the Diverse Strategies for Diverse Learners

A P Mahadevappa

Introduction:

This article highlights the issues related to the diverse learning and teaching strategies in the present day classroom environment. Therefore it is the need of the hour to look at some of the challenges and the further scopes for utilizing the modern pragmatic approaches adopted through framing the useful curricula for the effective implementation in the relevant areas of teaching and learning.

The whole academia in general and the stakeholders in particular are of the view that English language is widely used in communication, education and diverse human endeavors. In India, it is the official language as well as the language of the everyday use. Gone are the days to call it a foreign Language. Hence, there is a need to sustain and attain global proficiency and mastery over this language. Teaching English language effectively to get the desired result in the curricula should be one of the parameters of all the stakeholders in India today.

Therefore the teachers should not forget to indentify the following in the learners before the commencement the actual teaching and learning process inside the classroom.

1. The current level of learning
2. The quality of pre -possessed content/ knowledge
3. The real/actual capacity of the learners to learn and
4. Finally, the real outcome as expected /the learners' achievement.3
5. To what extent the pedagogical approaches adopted in the process are effective?
6. Are there any corrective measures for future experimentation?

In the end testing and evaluation procedures are administered, at regular intervals so as to evaluate the qualitative and the quantitative changes brought in the learners. I strongly believe that such adoptions will become very valuable both to the teacher and taught for a healthy and productive outcome in the virtual teaching and learning environment in the long run.

The concept of giving education began as early as 3000 B C with the existence of some specialized occupation like scribe and astronomer. It is also quite evident that in ancient Greece, Philosophers' contributed a lot in evolving a strategy of learning by asking questions. Plato in his Republic advocated a new strategy called the Socratic Method, a form of inquiry and debate with an intention of building healthy arguments leading the way for inculcation of habit forming, which logically lead to the enhancement quality of mind by critical thinking and to generate new ideas. Gradually, the Renaissance and Reformation movements gave further scope for rational thinking resulting in new



inventions and discoveries. In modern times the growth and development of science and Technologies are seen as new and potential branches of learning. Therefore we have seen very drastic and rapid changes in all fields of knowledge from ancient to modern days in general and education field in particular. In 20th century there are a large gamut of new strategies of teaching, readily made available with the constant efforts and involvement by the competent practicing teachers, who have done a huge research in different domains in general and educational pedagogy in particular.

In this perspective, teaching English language and literature to a diverse group of students is a real challenge to the practicing teachers. The concept of diversity includes in the belief of accepting and respecting the individual's differences, with regard to their race, gender, linguistic, socio-economic and cultural backgrounds among others. It means that such individual differences should be taken note of before adopting the suitable method, rather methods for bringing out expected learning outcomes in the learners. A teaching method is again based on certain principles and strategies used to discharge the carefully designed instructions in the classroom.

With the advent of press, the printing format gained popularity. With the passage of time, the concept of education and imparting knowledge through print format became the order of the day. Imparting skills and knowledge require a kind of expertise in the specific fields, resulting in the creation of more and more opportunities to establish schools and colleges both by Government and private players across the globe.

Methods and Procedures

Methods of teaching of English language and Literature evolved from time to time in India are, to mention a few Lecture method/ chalk and talk, Translation method, Drill and practice, Demonstration method, Project method, Group Discussion, Quiz, Memorization, among various others. To decide which method or rather methods more suitable for his/her learners, is undoubtedly depends on how resourceful the teacher is and he is the best judge. There are no good methods or bad methods of teaching. There are as many methods as can we adopt for the changing situations and the needs of the learners. Among these readily available strategies we have to judiciously select a very suitable method, rather methods most suited for diverse group of students. The learners usually come from various differential backgrounds. They may differ in varying degrees with respect to talent, attitude, characteristic traits, socio- religious, economic-cultural, linguistic, gender among others. Therefore usually Indian classrooms are by and large heterogeneous in nature, drawn from diverse groups without any discrimination. Therefore the teacher plays a very vital role in planning his/her instructions with proper content to bring out the expected outcomes both cognitive and non-cognitive in the learners very effectively in a conducive teaching and learning situations, adopting different methods of teaching. The teacher should prepare well in advance both mentally and physically. The process of teaching within the four walls can create many wonders



inside the classrooms by the active participation of both the teacher and the taught. The teacher should carefully plan the Contents in accordance with the objectives and the desirable outcomes expected from the learners within the broad frame work of the curriculum, to realize the hopes and aspirations of the great educationists of all times.

- By education I mean an all-round drawing out of the best in man – body, mind and spirit. - Mahatma Gandhi
- Education is the manifestation of divine perfection already existing in man. - Swami Vivekananda
- Education is the creation of sound mind in a sound body. - Aristotle
- Education is the child's development from within. - Rousseau
- Education is complete living. - Herbert Spencer

The desire for our children's well being has always been the most universally cherished aspiration of mankind" Kofi Amman at UNICEF, June 2001.

It is the primary concern of the teacher to understand the needs and helps him/her build up is achievement level, both academic and social. The teacher should always develop a sense of love, care and concern. Because, in a diverse classroom, we may find some learners, who have not yet realized the importance of education, since they lack proper guidance from their parents. In many cases the parents are either negligent are made to accept the poverty and ignorance as their inherited fate. In such cases the teacher has to motivate and should guide them to understand the aims and objectives of education in the proper ways. Therefore the diverse classrooms is like a useful laboratory to find, innovate, experiment, both for the teachers and the taught for a specific gainful endeavors. The teacher has gratification in shaping, nurturing his/her students to be socially acceptable and useful citizen at one end and the student to lead a sustainable happy life.

Ultimately, the teacher being more Practical, pragmatist and flexible in his/her Endeavour counts a lot, possessing such qualities as love, dedication and a sense of commitment with a positive outlook is sure to achieve/realize the set goals and objectives, assures of building a new world.

The performing teacher is one who discharges his/her duties as per his/her conscience. He/She should be revered and respected by one and all. He/She need not believe in mere myths. He/She is not expected to do any magic or miracles but aim to bring the desirables changes in the learners in a seemingly discerning ways.

- He/She should aim to focus on central and peripheral learning process
- Be more of a learner centric than a teacher centric
- Facilitates interaction between teacher and learner
- Aids faster and comprehensive language acquisition and communication



- Provides access to learners from various social backgrounds
- Bridges the gap between the language and culture
- Provides autonomy to the learner

It is suggested that the teacher training programmes be an essential component to enable the professional growth of not only the fresh recruits but also the in service teachers. It is appropriate to some useful parameters to build the competence and proficiency of the English language and Literature among the learners.

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Active Listening Skills

D Indira Priyadarshini & K Sree Vani

Introduction

Communication is the basic component of all lasting relationships but it is not just about talking, it's about listening too. You must listen to, and if you don't you just are not communicating. Listening is the process that involves actively hearing what another person is communicating and attending to that communication. Listening is how we receive the verbal portion of a person's message.

Review of Literature

In the evolution of language teaching, listening instruction has been ignored until 1960s. Before World War II, the teaching of listening gave way to the teaching of reading and became the most infertile and least understood aspect of foreign language (Winitz, 1981). In the 1960's and the early 1970's, the predominant Audio-lingual Approach also stood in the way of the development of the listening skill. However, over the last two decades, with a new wave of interest in the development of communicative competence in language teaching, there came an increasing awareness of the significant role of listening in communicative skill (Joiner, 1984; Nord, 1980; Rivers, 1981). From 1980s through 1990s, research highlighted the important role that listening plays in language acquisition (Brown & Yule, 1983; Ellis, Tanaka Yamazaki, 1994; Faerch & Kasper, 1986; Feyten, 1991; Long, 1985). Listening comprehension skills have ever since received a lot more systematic attention in language teaching classrooms. While there is a growing awareness of the importance of listening in the world, technological advances in global communication have made listening even more crucial. A wide range of books, articles and materials aimed at assisting teachers to develop learners' listening skills are available and a variety of comprehension-based methodologies have been proposed (Anderson & Lynch, 1988; Rost, 1990; Underwood, 1989).

Since there is an increasing number in the studies indicating that listening skills can be taught, enormous changes in listening instruction have taken place over the past 50 years. There has been a shift from non-teaching in the Audio-Lingual period, to haphazard listening to texts followed by comprehension questions, to a strategy-based approach (Mendelsohn, 1998). After an extended period in which listening was viewed as a mirror of reading, recently, listening has been seen as a skill in its own right (Brown, 1990). Listening comprehending is now recognized to be a complex and active skill involving many processes (Richards, 1983). In retrospect, listening comprehension has



taken a long and struggling journey evolving from a long-ignored skill to pivotal and critical component in language acquisition.

Listening Process

- Attending: the message is received or heard and gets attention
- Perceiving: message is given meaning
- Interpreting: message is given meaning and meaning is matched with sender
- Assessing: accuracy and credibility is judged
- Responding: feedback or action occurs

Types of Listeners

- **Non-Listener:** He does not hear the speaker at all. Easily recognized by their blank stare and nervous mannerisms, this individual will fake attention while thinking about something else. He does most of the talking, constantly interrupts and has the last word. Considered as a know-it-all, these individuals are seen as insensitive and non-understanding.
- **Marginal Listener:** This person hears the words, but not the meaning and intent. He or she reads difficult or technical discussions and tends to listen to only the data and bottom line, not the main ideas. Marginal listening is dangerous because there is enormous room for misunderstanding, error and problems. The speaker may be lulled into a false sense of security that he or she is in fact being listened to and understood.
- **Evaluative Listener:** This refers to a person who evaluates the message strictly on the basis of the word said, totally ignoring the message conveyed by the speaker's vocal intonation, body language and facial expressions. This individual tends to be a logical listener but is still more concerned about content than feeling and is emotionally detached from the conversation. They believe they understand the speaker but the speaker does not feel understood. This is the level of listening that people employ in most conversations.
- **Active Listener:** This person focuses on understanding the speaker's point of view. This is the most comprehensive and powerful level of listening. It is also the most demanding and tiring, since it requires a deep level of concentration and attention on thoughts and feelings of the speaker as well as the spoken word. Active listening requires suspending our own thoughts and feelings to give attention to the message and intent.



Reasons for Poor Listening:

- **Weak Language Proficiency:** Poor listening may stem from the listeners weak language proficiency in general and narrow range of vocabulary in particular. Certain words that a speaker uses may not make any sense to a listener. These words need not be technical or rare words. Even if the listener does not understand a word, he may not ask for clarification because he may be afraid or shy or because he doesn't get an opportunity.
- **Difficult Physical Conditions:** Difficult Conditions in which one has to listen can be another reason for poor listening. For example, during a conversation at a public place or a factory in spite of straining one's ears one may mishear words or not hear them well enough. Not wanting to embarrass the speaker the speaker by repeatedly asking to be louder or clearer, the listener may settle for a meaning that makes sense to him.
- **Non-Serious Listening:** Non-Serious Listening occurs when people allow themselves to be distracted like, when talking over the phone, flipping through a book during a conversation etc.
- **Lack of Interest:** Lack of Interest may result in the listener concentrating on other subjects during a conversation. For ex. Even after watching hours of news bulletins one may not remember much but that may not be the case while watching a cricket match.
- **Antipathy towards Speaker:** The biggest cause of poor listening has a little to do with language or physical settings. It consists of listener's psychological barriers. If we dislike a speaker or disapprove of them the message that we reconstruct is almost always distorted.
- **Lack of Confidence:** Poor listening occurs, if we decide in advance that we will not be able to make sense of what the other people are going to say. This is particularly common in classrooms and technical conferences where complex issues are discussed or concepts are explained.
- **Impatience:** A listener who is impatient will always find that the speaker is always slow and they tend to fill in words for the speaker. Sometimes, the impatient listener guesses too soon what the speaker is going to say and on that assumption concentrates on formulating his response.
- **Strong convictions:** Our beliefs and convictions can act as a barrier that stops new ideas and new proofs from reaching our minds. It may also result in marginal listening due to disagreements with the speaker.



Active Listening Techniques:

- **Open Questions:** Rather than asking questions which will only require a yes or no answer, try and ask open questions. For ex. Instead of saying “Has this been going on for a long time? Ask how long has this been going on”. That way, instead of closing the conversation down into a yes or no response you open it out and encourage the other person to keep talking.
- **Summarizing:** It helps to show that you have to listen to and understand what has been said. Example, “so you are being treated terribly by your partners, but you still love them”.
- **Reflecting:** Repeating the word or phrase can encourage people to go on. If someone says “so it has been really difficult recently” you can keep the conversation going simply by repeating ‘difficult’
- **Clarifying:** If the person you are speaking with glosses over an important point, saying “tell me more about it...” or “...sounds difficult area...,” you can help them clarify the points not only for you but also for themselves.

Steps to improve active listening skills

- **Step 1: Eye Contact**

Connect yourself with the speaker through eye-contact. This is quintessential for an effective communication. It kindles the interest to listen. Focusing on the speaker will rid you of the insecurities / consciousness of your weaknesses and drawbacks.

- **Step 2: Be Mindful**

Be mindful and yet casual. Screen out diversions of any other activities and commotion happening around you. Don't be diverted by your personal concerns or predispositions.

- **Step 3: Be Receptive**

Effectiveness of listening is ruined by censuring/opining about the speaker's view. The sentiments and contemplations of the speaker will be comprehended by tuning in with the speaker. Your personal reasoning/considerations will misguide you.

- **Step 4: Visualize**

Try to visualize what the speaker intends to convey. When listening to long speeches, focus, recollect, catch phrases and expressions. Contemplate on what the speaker is stating.



- **Step 5: Do not intrude**

Do not create a hindrance to the speaker and try not to force your proposals on to the speaker. You are expected to be insightful and enable the speaker to exhibit his ideas rather than outpouring your solutions to the problem discussed.

- **Step 6: Question to ensure understanding**

When you don't understand something, you ought to request that the speaker clarify it to you. For this, wait till the speaker pauses.

- **Step 7: Feedback**

Understand the mood and tone of the speaker to know what he feels. Respond to the speaker's experiences through your body language/facial expressions, which make you a viable audience. This eventually encourages correspondence.

- **Step 8: Communicative Signals**

Demonstrate your response to the speaker's message by mirroring his emotions, i.e., through your gestures and facial expressions. This gives the speaker some confirmation that you are involved in the speech.

Conclusion:

To wind up, the element of tuning in is the key requirement of active listening. Mindful and undivided attention nurtures our aural skills. Thirdly, viable listening develops and improves scholarly skills, thereby fostering individual achievement. To enumerate, concentration is indispensable in order to score our goal of 'active listening'.

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Significance of Self-reliance with Emerson's Substantiation

V Kavitha

How to deal with the problems of day to day's life is a million dollar question. We have a myriad problems and issues to deal with in our personal and professional lives. The most important of them is the issue about our own selves. We may ponder upon the reason for the creation of the problem. It is not something outside that is creating the problem but there is something inside us that troubles us and we are not getting the fruit of our labour. What is the solution to the problem of our self?

The solution to all problems lies within us. We need to develop ourselves and need to realize the importance of personality development. The term 'personality development' is common and known to all of us but very few of us know the meaning of the term in its real sense. What is personality development all about?

- Personality development quintessentially means enhancing and grooming one's outer and inner self to bring about a positive change to our life.
- Personality development or personal development is the enhancement of some definite life skills which are essential to make the growth of happiness and success possible in one's life.

There are numerous definitions available as given above for personality development. But personality development is all about: knowing ourselves, believing ourselves and developing ourselves. Optimists never ask God not to give problems but to give strength and energy to face the problem and to tackle the problem. These are like the pillars on which our whole career is set up. Personality development is not about improving our overall look and learning dressing up skills but it is something more. The whole process of this development takes place over a period of time. Bringing a positive change in oneself takes a considerable amount of time. It is not necessary to attend a personality development course. Taking a few tips and developing our own characteristic or charm would be enough.

Why Do We Need Personality Development?

This is not something additional in our life, which can be ignored. It is the basic need to obtain success and happiness in life; be it personal or professional.



Measures for Personality Development:

1. We should be ourselves. We should never try to copy anyone else. No one can answer the question paper of others. So everyone should find the answer of their own question paper.
2. It is necessary to learn to communicate well, improve our English speaking skills. This plays a vital role in building up one's confidence.
3. The best thing would be to plan always and act accordingly. Success relies entirely on planning and executing things.
4. It is recommended to be a good listener. It is advisable to let others speak their thoughts and to listen to them carefully which will be of great use when we speak.
5. It is important to be calculative about spending time and money, both are precious.
6. It is expected to be gentle and polite, but need not let anyone take advantages of our politeness.
7. It is suggested to be helpful to others. It is not that we have to get back something.
8. It is proper to be honest in our personal and professional life.
9. It would be pleasing to smile when seeing someone. It adds to our face value and to our personality as well.
10. Reading few articles in the newspaper loudly will help in communicating fluently.
11. Being positive and thinking positive would definitely have a drastic effect on our lives.
12. And finally, it is essential to be confident about ourselves.

We like to be seen for whom we are, yet we are afraid of being judged. We must never bother about the criticism of others and never underrate ourselves. Let us face the world with what we are and who we are. It is necessary to be ready for anything. So let the world judge and let us be ready to face anything and everything.

"Man is his own star: and the soul that can
 Render an honest and a perfect man,
 Commands all light, all influence, all fate:
 Nothing to him falls early or too late
 Our acts our angels are, or good or ill..., (Emerson, 1982)

These are the lines from Ralph Waldo Emerson's essay "Self-reliance". According to the poem, man is the chief pilot of his life and destiny. Self Confidence & positive thinking makes good personality. Each and everyone should rely on himself or herself. Trust thyself is the key word that runs throughout the essay.

If we think we can do something definitely we can. And if we think we can't, we are right. The thought will not allow us to do something. Self confidence is the inner faith which provides the greatest mental energy. Persons with self confidence have won all situations. One must have an inner faith, internal peace and in depth self understanding to develop a state of self confidence.



“What lies behind us and what lies before us are small matters as compared to what lies within us. The ocean of infinite power is within us” (Emerson, 1982). Everyone should remember that self confidence is a state of mind which one can be achieved with doing little self analysis and putting some effort. According to Emerson the power to do anything lies within us.

We must listen to our own inner voice, internal strength, confidence and intuition. We should never be driven by the weak environment around us. It is vital to maintain the self confidence in all the action throughout our life. Then success is always at the other end.

We have both “yes” and “no” within us that is both positives and negatives in one’s self. We should always listen to “yes”. It is up to us to follow “yes” or “no”. If we follow “no” we would tend to begin a negative attitude. Then, all the positive thoughts will be thrashed in and the negative thoughts will take a complete control over us.

A balloon when released goes up not because of its colour or shape; it is what is inside that makes it go up. The same application can be found in our lives. It is what is inside that count. The thing inside us makes us go up is our attitude and life. We should not worry about complexion, feature etc. But it is necessary to improve ourselves and pay attention to the external self too. Even that paves way for our self-confidence and success in every situation.

When most of the people say the glass is half empty, a few people emphasize that that the glass is half full. When a task is assigned to two persons, one of them says it is difficult and cannot be done, the other person says it requires more effort and can be done. There is an intimate link between success & positive attitude

It is emphasized to speak to ourselves positively and control our inner dialogue. It is better to say the following to ourselves always. If required we may write it and paste it on our room’s wall.

I like myself!
I can do it!
I am responsible!

As we “see” ourselves inside, we will “be” the same outside. It is appropriate to visualize success all the time. If we are studying, it would be better to visualize as if we are scoring first mark. The people, we live, work, and associate with will be more responsible for our actions and our success than anything else. The best attempt would be to decide today to associate with winners, with positive people, with people who are happy and optimistic and who are going up with their lives.



Just as our body is healthy when we eat healthy, nutritious foods, our mind is healthy too when we read books, magazines, and articles that are educational, inspirational, or motivational.

It is significant to dedicate ourselves to learning and growing and becoming better and more effective in our thoughts and actions. It is obligatory to try to take complete control of our life and dramatically increase the speed at which we move upward to greater heights.

It is our duty to take excellent care of our physical health and wellness. It is our responsibility to eat healthy foods, do regular exercise and get ample rest. Whatever we expect, with confidence, seems to come into our life. Always expecting the best will result in expecting to be successful.

We ought to be positive always. It is a belief that each and everyone is guarded and guided by a good angel. The good angel takes only the positive. Suppose if we miss our college bus, what will come to our mind suddenly. It is*I should not be late to college*. As told earlier, the good angel does not take the negative word "not". So, it blesses us with*I should ~~not~~ be late to college*. So our thought should be ... *I should be early to college*.

We will be blessed with the same. We should be positive, think positive and live a positive life. Then, success is ours. We need not rely on external factors. Everything is inside us. We should bring out the positive energy outside that lies within us.

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ANNOUNCEMENT!!

AN UPCOMING ISSUE

For an upcoming issue of IJELLS, it has been decided to focus on one of the prominent South African writers J M Coetzee, a 2003 recipient of Nobel Prize in Literature and has received much acclaim for this 'secretive author who made the outsider his art form'.

His works include, Essays in the form of two books, 'Inner Workings: Literary Essays, 2000–2005' & 'White Writing: On the Culture of Letters in South Africa', Letters, under the header 'Here and Now' and Novels

- Age of Iron
- Boyhood: Scenes from Provincial Life
- The Childhood of Jesus
- Diary of a Bad Year
- Disgrace
- Dusklands
- Elizabeth Costello
- Foe (novel)
- In the Heart of the Country
- Life & Times of Michael K
- The Lives of Animals
- The Master of Petersburg
- Slow Man
- Summertime (novel)
- Waiting for the Barbarians
- Youth: Scenes from Provincial Life II

Research articles are invited based on any of the works of Coetzee. The articles will be selected and published as a separate issue under IJELLS. The submissions are open now till 15 February 2017. Extensions and further details will be shared soon.

The articles can be submitted as an email attachment to editor.ijells@gmail.com