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~Editor's Note~

Dear Readers & Contributors,

Welcome to the July 2021 issue of IJELLS.

As we inch closer to complete 10 years, IJELLS is gearing up to meet the challenges one has to face to emerge successful. We would like to thank the 'Board of Editors' and the team of IJELLS who work under pressure to hoist up the proud flag of IJELLS. This issue is an assimilation of well written articles with thought-provoking content which have been selected after stringent screening processes.

The cover page features an original photograph "Monsoon 2021" clicked by Bhargava Ram Racharla. Enjoy this young photographer's interpretation of Indian seasons on which we have based the four issues per year.

International Journal of English: Literature, Language and Skills - IJELLS extends its service into publishing books. We have started the enterprise IJELLS Publishing. This is a platform where we help the authors self publish their work. Check out our webpage at <https://www.ijells.com/ijells-publishing/> to understand more.

Happy Reading and Happy Sharing!

Dr. Mrudula Lakkaraju
Chief Editor

~ Chief Editor~

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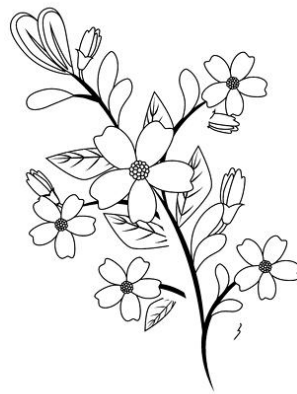
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~English Creative Section~

Flower- A soliloquy

Geetha H

I am a beauty with an intractable match.
I provide solace to those who watch.
A drop of water beautifies my inheritance.
And a little extra defies my subsistence.
My existence many not be perennial
But my presence is surreal.
I adorn a deity, I adorn a bride
With equal pride.
Neither is any celebration complete.
Nor am I obsolete
Me, the only companion from cradle to grave.
Oh lord! I am made so brave.



Unwhirling Chambers

Kiranjeet Kaur

*Hidden aspiration, hidden fear,
Where to raise, where to hide;
All surrounded by encircling girdle,
None knows a finishing pinnacle.
Alarming times, warning bells,
Echo and haunt around the town;
Bringing every hour, news of strangeness,
Question the sense of belongingness.*

*Reality and virtuosity,
The need of the time;
Prima-facie may define
Something that is in line
With bounty hopes and desires
Shrunken within the four chambers
Having learnt to blush within
The unwhirling buds
Hopes and desires
Bells and buds
Will lead to and on the way
By opening all the chambers with hilarious sway*



Societal Norms, Prejudices and the Indian Women

Mriganka Choudhury

Ania Loomba, Catherine Bryson Professor of English at Pennsylvania University, and a leading theoretician on Post Colonial and Feminism Discourses has very rightly opined that if the nation is an imagined community, that imagining is profoundly gendered. This gendered imagining is portrayed through the projection of women as national emblems where they are cast as mothers or wives whose duty is to figuratively and literally reproduce the nation. Women being projected as these emblems are a deliberate attempt to limit and control the activity of women within the nation under the pretext of glorifying them and their power of figurative and literal reproduction. As Loomba states, "As mothers of the nation, real women are granted limited agency. The arguments for women's education in metropolitan as well as colonial contexts rely on the logic that educated women will make better wives and mothers. At the same time, educated women have to be taught not to overstep their bounds and usurp authority from men." These arguments hold true for the societal perception of women in India. The Indian society, irrespective of class, caste, religion, language and other divisive (more politically correct word would be diverse) tags, has borne two outlooks toward women that stand on two extremes of a cline, a cline of ideal societal status. On the one hand, terms like Devi, Mother Etc. place them on a pedestal that is above ordinary mortals and hence any act that any man of flesh and blood can do freely is a big no when it comes to women. As stated by Loomba, such emblems limit the role of women in shaping and setting societal norms. On the other hand, terms like Ardhagini, Abhushan, Gehna (jewellery), Dasi etc. tend to put them on a social standing that is below men. Therefore, the predominant norm has been to always treat women as unequal to men and not apt to lead a normal existence of flesh and blood. Certain 'ideal' conducts under specified domains are fixed for them. Any attempt to transgress or break the domains invites severe sanctioning at the personal and societal levels. In other words, women are encased in some deliberately construed domains and the terms associated with their being, both at the top of the cline and at the bottom act as the shackles which keep them in a cage.

These norms and the demarcation of the personal and societal domains for women in India have been in place for ages. The biggest question is, in this era of globalization, where claims of India's rapid progress towards becoming a superpower are being made, has the condition of women changed? Are the domains leaking? Are the modern women treated as normal human beings like their male counterparts instead of a devi, mother and the like on one hand and a dasi, gehna, ardhagini on the other? The

author has tried to arrive at some conclusion through a few case studies. These are incidents involving women from different cultural, linguistic and financial backgrounds and hence can encapsulate the general condition and mindset of women. These are incidents which the author has knowledge about from his mother, a social activist who's been fighting for justice and equality of women for the last 40 years. The names of the people have been changed to maintain their privacy.

Case I - The Ugly Wife

One day, the author accompanied his mother to a family where he saw Manasi, a lean, pale woman with a long protruded jaw and teeth. There was a Bengali middle class family. The living room in which they were seated had a very gloomy look which resembled the gloomy countenance of Manasi, her mother (who looked similar to her daughter) and a father with his grey stubble and large eyeballs which looked large because of the powerful specs he was wearing. Amidst sobs, sighs and snacks, Manasi narrated her story. She was married for two months to a man from the neighbouring town. Everything was fine for the first month. However, from the beginning of the second month, her husband and mother-in-law's behaviour changed drastically and they started subjecting her to mental and physical abuse. The reason put forward was that she was an ugly (in appearance) woman. There was the constant pressure on her to leave her husband since he couldn't bear even the sight of his ugly wife. Her mother-in-law, not only sided with her son, but led the tirade against Manasi. A helpless Manasi had to call her parents to take her home. When her mother asked her in-laws why they had given their consent to the marriage, they accused them of using black magic to hide her ugly countenance from them before marriage. Manasi came back with her parents. The humiliation of rejection, the ignominy of a failed marriage, a lonely path ahead have stupefied her and she felt at a loss, utterly dejected and disgraced.

Manasi was an educated young woman who was capable enough to look after herself and her family. But the incident had shattered her self esteem and most importantly, her self-confidence. The author's mother tried to boost her morale that evening. She asked Manasi whether she wanted to go back to such a husband or to get legally divorced with alimony to boot. Manasi wanted to end all ties with her in-laws. The author's mother took up the matter and helped Manasi in not only getting legally divorced from her husband but also ensured her alimony. A couple of years later, Manasi got herself a job at a school and had regained her self confidence.

Case II - Entrapping Mama's Boy

This incident involves a family in the author's neighborhood. One fine morning, a girl Seema, who was in her early twenties, came looking for the author's mother. She was accompanied by her mother. The author came to know later that she was having an affair with Ratan from the same neighborhood and had become pregnant. Seema was Nepali while Ratan belonged to a middle class Bengali household. The boy was willing to marry her but his family; especially his mother was against that idea. The family accused Seema of entrapping their innocent son and threatened her with dire consequences if she continued 'troubling him'. A meeting was arranged between the two sides in the author's living room. Ratan's mother did all the talking (shouting) from their side while Seema very firmly stuck to her statements. Things had come to such a pass that at one point we had to stop Ratan's mother from physically assaulting Seema. The boy kept mum throughout the discussion. However, he came alone the next day to tell mother that he was willing to marry Seema. Finally, due to the pressure exerted by my mother and her fellow comrades, Ratan's family had to stop resisting the marriage. Ratan moved out of our neighbourhood and started his conjugal life elsewhere with Seema.

Case III - Sobita

Sobita was probably 13-14 years of age at that point of time. She belonged to a poor family. Her father was a carpenter and had three daughters. Sobita was the eldest. They lived in a 'basti' on the outskirts of the town. One day, Sobita was brutally raped by a group of men on the paddy field that was near their basti. She was later found in an unconscious condition and taken to the hospital. Sobita's family knew the culprits but in spite of repeated counseling and prodding by mother and her comrades, refused to lodge a police complaint. Sobita too was forced to shut her mouth. Sobita's father told mother that he feared for his children, their future. He felt that Sobita's life was already ruined. But if he took up cudgels against those 'powerful' men, he would be risking his life and his family's future.

Case IV - Pati Parmeswar

Bithika and her husband Jatin lived with their two years old son in our neighbourhood. Initially they epitomized an ideal family, with the occasional tiffs. But, gradually Jatin's behavior changed. He came home late at night, in an inebriated condition and beat up Bithika. One night, Bithika came running to our house, wailing "save me, save me". Her

sari was torn at several places, hair was disheveled and she was bleeding through her nose and mouth. Immediately, my father called the police. Mother helped Bithika in washing her wounds and regaining her composure. Finally, when the police arrived, she was asked to state whatever had happened. Bithika looked hesitant. Thinking that she was afraid of Jatin's wrath, the police reassured her and asked her to narrate everything in front of her husband. Accompanied by my parents and the police, Bithika went home. But there she denied everything that she had told us. She said that she had slipped in the bathroom and had hurt herself. Without any statement, the police had to leave. Bithika continues her life's journey, in which the daily abuses and humiliation hurled at her by her husband are her constant companions.

A close scrutiny of these cases can throw light on the fact that in our society, women are still placed within the domains which either elevate them or relegate them but never place them at an equal platform with men. Therefore we find Manasi being thrown out by her husband when he 'realized' that she was ugly. Ratan was not checked by his mother when he was dating Seema. As long as things didn't boil down to marriage, it was fine. Problems started only when Seema demanded her rights. In both these cases, we find women pitted against each other. Manasi's mother-in-law had a great hand in throwing Manasi out while Ratan's mother opposed Seema the most. These incidents justify the fact that the projection of women as national emblems for centuries has led to its acceptance by women themselves. Therefore, even in modern times, they are bound by the domains created for their exploitation and they come to accept their positions as ideal or necessary. Thus, the mother regards her socially defined role to be ideal and tries to preserve it. In other words, she fights to maintain her own confinement. Inevitably, the women who represent the lower domains are treated as unequal and their attempts to break free from their shackles are opposed not only by the patriarchy but also by the 'mothers' who have been confined to their own elevated domain of 'motherhood'. There are many Seemas and Manasis in our society who comes to accept their own confinement within the emblems of servitude.

Sobita's family reacted according to the age old societal norms and conventions. The relegation of the women in the social cline makes us treat not only a rape victim as an untouchable, but also tag the entire family as 'tainted'. It is the fear of societal sanctions and further acts of vengeance that prevents the father of Sobita from seeking justice for his daughter. In seeking justice for Sobita, he couldn't risk the future of his other daughters.

Bithika's change of stance can be best summed up as the acceptance of her position as a 'dasi' and a 'mother'. Moreover, in the words of Loomba, "...a battered wife may believe that single women are more vulnerable to danger and violence, and

more lonely and unhappy than married women, and this belief impels her not to rebel against her situation....” It is this thought, this insecurity that compels Bithika to bear the atrocities of her husband.

The condition of women in India can be changed only if we can destroy the cline that defines social status and bring women up or down to a situation where she will have an equal status with men. In this regard, the mindset of present religious ideologues who command great power in present day governance can be best encapsulated by a comment made by one such ideologue. He said that ‘marriage is a contract and in that contract the woman agrees to stay at home and take care of her children’. It is this norm specifying societal bondage that needs to be removed...both from the society as well as the minds of the women. The most important requiem for this is to empower women through education, through awareness of their rights and most importantly, by getting together to set new norms that can ensure an equal coexistence for all human beings.

~English Literature~

Dostoevsky's *Crime and Punishment*: A Socio-realistic Novel

Thummapudi Bharathi

Abstract

The Novel *Crime and Punishment*, a psychological drama was originally published in Russian language. It was mainly set in St. Petersburg first serialised in The Russian Messenger in the year 1866 and published as a novel in 1867. Fyodor Dostoevsky has established himself as a committed writer by focusing on psychological social realism in his work *Crime and Punishment*. Rodion Raskolnikov, the protagonist's self-image and ego isolates him from society. He considers himself as high and mighty to all others and fails to relate himself to anyone. He develops a sort of philosophy that other people exist for his utility and for his own ends. After committing the murders, his isolation grows because of his intense guilt and the half-delirium into which his guilt throws him. The circumstances, in which he lives, especially his poor economic condition, also contribute to his tragedy. Human struggle for existence in a capitalistic country is the main focus of the novel. The struggle is not an individual issue but reflects the social condition of the then society.

Keywords: Social realism, Isolation, Poverty, Capitalism

Social realism has become a predominant trend in literature since 19th Century. Alexei Maximovich Peshkov, popularly known as Maxim Gorky proves to be a leading figure by focusing on socialist realism in his works *The Mother* and *The Enemies*. Social realism is a phrase used by Marxist critics for fiction that reflects characters and events that coincide with the Marxist view—the struggle between economic classes. It has been used as an official document to guide the authors in the former USSR. It is a known fact that the term is mainly applied for novels that adhere to the party line and it also emphasises on the oppression by bourgeois capitalists and the uprightness of the proletariat. Tolstoy proves to be a true heir to the realistic school of social realism. Social realism focuses on the proletariat with a particular kind of historical determinism expounded by Marx and Engels. They argue that feudalism leads to capitalism and it results in the accomplishment of middle class and then disappearance of values among the classes.

Dostoevsky is well known for representing the Russian traditions and rural life from the perspective of social realism. He draws "... a positive picture of poor people who are much struggled and lives in destitute poverty" (Hingley 110). The novel *Crime and Punishment*, his magnum opus is set in St. Petersburg, Russia between 1865 and 1866. The novel in a simple statement, deals with the story of Rodion Raskolnikov's crime and the punishment he is meted out. If the novel is so simple like the statement it would not have become a classic in the world of literature. The problem of Rodion Raskolnikov is the problem of the novelist, Dostoevsky and it is also the problem that disturbs the society much. Thus it is not an individual's problem. It is the question of deterioration of values in the society. "Raskolnikov's murdering of the old moneylender was the result of his dire poverty and that, in fact, Raskolnikov's position in society left him no alternative but murder and robbery, if he were to keep body and soul together, and eventually realize his tremendous natural abilities"(Catteau 87). The circumstances that provoked Raskolnikov to commit the crime is the focus of the novel and the analysis of this search in presentation of my paper.

Unquestionably the Soviet critics received the *Crime and Punishment* well and appreciated its successful delineation of the evils of the capitalist society especially -- poverty. The novel is a reflection of contemporary politics particularly progressive ideology. According to Breger, "It is a realistic novel in which Dostoevsky captured the workings of a specific history and a specific type of society on the minds of his characters, especially the character of Raskolnikov." (Breger 49)

Raskolnikov severely suffers the conflict between intellectual alienated self and the society. Through his personal philosophy he elevates himself as superior to the other beings in the society. No doubt poverty is all pervading in the St. Petersburg as projected in the novel, *Crime and Punishment*. Raskolnikov before committing the murder of Alyona Ivanovna has written an article on his theory of crime. He states in the theory that human beings can be divided into two types, inferior and superior. The inferior always obey to the superior, who are powerful and creators of new values in the society. The superior never hesitate to destroy the old order and do not care the inferior. The superior never stutter to sacrifice the inferior for their wellbeing. Raskolnikov's friend Razumihin observes that "The only original idea you adduce, is a moral right to shed blood-this opinion I find you support, even defend, with fanaticism. Moral license or authority to kill is, to my mind, even more terrible than official legal authority to the same effect," (170).

Raskolnikov in his explanation to Porfiry, the judge, that if it is essential for creativity, bloodshed is justified. "Not only all great men, but also all house who, by hook or by crook, have raised themselves above the common herd, men who are capable of evolving something new, must, in virtue of their innate power, be undoubtedly more or less."(269)Raskolnikov clearly emphasises on self-will or a will to power. Though he himself suffers rejection yet he wishes to be assertive even by protest, and dreams to achieve super human category even by committing a crime. In his own philosophy and logic he insists on individual law above traditional moral law. The oscillation of his thoughts between the two selves is distinctly deliberated in the novel. After having decided to kill the old pawnbroker, Raskolnikov had a horrific dream.

O, God! Am I to stand beating in her skill, to make in warm blood, break open, break open the lock and rob and tremble, blood flowing all around, and hide myself with the hatchet? O, God! Is this indeed possible? What am I thinking of? I knew well I could not endure that with which I have been torturing myself. I saw clearly yesterday as I went up the stairs how disgusting men and low it all was, and did I not run away in terror?" (150)

Immediately he goes out and shakes his limbs. Then he feels that he is relieved from the previous suppression and more peaceful and calm.

Lord, show me the way that I may renounce these horrid thoughts of mine. 'Liberty! Liberty!' for the moment he was free from bedevilment. Yet, but a few steps farther he chanced to hear that the old woman would be alone in her home at a certain hour, and suddenly-he felt that now all liberty of action and free-will had gone, and everything was irrevocably decided. In spite of his bread, he was driven into crime, like a mere tool of Fate. Going over all that happened to him during those days, minute by minute and step by step, he recalled later how each event always seemed to him evidence of the predetermination of his fate. (289)

While referring to Raskolnikov's crime and its influence on him, Vaclav Cerny in his work *Dostoevsky and His Devils*, states "The most serious threats to Raskolnikov's attempts to come to terms with his crime spring, however, from an area of his being and a definite set of values which he apparently has never before considered relevant or applicable to ethical problems" (Cerny 89).

Raskolnikov having achieved the ideal of his impulse fails to aspire for something else. Again he falls into a kind of angst. This anguish torments him and with the extreme suffering he chooses another negative path by giving up values. "He has tormented in himself strange, unhealthy, sharp, inharmonious, sometimes even monstrous tastes, losing measure and aesthetic feeling for healthy beauty and demanding instead of it exceptions" (Coetzee 79).

The city of St. Petersburg plays an important role in the novel. It is presented as a dirty city with overcrowded people. The tiny apartments are filled with the shouts of drunkards and children beaten by mothers. The city represents chaos, representing inequalities and prejudices that exist in the society. Raskolnikov could neither escape his delirious state of mind nor the city filled with deficits. The buzzing and disorder of the city is clearly depicted even at the beginning of the novel as it sufficiently disturbed the protagonist. "...all contributed to irritate the young man's already excited nerves" (Yarmolinsky 90). So long Raskolnikov is in the city he suffered the suffocation and felt more compassionate and humane when he was out of the city imprisoned in a small town in Siberia.

In the beginning of the novel itself the novelist presents Raskolnikov as a complex character having conflict with himself as he debates his intention to murder an old pawnbroker.

"I want to attempt a thing like that," he says to himself. Then, after visiting the old woman's flat ostensibly, to pawn a watch, but in reality as a sort of dress rehearsal for the murder, he again questions himself: How could such an atrocious thing come into my head? What filthy things my heart is capable of. Yes, filthy above all... loathsome! (250)

Dostoevsky portrays Raskolnikov as a sensitive and confused intellectual, who tries to convert his wild ideas into real, of course due to poverty and self-imposed isolation but not with any selfish ambition.

Actually Raskolnikov's argument of human beings as two distinct classes of ordinary and extraordinary has its grounding in the philosophy of Hegel and Nietzsche. Raskolnikov theorizes that: "The vast of mankind is mere material, and only exists in order by some great effort, by some mysterious process, by means of some crossing of races and stocks, to bring into the world at last perhaps one man out of thousand with a spark of independence." (145). Raskolnikov who proves to be like a common man at last goes to the police station and confesses the murders: "It was I killed the old pawnbroker woman and her sister Lizaveta with an axe and robbed them" (80). His confession appears to be like a presentation of a fact. It seems that the criminal act did not affect his conscious mind and his intellectual self fails to show any repentance till the end.

In spite of that his moral structure is much disturbed by the moral aspect of the murder. Perhaps it was "Dostoevsky's intention to describe those moral processes which are hidden in our subconscious, conspicuously crying out in us," (Fueloep 58). Raskolnikov perhaps asks himself questions about the nature of these unclear experiences appearing in semiconscious actions.

Conclusion

Why did Raskolnikov commit the murders? How far it is justifiable to kill the less harmful rich to make the poor happy? His answer is:

My poor mother, my poor sister. I meant it for you. If it is a sin, I decided to take it on me, but only so that you would be happy"... "to die proudly having paid with a mountain of helpful good deeds for the trivial and ridiculous crime of my youth." (80)

Can we acknowledge Raskolnikov as a protagonist? Is he qualified to be a hero?

The figure of the Romantic hero in European literature had often presented the qualities of revolt, cynicism, and moral indifference in a positive and attractive light, combining formal elegance and style, not with a moral ideal but with moral bankruptcy (Jackson 27).

Sonia constantly follows Raskolnikov and guides him to his repentance. Undoubtedly Dostoevsky portrays Sonia in an extraordinary character as she acts as the embodiment of Raskolnikov's conscience by being with him even in his turmoil. While leaving the police station he finds her standing at a distance, "Here, in the yard, not far from the exit, stood Sonia standing. Sometimes painful and tormenting appeared on his face. A distorted forlorn laugh wandered over his mouth. He remained standing, smiled and turned toward the police station. His fate was sealed" (205).

Dostoevsky proves to be a master of the social realism. He is interested in the essential problems of life, death, and God, and both endeavoured to create a system of moral and social philosophy on the foundation of a religion. Dostoevsky writes about intellectuals, merchants, and the social outcasts of the urban areas and describes himself as "a realist in the highest sense" (Rosenshield 60), because he has portrayed "the depths of the human soul." He shows special interest in the abnormal and differently determined characters and sensational situations, projected through torrent of impassioned dialogue.

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Reading the Early City: 'Hard City' in Mulk Raj Anand's *The Big Heart*

Biswa Ranjan Sahoo

Abstract

This paper explores *The Big Heart* as a milestone in the emergence of the literature of the early industrial town. The novel profiles the early 'industrial town' represented by Amritsar. Anand himself signals this shift of focus by moving his protagonist Ananta from the big industrial and commercial metropolis Bombay to the small town of Amritsar. The setting of the novel in Cat Killers lane in the city of Amritsar, symbolizes the two diametrically opposite ideologies; of tradition and of modernity, of "soft city" vs. "hard city". The former is represented by the opening of the lane into Bazar Kaserian, the ancient market and the later into the new Ironmonger's Bazar. The soft city of yester years, of dreams and illusions has been turned into merciless industrial hard city. The novel puts an unremitting focus on the origin moment of the conflict between hand work and machine work that gets exacerbated by the machine age or 'Iron Age', as the narrator terms it. Thus the early industrial town is focalized for the reader by the dominant presence of the machines in colonial India, poised to enter the modern era.

Keywords: Early City, Hard City, Soft City, Industrial Town, Conflict, Amritsar

Introduction

The novel *The Big Heart* opens with a grim invocation of the machine age. The gloomy atmosphere is better described in the following line; "...the men and women of Billimaran, children too, have assumed a different hue. They are paler and sallow, where grime and dirt does not hide their bodies. For they work harder, they say, to buy the new gadgets of 'iron age'." (*The Big Heart*, 24) It then goes on to explore through its protagonist Ananta's guarded and cautious embrace of the machine, like India's embrace of many other imports from 'Vilayat' (England), the English language included, the problems and prospects of the tempering of a mechanical civilization by the ministrations of the human heart. The novel is organized for the most part like a debate on the pros and cons of the machine with the major characters taking pro and anti-machine views and with Ananta treading on a fine line between them.

The novel explores the tradition-modernity debate as it is mediated by these pro and anti-machine stances. The fact that the machines are wrecked on a massive scale at the end and the fact that Ananta is killed tragically suggests a momentary defeat of the forces of modernity. The many debates in the pages of the novel and the novelist's investment of Ananta, the workman, Puran Singh Bhagat, the poet, and Janaki, the archetypal wronged woman, with a greater humanity shows however that this defeat is not definitive and decisive. *The Big Heart* holds out the possibility of creating the contours of the city with a human face. It is a place where the opposing forces of tradition and modernity will be reconciled and where Ananta's fine workmanship, Puran Singh Bhagat's millenarian or messianic poetry and Janki's feminine tenderness will blend to compose the soft city of our needs and dreams.

Tradition-Modernity Conflict

Anand's seventh novel *The Big Heart*, well received by readers and critics, is his first novel to have a factory hand as a protagonist. The protagonist of the novel, Ananta, who believes in

science and technology, represents the coppersmith or the *thathiar* class and always makes efforts to uplift them from their deplorable condition through modernity and its invention. To M.K Naik, “Ananta the young coppersmith, called “big heart” owing to his generosity, aggressively champions the machine and modernity in a traditional society and finally pays the price with his life.” (165) Ananta knows that industrialisation, will play a revolutionary role in the life of Indian people. It will unify economic life of India and finally give birth to modern cities, which will be the centre of modern culture and increasing democratic social life and form where progressive movements, social, political and cultural, emanate.

Although his suffering is an account of the introduction of machines, the harbinger of modernity, he strongly believes that they can eradicate the flaws from the society and can create a healthy environment for humanity and its values. Leela Gandhi Points out, “Here, Ananta single-handedly takes on the task of bringing the lessons of modernity and mechanisation to his suspicious and unchanging community.” (202) In order to fortify the jobless workers Ananta urges them to form a union and demand employment from factory owners. He meets with a tragic end for his misadventure, but his humanistic outlook, offers to correct the age-old psyche of factory workers by bringing together the apparently contradictory worlds of tradition and modernity.

Anand’s View on Industrialisation

Anand was a visionary, an urban planner who has closely studied the development of modern European city London. As observed by A.S Dasan, “Urban planning and modern architecture were part of Anand’s artistic concerns.” (41) So Anand, who had deep understanding of both India and England, chose the middle path. As a progressive social and political thinker, Anand believed that machine was the powerful tool for the prosperity of mankind, but that needed to be controlled. He wanted to give justice to anyone and everyone who got affected by the machines. He depicts in the novel *The Big Heart*, a situation in which uncontrolled industrialisation causes great problems to the social structure. The novel accepts the installation of machine but is resistant to the uncontrolled introduction of it. In a letter to Saros Cowasjee, Mulk Raj Anand stated the purpose of writing the novel:

I wrote this novel at the end of World War II in London when the machines of Western civilisation had nearly destroyed the world. I was convinced that if India also went the same way, after freedom, without controlling the machine, but allowed it to become the instrument of exploitation, then we would also produce the same horrors...I was thinking of Gandhi’s natural rejection of machine. I wanted to show that though we can’t reject the machine altogether, we have to control it, as a driver controls a railway engine. (121)

The letter clearly states Anand’s attitude to the machine. He wants India to be industrialised but not at the cost of traditional occupation. Here Anand cautiously treads on a double edged sword. Industrialisation is one side of the sword that can affect the society adversely by eating up the jobs of traditional artisans, while on the other hand, totally rejecting the machine may jeopardise the growth of the nation. Anand’s task is herculean as he negotiates the double edge with Ananta, the protagonist whom the traditional society accuses as immoral and does not accept as a leader.

For Ananta, the demonization of machines should be stopped. There should not be any bloodshed for the machine or by the machine. The peace, harmony and serenity should be maintained even after the introduction of the machine. He works to uphold peace. His death by the machine and for the machine is a temporary defeat to Anand’s vision of soft city

and the victory of hard city, but this victory sends a note of caution that the hard city will bring doom to the society one day.

The introduction of British machines produced goods that could reach the most interior parts of India, forcing thousands of village artisans to unemployment. The newly established industries did not induct the village artisans, throwing them into impoverishment that Anand did not desire. He wanted the modern industries to give employment to the village artisans so that there would be simultaneous development. In short *The Big Heart* is a trumpet of prophecy, if industrialisation is mishandled, it will produce more menace than good.

Failure of the Hero

In Anand's entire novels we find the protagonist brings into the focus the injustices in the society. He brings out a revolutionary hero, who says "...that realization of a good life is only possible after the destruction of the present order. The novels end on a note of hope in the anticipated Revolution. Though the *milieu* of the novels differs, the character of the message and messenger remains remarkably consistent." (Bald, 480) Here, Ananta's failure stems from his own limitations. His only fault is that he is big hearted, humane and brave. He believes in the Darwinian doctrine of struggle for existence and survival of the fittest. He has worked accordingly to stay relevant for the society. His death is predestined. As his nemesis, Satyapal, Mejid not Ralia, Dina, Mehroo, have much hold on public than that of him. He must die so that others could survive and he would be immortal. He believes man is wholly responsible for his own destiny, but the manner of his death ironically indicates one of his sacrilegious jibes- 'God works in a mysterious way' (216).

In a society as duplicitous as it is orthodox, his liaison with Janki is frowned upon. He is accused as immoral, and the society made him feel so. But he did no wrong in rescuing a widow, whose elderly husband had just died and who was supposed to face much humiliation in widowhood. Now Ananta feels the difference between Bombay and Amritsar; "In Bombay few people worried about illegal liaisons. But in small town like Amritsar, where everyone knew everyone else, they were narrow minded and malicious." (48)

His fidelity to Janki, even when she is consumed by tuberculosis, is worth mentioning. Ralia, who beats and starves his wife, is more acceptable to the thatiars than Ananta, who genuinely loves Janki and has given her a new lease of life. His reputation as a whore-monger and a drunkard, though false, deprives him of the moral authority demanded of a leader in a tradition bound society. His agnosticism is looked upon as another facet of his immorality, and he is, through no fault of his, suspected of being in the service of capitalists. But, above all, he is unable to channelize his cause and hence unable to offer an immediate remedy for misery of unemployed. The starving workers want immediate return for joining the union but he delivers lectures of sound logic. It sounds great but not to the hungry. For Ananta revolution is religion. Ananta addresses the public for a revolt:

The Revolution is not yet. And it isn't merely in the shouting. Nor is it in this single battle in Billimaran, brothers. It is only through a great many conflicts between the employers, authorities and the workers, in a whole number of battles which our comrades are elsewhere fighting, that there will come the final overthrow of bosses. (261)

Opposing the union is Satyapal, "devil's own son" (237) a man of indiscriminate hatred. He hates the English, and the Russians, the communists and the capitalists and much else. He is in favour of immediate action to seize the factory and wreck it. As the basis of his militancy

lies in the common suffering of all those present, his words have a stronger impact on people than do those of Ananta;

Men live and “work for a cubit stomach” in our time,’ shouted Satyapal. ‘And yet they can’t earn enough even to subsist on the margin where life hangs on to death. I say death to the traitors who join hands with outsiders in the name of internationalism and betray their countrymen. (194)

These provocations speak more to the struggling thathiars than the solemn appeal of Ananta to form union to ensure right to proper wage. He knows that revolution will be a far cry unless the coppersmiths learn to unite. For Satyapal, forming union is a betrayal as it would not help the proletariat rule. It is a bigger propaganda that suits the factory owners. Viroo, one unemployed thathiar, declares not to respond Ananta, despite Ananta’s attempt to convince them with personal connection. Satyapal seems to have stolen the show of protest against the factory owners. He is the vehicle of extremism, provocative irritability and spreader of contagious hatred. His speeches are fiery. He is strongly supported by Professor Mejid whose oratorical skills attract the audience.

The real enemy is hidden there, said Mejid, mounting the platform again, that factory, which is going to convert you all from feudal slaves to wage slave...greatest danger now facing all nations is the wealth of the rich and development of the machine....skyscrapers in New York, railways in miles of tunnels underground, telephones, cables and wireless and millions of aeroplanes which touch the ceiling of the sky, speaking not a word of cheer to humanity but only death-these will surely bring their Nemesis to this world! (262)

One student among the audience responds; “For, as soon as they have introduced this kind of industry into our country on a sufficient scale, they will appear in the role of the parasitic renter class which they have played elsewhere.”(258) The biting cynicism, mockery prompted by courage of despair made Satyapal hysterical. One can guess the deep humiliation that has been meted out to him. His bitterness of speech reached the whole circumference of Billimaran as most of the audiences have experienced suppression in their life. He was indirectly targeting Ananta; “Hypocrites, renegades, traitors, we shall show you! We have lists ready of the traitors who have made peace with the oppressors!” (260)

Ananta was calm and composed, giving a moderate view. He was against the militant call of Satyapal. He knows Satyapal’s speech has no ground reality. But Ananta’s views were developmental. As K N Sinha observes;

Ananta firmly believes that a new life has to be created, a life in which the machines will not be objects of terror but harbingers of plenty, prosperity, and love. Ananta’s sacrifice is the ritual necessarily to be enacted if such life is to become a reality....The rather roguish, quizzical Ananta is an enormously living character. He meets his doom, fighting for a noble cause and, thereby, achieves his salvation. Living, he provides sustenance for others; dead, he sets a pattern of life for others to follow. (56)

Ralia, the hot blooded thathiar, youth declared war against the factory. Calling him as the destroyer lord Shiva, he charged towards factory madly with a hammer. He was constantly cheered by Satyapal, “What was made must be broken, the cause of ruin must become a ruin-

then only will the bosses learn!”(*The Big Heart*, 269) Ralia broke the machine in frenzy. Ananta who was around, consoled him with soothing words. In fits of anger, he scolded Ananta and called him traitor. In return Ananta gave him a resounding slap. In return, abusing Ananta, “you will not break my pride...Machine man, swine!...You are the brother of these machines and machine wallahs-traitor, blackleg.” (274) At the end Ralia does a thoughtless crime by killing his friend Ananta. He dashed Ananta’s head in the broken part of the machine and his heart stopped beating.

Because of machines Ralia and his family suffers the most, and Ralia is shown ranting at the machines throughout the novel. During the political discussions he is for the most part sleeping and drunk, and he kills Ananta unintentionally while wrecking the machines. Ananta is thus a victim of rage and insanity, not of religious or political creed, and his sacrifice is the sacrifice of the unselfish man for humanity. At the end the poet Puran Singh Bhagat declares, “...the man Ananta was really immortal from the memories of him that he had left behind in the hearts of his friends and relatives; that in the long run it was, as he had tried to tell the coppersmiths, their manhood and not the machines which was of consequence to him.” (280) Ananta at the end became a Christ like figure whose death was for the cause of the society, who was more sinned against than sinning.

Conclusion

In *The Big Heart* Anand is not without a softcorner for industrial capitalism with a human face. British rule is evil, but there is much good in British institution. Capitalism is another name of exploitation, but there are capitalists who have the welfare of the workers at heart. Gandhi’s aversion to machines is as unacceptable as his support of an unplanned, individualistic, profit making industrialisation, but he is right that ‘violence breeds violence’. The whole of man’s nature is governed by economic conditions, and when Anand depicts individuals he never lets us forget that these people themselves are victims of unjust institutions.

Anand’s perceptive treatment of the complex Indian problem in the novel with the action happening in a single day is masterly. Anand never follows the technique of flashback to compensate for the time. The message of the author is clear: the challenge that modernisation throws up cannot be resolved by violence, but only by compassion and understanding-through heart. Therefore the protagonist Ananta reiterates his pet phrase “there is no talk of money, brothers: one must have a big heart” (26). His vocal rejection of money is a message toward the formation of ‘soft city’.

Anand focuses in the novel on how industrialization has played almost a revolutionary role in the life of Indian People. But industrialization gave birth to modern cities which became the centres of modern culture and from which all progressive movements social, political and cultural emanated. Here, Ananta fights against the age old notions of his own fraternity and against the owner of machines, making the novel a fine blend of tradition and modernity.

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**In Search of Certitude: A Study of the Female Psyche in
Anita Nair's *Ladies Coupe*
Daniel Rubaraj R**

Abstract:

Freedom is the most basic right and ability to make and act on our own choices. John Stuart Mill, in his 'On Liberty', distinguished two ways of experiencing freedom. First, we are free to act according to our own choices and wishes. Second, we are free when we are not coerced or restrained. Thus, there is a freedom to and freedom from. The former is in the certitude that we have the power and agency to act. The latter is in freedom from inhibition, fear, habit, or compulsion and naturally functions as obstacles to freedom. The patriarchal society always subjugates the women psyche and deliberately burdens and dominates her 'self' in the name of protection and safety. The women remain always under the control and supervision of men from childhood to the end of her life. The present study traces the eternal longing of the female psyche for the freedom of their self which is being subjugated by the patriarchal society. This novel was released in 2001 and has been a sensational piece of work and remains very successful in understanding how society has been crucial and cruel in designing the life of the five main characters including the protagonist, who represent the subjugated women across the Indian Society. The novelist brings an account of the story of these five women but ends with a ray of hope displaying the imaginary individualization a woman can experience in her life sometime in future. Every character in this novel faces different challenges and problems. Their fight to sustain and stand is a great inspirational aspect of this fiction. It stands as a reflection of Anita Nair's beliefs and ideology.

Keywords: Anita Nair, Subjugation of Women, Ladies Coupe.

Introduction

Anita Nair is a female novelist, a poet, a short story writer and a journalist from Kerala. She has authored 'The Better Man', 'Ladies Coupé', 'Mistress', 'Lessons in Forgetting', 'Idris: Keeper of the Light and Alphabet Soup for Lovers'. She has also authored a crime series. Her other books include a collection of poems titled Malabar Mind, a collection of essays titled Goodnight & God Bless and six books for children. She has produced two plays and has written the screenplay for the movie adaptation of her novel Lessons in Forgetting which was part of the Indian Panorama at IFFI 2012 and she has won the National Film Award in 2013. Among other awards, she was also given the Sahitya Akademi award and the Crossword Prize. Her books have been translated in thirty one languages around the world. She is running a creative writing and mentorship program called Anita's Attic.

Anita Nair's second novel 'Ladies Coupé'(2001) was rated as one of the top five books of the year 2002 and has been translated into more than twenty-five languages around the world. The title of the novel is very much significant to the Indian society's treatment of women. It's very common to find a 'ladies only queue' in a tickets reservation counter or 'a ladies special bus' or for that matter 'a ladies coupe' in India.

Indian women get this kind of a special treatment maybe because it is presumed that a woman can be safer only in an all women's compartment or a bus during a journey. The Indian society strongly believes that it is not possible for a woman to survive without a man's protection and during her lonely journeys, the availability of these facilities ensure safety for her.

The story of 'Ladies Coupe' revolves around five women, Margaret Shanti, Janaki,

Prabha Devi, Sheela and Marikolanthu, who are the fellow travelers of Akhilandeswari, a middle aged Brahmin woman, who is on a journey to Kanyakumari in search of peace to her 'self' and to strengthen her mind towards the independence of a woman. As they all exchange their stories on their lives, Akhila tries to find a solution to her eternal dilemma - whether a woman needs a man to complete her or whether she can stay single and be happy. All other women narrate their experiences with men and unfortunately all their experiences are negative and prove that they never find happiness and satisfaction in their relationship with men as they are disgusting and problematic. Finally, it is found that every individual is unique and the solution for their problems can be found only by the individual who faces the problem. It is necessary to explore the female psyche in order to understand the problems of women.

The Female Psyche

Sigmund Freud, the great psychoanalyst feels, "Despite my thirty years research into the feminine psyche I have not been able to answer . . . the great question that has never been answered: "What does woman want?" (Freud, 1995) Thus, it is extremely difficult and complicated to understand and explore the feminine psyche as the needs and expectations of women are altogether different from that of men. The patriarchal society treats women as subordinates to men. A woman is under the protection of man from her birth to death. The attributes such as education, job, money and age does not make any changes in the life of women as they continue to be under the control of men, who may be their father, husband, or son.

It is natural that a suppressed and subjugated soul always wants to free itself from bondage. The idea of freedom dominates anyone's life when they are under control and has no choices in life.

I consider it presumption in anyone to pretend to decide what women are or are not, can or cannot be, by natural constitution. They have always hitherto been kept, as far as regards spontaneous development, in so unnatural a state, that their nature cannot but have been greatly distorted and disguised; and no one can safely pronounce that if women's nature were left to choose its direction as freely as men's, and if no artificial bent were attempted to be given to it except that required by the conditions of human society, and given to both sexes alike, there would be any material difference, or perhaps any difference at all, in the character and capacities which would unfold themselves" (JS Mill,1869)

Thus, women, who have no freedom in their life, have dreams of breaking the elements of suppression and the female psyche always longs for freedom and happiness.

This idea of freedom from the family bondage, male domination and the empowered female self is very beautifully presented by Anita Nair in her second novel 'Ladies Coupe' through her effective portrayal of six female characters Akhila, Margaret Shanti, Janaki, Prabha Devi, Sheela and Marikolanthu. They represent the different classes of the society and suffer from different problems in their life. These characters represent the tormented female Psyche because of the suppression and domination by the male chauvinistic world. There are problems for women wherever they may be placed in society and whatever age group they may belong to. The consideration of the female 'self' not as a human but as a material possession makes the society to turn a blind eye to their emotions and feelings. The suppressed female psyche longs to liberate itself from the institutions such as family, society

and dreams to lead a life of liberation and solitude.

The Plot

Akhila is the heroine of the novel and she is a 45-year-old "spinster," daughter, sister, aunt and the only provider of her family after the death of her father. After serving the members of her family for many years as the sole breadwinner, Akhila realizes that her mother and her siblings consider her only as a source of income and never give importance to her feelings. They are very careful that she does not get married as it will terribly affect their prospects in life. Getting fed up with this kind of people and her monotonous life, she decides to go on a train journey to Kanyakumari, all alone in order to escape from her responsibilities and to seek pleasure in solitude. She very much longs for this journey and strongly believes that this journey will ultimately answer a pertinent question in her mind: can a woman stay single and be happy at the same time?(LC21)

She collects epithets of hope like children collect ticket stubs. To her, hope is enmeshed with unrequited desires... So this then is Akhila. Forty-five years old... Sans husband, children, home and family. Dreaming of escape and space. Hungry for life and experience. Aching to connect. (LC 1-2)

As any other Indian woman, keeping the safety of her journey in mind, she boards in an all-female Ladies Coupe and she meets five other women each of whom has a story to tell. The stories are all an attempt to answer Akhila's problematic question: can a woman stay single and be happy at the same time? (LC21)

Each chapter of the novel is devoted to one of the women's stories: Janaki, the old woman whose relationship with her husband is a "friendly love;" Janaki has been married for forty years. Janaki has a doting husband. She feels boredom after having been married for so long. Janaki is the conventional homemaker who learnt to love the man she married. She always has a man to protect her. She is first protected by her father then by her brother, and then by her husband, and after him it would be her son. Janaki believes that to be a good mother and a good wife are the only true duties of a woman and she made her home her Kingdom. It was too late to amend her life when she realises that even a strong independent woman can make a good wife and a good mother. Actually she is a pampered wife and a confused mother. She wanted to scream,

Don't call me Mummy. I am not your mummy. I am your wife. Remember, you used to call me Janu once. Wife, Darling. Sweetheart. And if you find it hard saying those, call me woman, but don't call me Mummy! (LC 34)

Margaret Shanthi is a chemistry teacher. She is married to the Principal of the school she teaches in. When she is forced to abort her first pregnancy by her own husband, Margaret comes crashing down to rude reality. Thus begins the friction in their relationship. But "Just as ferric oxide turns to rust, so it was with the hopes I had for our life together" (LC 100). Margaret's husband is a strict disciplinarian at school and his students are terrified of him. Margaret, on the other hand, is kind and compassionate. Their different viewpoints lead to arguments between them. Margaret's husband had a lean, athletic body about which he was quite proud. He was always finding fault with Margaret, be it her body or her poor culinary skills. On reaching this breaking point, Margaret decides to exact 'sweet revenge' on her egotistical, selfish, and dominating husband, "Ebenezer Paulraj- the destroyer of blades, grass and human alike. I hate him. I hate him. Hate my husband. Hate him..."(LC 98) Margaret's

family cannot accept the idea of a divorce and hence, she has to continue bearing Ebe's vanity and constant derisive contempt of her. Margaret bides her time and she eventually takes her revenge in a unique manner namely, through his taste buds. Ebe is always proud of his taut muscles and silky skin. She coaxes him into eating more, giving up his diet-conscious lifestyle and finally converts him into food gorging. He loses shape, becomes slow moving and loses his control over the school students and eventually Margaret too. Prabha is the rich submissive wife who normally waits for her husband to return home every day. She also waits for a baby for a very long time.

For the babies to be born. For their first step, their first word, their first triumph...waiting for something to happen while her life swished past in a blur of insignificant days (LC 172).

She loves swimming because it, metaphorically, gives her a sense of achievement. Sheela, a 14-year-old whose understanding of her dying grandmother paves the way for her own future liberation; she is the youngest of the six but, with an ability to perceive what others can miss. Sheela's story depicts a society in which women are not only ill treated but are also abused and exploited. That is the reason why Sheela's Amamma advised her to stay at home after she comes back from school.

She's a grownup girl. You shouldn't let her wander around. And who are all these men she plays badminton with? She may call them uncle but they are not her uncles and how dare that man Naazar put his arm around her? She's not a little girl"... (LC 65)

Marikolanthu, whose rape, literally and metaphorically, coupled with extreme poverty and class- exploitation is the culmination of all other stories. As a child she suffers as a victim of social and economic repression. Her mother works as a cook in Chettiar Kottai. She is the perfect example of the humble and miserable peasantry woman on whom male oppression is forced on heavily and left unquestioned. Even in her childhood she is denied to be sent to the town school as her mother says, it's not just the money but how can I send a young girl by herself, there is too much risk (LC 215). Anita Nair finds faults with the social imbalance and asserts if women are given equal opportunity then they will excel men in all the aspects.

I'm not telling you that women are weak. Women are strong; Women can do everything as well as men. Women can do much more. But a woman has to seek that vein of strength in herself. It does not show itself naturally (LC 210).

The five different women tell us different stories and they represent the different social, cultural and economic communities of India. Through their stories, we learn that every woman has a problem which is unique and she alone can find a solution to her problems. Finally, Margaret as a well educated and middle aged woman has an impressive answer for Akhila's question. She says,

You should trust your instincts. You have to find your own answers. No one can help you do that (LC 21).

Conclusion

Thus, Anita Nair's 'Ladies Coupe' attempts to present women characters across the society and effectively discusses the tormented female psyche which was subjected to the suppression of self identity, intrusion of their private self, exploitation, abuse of the female body and mind by the patriarchal society. It considers the concepts of marriage and family life as humiliating experiences and proves that they are institutions of suppression and oppression and so the female psyche longs to live a life of loneliness and solitude.

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**A Study of Hindu Hegemony, Spiritualism and Dalits in
Narendra Jadhav's *Outcaste: A Memoir*
Ghansham S Baviskar**

Abstract

Conservative religions and the spurious religious books trap Dalits in the Varna system. The religious exclusion and marginal space lead Dalits to explore alternative identities. The untouchables in India were always in search of new religions at various historical junctures as there was no scope for growth and emancipation in Hindu society. Buddhism and Jainism in ancient India, Islam in the medieval period and Christianity in the modern era attracted Dalits. Dr BR Ambedkar's liberation movement turned Dalits to Buddhism for their emancipation. This paper is an attempt to present the struggle of Dalits who have been protesting against the Varna system for their natural rights.

Key words: Caste, Hegemony, Atrocities, Rights, Identity, Secular, Humanity

Introduction

Narendra Jadhav, a renowned Marathi writer projects Dalit life and struggle in his works. In *Outcaste: A Memoir*, he puts forth the challenges before the Dalit liberation movement and highlights the need to change the present conditions to empower Dalits in India. His protagonists thus fight the Varna system and embrace Buddhism to instil the basic human values freedom, fraternity, equality and social justice which were uprooted by the fundamentalists for centuries.

Suppression of Dalits and their Conversion

It is a universal truth that the Varna system still exists in India and it is difficult to change the mindset of the traditionalists and fanatics as it has been sown and perpetuated in the barren minds of the people. As a result of this, the followers of Manu have succeeded in keeping their hold over the minds of people through Gods and scriptures to maintain hegemony and their place and position in society. Though, all the people are equal before law in India as per the Indian Constitution, the caste system has been deeply rooted in people and therefore, they do not want the social change and oppose any such change in practical. Suppression of Dalits and the denial of their natural rights in the Varna system turn Dalits to explore the alternative religious identities, so that they can live freely as human beings and not as lesser human beings.

By laws of the Indian Constitution, any person can profess and practice any religion he or she selects of likes to follow in India. The right to life and the space to growth which was denied to them in Hindu religion, they exercise in Buddhism. But the questions which remain unanswered are- why the conversion was required in past? Why is it required today and why it will be required in future? Why do people convert to other religions? Do people blindly convert to other religions? What is Parent Religion? Does one know the history of his or her parent Religion? Why does a Hindu Dalit call Hinduism as his or her parent religion? And the last, do the historically oppressed understand how they have been quarantined in the Varna system? Moreover, why does he or she want to remain in the Varna system? If any studious person goes through the religious history of the nation, he shall find the people converting themselves to other religions. In Muslim Regime, the people feared the rule and embraced Muslim Religion while some other wanted an escape from the tortures of the

exclusion enforced upon them. In British rule, thousands of the people coming from the suppressed castes embraced Christianity for their emancipation. Did these conversions really bring change in their life? Even in the 21st century, people have been embracing Buddhism, the religion that attracted those most. Did the conversion in Muslim, Christian, and the Buddhism make any difference to the lives of the people who were slaves in the Varna system? The answer is, when the people are deprived of their natural rights, they protest against the orthodoxy and fanaticism and turn to the alternative religions. Are there really ideal conditions for growth and rational ideas?

In Muslim and Christian religions, there is the idea of salvation i.e. *moksha* which is attained through the mediator who is no other than the *Preshit* or God. Muslim and Christian religions project the idea of heavenly world and salvation from the pains of rebirth. In Hindu religion, salvation can be sought through one's *karma* in the caste, he or she is born into. How does one should obtain this salvation in Hinduism? The answer to this question is, 'accepts the lost in the caste system and carry the work allotted by the Varna system, is a way to salvation. Buddhism does not claim any salvation through the mediator or *preshit* and does not create the imaginative heavenly world with the idea of salvation of deliverance. Buddhism has its base in reason which is merely the other name for science. Still the spiritual mysticism in Hinduism keeps its firm grip or hold over the mental psyche of the people and they are not ready to lose the firm faith or belief that they had in its spirituality. In "The Buddha and His Dhamma", Dr. Ambedkar explores Hindu spiritualism and Mysticism as:

1. Belief in the infallibility of the Vedas;
2. Belief in Moksha or Salvation of the soul, i.e., its ceasing to be born again;
3. Belief in the efficacy of rites, ceremonies and sacrifices as means of obtaining moksha;
4. Belief in Chaturvarna as the ideal for social organization;
5. Belief in Iswara as the creator of and in Brahmana as the principle underlying the universe.
6. Belief in Atmana, or the soul.
7. Belief in Karma, i.e., the determination of man's position in present life by deeds done by him in his past life." (103)

Belief in all the above eight is Hindu Spiritualism and Mysticism which is above science. Therefore, it is the trained mindset of the fundamentalists opposes science in the name of God and the Holy Scriptures. In other way, they have been trying to project the same as science which one can term 'pseudo-science'.

Conversion to Buddhism in Narendra Jadhav's *Outcaste: A Memoir, a Way to Protest and Claim Natural Rights*:

In *Outcaste: A Memoir*, Damu, the protagonist is very much influenced by the ideology of Dr. B. R. Ambedkar and hence he converts himself and his wife to Buddhism and registers his protest against the Varna system. But while he adopts this change, he does nowhere think if his wife is ready for this conversion. His wife, Sonu is not ready for this conversion but he does so without taking her consent. She resists the move and questions the change of the religion. D. Murli Manohar in his paper, "Who is 'Brahman', not Brahmana/Brahmin? A Personal Narrative of Mala Dasari" states, "She argues that how can she give up her Gods and worship new Gods.'. He further questions: Is change of religion like change of clothes we wear? It means in D. Manohar Murali's words: Damu blindly converts himself and makes his wife to convert. Thus, Murali's mysticism is in line with Gandhi's mysticism. According

to D. Murli, Sonu's conversion to Buddhism is blind act as she, he thinks, is forced to do so. However, the fact is something different that D. Murli is ignorant about or trying to overlook it. In fact, Damu is inspired by Dr. B. R. Ambedkar's liberation movement which demands for freedom, fraternity, equality and social justice in society. He is aware of his suppression and oppression and hence decides to embrace Buddhism to find space for growth and emancipation. On the other hand, Sonu is unaware of her exploitation as a Dalit and again a woman. It is this ignorance which turns her to resist her husband and his decision to embrace Buddhism." Her words, "I would never stop worshipping my Hindu Gods" prove the fact that she has been enslaved in Hindu society and therefore not ready to accept Buddhist principles wholly. (Jadhav, 192) Here Sonu's resistance to conversion is just an argument between the husband and wife; it is an attempt to prove her individuality that she too is a human being and hence she cannot be forced to accept the conversion. She asserts her individuality and denies acting puppet or agent to it. Therefore, a researcher must examine her argument with her husband from the feminist point of view as well and not from the spectacle of an upper caste historian taking undue advantage of the ignorance of women like Sonu. Here the argument is a strong attempt on her side to assert the point she is raising that she too is a human being and is equal to husband and therefore, cannot be forced. So, D. Murli's statement; Damu's and his wife's conversion to Buddhism is blindly done act proves to be wrong.

Damu's wife's act of continuing worship Hindu Gods at the same time embracing Buddhism seems to be her complete ignorance. Therefore, it is true that the Dalits still follow D. Murli's parent religion which is full of mysticism. Such class of Dalits still exists in India and it is a great challenge before all the Ambedkarite movements, as they have to tackle with the trained psyche of the Hindu Dalits, shaped by Hindu Spiritualism, which is nothing but the medium to make Dalits slaves in the Varna system. Thus, Damu's protest against it is a way to free oneself from Manu's laws which deny natural rights to Dalits.

What is a Parent Religion? A Counter Argument to D. Murli's Staunch on Buddhism as Outside Religion:

In the article, "Who is 'Brahman', not Brahmana /Brahmin?" D Murli writes: "By reading all these (things on conversion) and listening to speeches on Dalits converting into Buddhism following by Ambedkar's logic, I was put in a conflict. However, those conflicts and storms vanished with my strong spirituality in Hinduism." (5) Thus, he concludes that the "conversion is not a solution to Dalits." He stresses, "In fact, it makes them outsiders whether to go to Christianity or Buddhism or Islam or Sikhism. Why should the Dalits move from their parent religion to outside religion? (8) Here, D Murli's knowledge about Buddhism is vague. Buddhism does deny the myth or idea of God, nor does it make any claim of Moksha or salvation through the mediator, it follows the Reason i.e. the scientific truth. Secondly, his question: "Is change of Religion like the change of clothes we wear?" makes it clear that the Clothes and religion are two entirely different things. D Murli seems to be ignoring the very fact that the clothes, he is talking about even were denied to the untouchables and they had to live in utter poverty and the world of ignorance. Untouchability even followed to the shop when they were going to buy the new clothes.

Maybe, the stalwart like D Murli is intentionally overlooking the facts and propagating the Varna system and its mysticism which denies natural rights to Dalits in this country. Thirdly, his conclusion, 'Conversion is not a solution for the dalits' is a message for the Dalits, if he might have stated Conversion is not a solution for him, then it was quite alright but he is not talking about an individual here but giving the message to Dalits. D Murli Manohar regards Hindu religion, as the "Parent religion" and he puts Buddhism in the list of "outside religion". (8) It seems here that his knowledge of religions is vague or he does not

seem to acknowledge the fact that Buddha founded Buddhism in India and emancipated all the suppressed and oppressed people who were denied equal rights. It is Murli's faith in Hindu Spiritualism and Mysticism thus, forces him to change the parent religion and call it outside. Even the Ambedkar logic, he is talking about is not the simple logic, but the ocean of knowledge, the light of sun that erased the darkness of Hindu spirituality in the lives of Untouchables. The poem, "When Darkness Encountered the Sun" cited by Rangrao Bhongle, in the article, "A Semiotic Study of Dalit Poetry in Marathi" puts forth Namdev Dhasal's realistic view of Dalit life in the Varna system:

When Darkness encountered the sun
Words thundered
How long shall we remain trapped
Suffocating in the prison-hole of Hell
(172)

Here Damu's act of embracing Buddhism is the rejection of Varna system which obliterated the existence of Dalits for centuries. Hence, this acceptance of new life is for growth and emancipation.

Conclusion:

To conclude, Damu's protest against the Varna system and his resolution to embrace Buddhism is his denial to be a victim and suffer in the prison hole of hell. He rejects Hindu Mysticism and embraces Buddhism to enlighten and empower his life and therefore, he sets an ideal example for the upcoming generations to follow in future. Hindu Spiritualism is the prison hole of Hell that trapped Untouchables and is still trapping them in it. Damu's act of embracing Buddhism makes it clear that he is aware of Dr. B. R. Ambedkar and his liberation movement that made Dalits to raise their voice reject the Varna system and demand for egalitarian society to turn this planet into a paradise.

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Anita Desai's *Cry, The Peacock* as a Psychological and Emotional Tragedy

S Lingegowda

Abstract

The article focuses on the novel *Cry, the Peacock* as a psychological novel. The novelist, Anita Desai is a famous Indo–Anglican writer. The theme of her works will reveal that she tries to explore the psychological state of her characters. She thinks that inner life of a man or a woman decides his or her character more than the external conditions of life. *Cry, The Peacock* depicts Maya as deprived of love. Like Maya of *Cry, The Peacock*, Monisha of *Voices in the City*, also dies because both could not bear the strain of living in their husband's house. Monisha's brother, Nerode, makes experiments in failures. He says 'I want move to move from failure to failure, step by step to rock-bottom.' The novelist has a deep insight in the psychological and social problem of modern life with psychological motivation.

Keywords: Psychological Problems, Suffering of the Mind, Insulation from Reality

Introduction

Anita Desai is one of the prominent Indo-Anglican novelists born in 1937 of a German mother and a Bengali father. She is a prolific writer. She has written ten novels and a dozen of short stories in the span of a short period. The novel is divided into three parts. The first part describes the death of Toto and reactions of Maya and Gautama Maya was deeply grieved. The second part divided into seven chapters each chapter presents the episodes, revealing new aspects of the character of Maya and Gautama. The novelist has the power to peep into the minds of the characters. The third part focuses that Maya loses equilibrium. Nila and her mother have come take care of her. It completes the tragedy. Maya holds herself responsible for the death of her husband, though there is no evidence to prove that Maya had killed Gautama consciously. Like a noble character, Maya goes off the balance mentally and dead.

Theme

Anita Desai is of the view that the inner life of a man or a woman largely decides the fate of the person. *Cry, the peacock* charts out the psychological state of both the main characters of Maya and Gautama though Maya is the central character of the novel. The main problem of Maya is that her aged father had rendered her unfit to live in a middle class society. Maya remembers that her father had pampered her by treating her as a princess "As a child I enjoyed, princes like, a sumptuous fare of the fantasies of Arabian Nights".

Maya was a motherless child her father showered his love on her she had the best of life that one could imagine. She used to stroll with her father amidst the vegetation. Her father had shown her a ruby saying it would be hers when she was old. Maya's father had kept her away from all harsh and unpleasant realities of life. Maya recalls that once her father was speaking to someone angrily called him a 'charlatan'. To save her from the heat of the summer, he would take her to Darjeeling or any other hill station of her choice. Her father had given her full freedom to do whatever she liked to keep herself happy and gay. She would play battledore and shuttlecock with small oranges which would fall down egg like on the grass but her father would laugh to see her leap. Under the loving care of her father Maya learnt to be fastidious and squeamish. Her father felt very happy to see her fastidious tastes.

Her father treated her with utmost love and care. She also thought that she had the best of a father under the sky. She observes that her father is like a Moghul Garden, gracious and exact, where breeding culture; leisure and comfort have been brought to a nice art.

Maya was married to Gautama, a lawyer, who was a friend of her father, who admired him. Her father proposed that she should marry with Gautama. He was tall stooped and knowledgeable person. Maya thinks that her marriage was “grounded upon the friendship of the two persons and the mutual respect they held for each other.” She met her father’s proposal half way with ‘quickenning passion’

In this new life of Maya with her husband, Maya finds that Gautama had never been able to go away for the summer. To her it was ‘unmasked misanthropy’. Gautama brushes her off on being requested to take her to South in summer. It caused the most scaring pain of the first year of their marriage. She is shocked to find that love has no place in the family of Gautama. She observes ‘ In Gautama’s family, one did not speak of love and less of affection The family always discussed about the parliament, corruption, editorials in the newspapers and so on, but they did not talk of personal feelings, love or affection. Gautama’s father was talking in freedom movement and his mother had interested herself to social activities as taking care perish pups, a crèche, a dispensary, gathering funds, keeping accounts, etc. They considered Maya as a toy.

She compares her life in her husband’s house with that which she had in her father’s house. She is greatly distressed. She said in anguish ‘I will never go there again; I will never go there again.’ It was not for them that I was longed with the fiercest desire. Once she said that she wanted to go to her father’s house to see her father, but Gautama’s towel with which he was wiping hands and fell down like a limp dead bird thrown down. Her father appeared before her, but she had never witnessed such violence from her father.

When the situation became unbearable, her fatalist father said with sorrow, ‘you will learn one day, Maya. Her father could not realize that his daughter was in a great distress. It was a question of life and death for her. She was so dejected and desperate in the beginning of her married life. Gautama is not a good companion for Maya. They are mismatched, “a peasant is married to a princes as for as the tastes are concerned.” Gautama took Maya to Mrs. Lal’s party, where there was none fine tastes to Maya. Ladies were interested in showing off their wealth and laughing at the hostess for not being able to employ an Ayah for her little son. They made vulgar remarks at the cabaret dancers. The party was totally abnormal, Maya cried, ‘I have to go, Gautama, I must go’. But Gautama had no complaints. On the contrary he said that Mr. Lalwas a shrewd and good businessman.

Maya had desired for sex and also for a child like other women. She had several sex images of men-women relationship in her mind. Aman winked to a woman who followed him to a shuttered house. She had heard peacocks and peahens cry ‘pia, pia, lover, lover. But Gautama was fast asleep invulnerably before she came to him after changing her dress. Incidents after incidents occur to shock the fine sensibilities of Maya. She had the desire to attend the festival going on outside her room, but a woman had no place among men, no matter she had greater capability of appreciate the Urdu couplets. She found that Gautama in particular had asked her by his gestures that she should not stay. She was shocked as if ‘I had truly found a blemish in my unscarred skin,’ she felt hat Gautama had no love her because she didn’t have the longish face.

One day Maya’s brother, Arjuna wrote a letter from America. His letter reminded her of several incidents. But most important of them all was a reference to a horoscope prediction of the astrologer that either she or her husband would die within four years of their marriage. But Maya kept it secret because she thought that her frigid, unemotional husband might kill her. She became so nervous that she got head ache and also the image of albino astrologer Gautama’s continued indifference to her, advances exasperated her to the degree that she

thought, the man had no contact with the world or with me. What would it matter to him if he died and lost even the possibility of contact. She cried with the peacocks for a mate but Gautama did not hear it.

This situation agitated her so much that she started feeling the pressure of circumstances on her mind innocence turn into guilt. In her state of desperation she saw her past life in her mind bade goodbye to her father. when Gautama met her in the evening, she somehow felt that she would not meet him again 'I rose and went up to him, beginning to feel as tenderly solicitous towards him as towards a departing guest who might never be encountered again'.

After a long time Maya felt very sorry that Toto, the pet dog of Maya was dead when she was alone at home. Maya was a childless woman loved Toto more deeply. Maya wanted that Toto's corpse should be buried in a befitting manner. Gautama came home late in the evening and took steps to dispose of the body. He acted in a very formal and indifferent manner as if he had no emotion for the pet dog of the house. Dogs love their masters dearly. Gautama taught her pain, for there were countless nights when she had been tortured by humiliating sense of neglect, of loneliness, of desperation that would not have existed, she had not loved him so, he too had not met her so much. At times she felt "why should I love him I wish I did not?". In the final moments she and Gautama went up the stairs to have a stroll. Gautama did notice the dour of limes. The melancholy voice singing somewhere behind the plantains, did not have time to count the stars; he was lost in a case as he started explain the case Gautama made a mistake. Maya felt he had come between her and her moon that she was almost worshipping. As Gautama lost the balance, she could not get hold of him, she screamed in a fury, and thirst out my arms towards him, into him and past him, saw him fall then, pass through an immensity of air, down the very bottom and died.

Since Maya had already some uncharitable ideas about him. She thought that she was responsible for his death. Maya was a noble woman; therefore the sense of guilt weighed heavy upon her mind and soul. She lost the equilibrium and was brought to the house of her father. Nila and her mother came to take care of her in the absence of her father, both the ladies had loved and admiration for Maya. The servants and Maya had given their own version of the story of Gautama's death, but, Nila discounted the story, saying that it was an accident, since she had observed Maya was an affectionate child who met them at the door when they came to her in that still secretive house of death, and had felt her feline embrace with a smile radiating out her swallowing, brilliant eyes. Finally old lady went Maya upstairs and both of them disappear into the dark quiet.

The story of Maya is not the story of a neurotic woman, it is the story of sufferings of a noble woman, who was subjected to several psychological jolts which finally threw her off the balance. It was the tragic end of a grief stricken woman. Her father had provided her to a decent living, but married to a man who was bereft of emotion of love, devoid such human values as kindness to animals, lacked in a good taste, yet the father tragically advised his prince's daughter to put up with the peasant. All these caused the tragedy.

Maya thought that she was guilty of Gautama's death. She lost the equilibrium and died. Nila and her mother had full sympathy with the innocent Maya. Her only fault was that was a delicate woman.

The message of the novelist is strong and clear. Mismatched marriage brings misfortune to both. Marriage kills both husband and wife. If they don't die, their life will be worse than dead. Secondly, the parents should not step aside as Maya's father has done. Thirdly, love is not the sin attachment as Gautama thinks. Finally the wives or women should not be confined within the four walls of the house.

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Mother in Jamaica Kincaid's *Annie John* and *Lucy*

Rajani C V

Abstract

This paper aims at analyzing the two novels *Annie John* and *Lucy* of Jamaica Kincaid. She is a Caribbean novelist who has been portraying the dynamics of mother-daughter relationship in her novels. The paper tries to show case very powerful and influential relationship in a woman's life i.e. mother-daughter relationship. These two novels are read from the point of view of "object-relations theory".

Keywords: Annie John and Lucy, Jamaica Kincaid, mother-daughter relationship, object-relations theory,

Introduction

Jamaica Kincaid is a Caribbean novelist who has been portraying the dynamics of mother-daughter relationships in her novels. The paper aims at discussing two novels namely *Annie John* and *Lucy*. The paper attempts to throw light on the complex relationship between the mother and the daughter in these two novels. In 1976 Adrienne Rich through her the most influential book on women; *Of Woman Born: Motherhood as Experience and Institution* focuses on the reality that irrespective of sex all human beings would spend nine months in mother's womb. Adrienne Rich did a systematic study to show that all human beings on the earth are born of women. She showed that irrespective of men and women both have a very common experience i.e. both have spent a long period in the womb of mothers.

Feminist Psychoanalysts state that for daughters understanding their relation with mother is critical because daughters' bond with their mothers in a complex interdependent association which often holds back a daughter from establishing her own identity. The mother is early care giver and primary source of identification for all children, boys break away at an early age to identify with their fathers but daughters continue to identify with the mother. Mothers and daughters identify with each other and because their individual boundaries are not clear, daughters struggle all their lives to separate from their mothers. The mother/daughter relationship undergoes added conflict and strain in the adolescent years because the mother is the primary role model and teacher of cultural values.

Woman gives birth to both sons and daughters but, daughters share alike body with their mother. Mother-daughter relationship involves a close or estranged bond; all daughters have an affiliation with their mothers to some extent. Such a wonderful relationship could have tensions, misunderstandings, crisis and even love-hate dimension to this bond. This bond is not always a positive relationship. Mothers play a significant role in determining the identity formation of their daughters from childhood to adulthood

Object Relations Theory

'Object Relations Theory' was pioneered by British psychologists Melanie Klein, D. W. Winnicott, Harry Guntrip, Scott Stuart and others in the 1940s and 1950s. Roland Fairbairn in 1952 independently formulated his theory. Fairbairn, popularized the term "object relations", Melanie Klein's work tends to be most commonly identified with the terms "object relations theory" and "British object relations theory".

The object-relations school sees the developing child as creating and being created by its relations with mother, father, siblings, and playmates. Then, as in all psychoanalytic

theory, the themes of the child persist, expressed in new modes, in the adult. In particular, both theory and observation indicate a crucial period early in life when the child felt it was not yet separate from its mother

In simple words 'Object Relations Theory' could be defined as "object relations" is the process of developing a psyche in relation to others in the environment during childhood. The theory suggests the way people relate to others and situations in their adult lives are shaped by family experiences during infancy. An object is that to which a subject relates". Object relations theorists such as Nancy Chodorow and Dorothy Dinnerstein posit the relationship of the child with the mother as the most important affiliation in a child's life. According to the object relations theory, children who fail to form successful relationships with their parents will have trouble handling future relationships. Due to their mothers' behaviors, the daughters grow up facing difficulties in managing their relationships with other people.

Object relations psychology shifts focus from the oedipal crisis to the pre- oedipal period when male and female infants experience primary identification with the nurturing parent, who throughout history has almost exclusively been the mother. The mother is early care giver and primary source of identification for all children, boys break away at an early age to identify with their fathers but daughters continue to identify with the mother, because of the mother's role model position.

Mother and daughter in *Annie John* and *Lucy*

Throughout her work Kincaid focuses intensely on the relationship between her narrator and her mother. *Annie John* is the story of a girl of same name, growing up in the island of Antigua. The difficulty and tensions between the mother-daughter stem from inability to accept the fact that they are separate selves. A daughter's desire to remain united with her mother as an emotion to find substitutes for the maternal love. As Annie John ages, she finds herself caught between love and hatred for her mother.

As a child, Annie and her mother have a close and loving relationship. Freud in his essay "On the Sexual theories of children" describes a mother's love, "as unique, without parallel, established unalterably for the whole lifetime as the first and strongest love object... (206)". Annie feels this strong bond with her mother as a child. Annie says, "How terrible it must be for all the people who had no one to love them so and no one whom they loved so" (AJ 23). Furthermore, Annie recognizes the extreme love her mother has for her when she states, "No small part of my life was so unimportant that she hadn't made note of it, and now she would tell it to me over and over again" (AJ 22). During this time of her life, Annie feels complete because her mother gives her love and attention. Annie and her mother for years wore matching dresses, but then one day Annie has to pick a different pattern from her mother. Annie replies "To say that I felt the earth swept away from under me would not be going too far" (AJ 26). This forced independence makes Annie feel lonely. When Annie turns twelve, she becomes separated from her mother affectionately and emotionally. Annie says, "I was on the verge of becoming a young lady, so there were quite a few things I would have to do differently" (Kincaid 26). Annie no longer gets showered with kisses and hugs; rather her mother forces her to take piano lessons and learn proper manners. This experience of separation brings a lot of unhappiness in the life of Annie.

Lucy (1990) is the story of an au pair, comes to America and explores her life in her own terms. *Lucy* gives an account of memories of a daughter of her mother, who she loves and hates. She leaves the island in order to get a new identity other than her mother's. She deliberately avoids her mother's influence by avoiding reading the letters written to her by her mother. Lucy's mother is foreboding presence, who never physically appears in

America but who still influences Lucy's thoughts and actions. Lucy struggles a lot in her life detach herself from her home and mother. The presence of Lucy's mother in her mind haunts her while she is in America.

Lucy explores her feelings about herself and her psychological dependence on women. The mother who is far away from her daughter is nevertheless in her memory a dominating presence. "The times I loved Mariah it was because she reminds me of my mother. The times I did not love Mariah it was because she reminded me of my mother". Lucy carries her mother's letters inside her bra. That unopened bundle becomes a double shield from the mother's influence because she does not read her letters and from the new culture because they won't allow her to give way to its influences. In spite of this action the mother more than the letters themselves, that is present in the daughter's life.

At many points in both the texts it can be observed the heroines mention that she is often unsure of where her own body begins and where her mother's ends. Her tie to her mother Lucy says her own past belongs to her mother, and that she can always hear her voice. The voice of Lucy's past speaks to her not in any audible language one might understand, or "any language that needed help from the tongue; she spoke to [her] in a language anyone female could understand. And I was undeniably that – female" (*Lucy*90). Lucy attributes her very femaleness as linking her to her mother, as she goes on to say, "I had spent so much time saying I did not want to be like my mother that I missed the whole story: I was not like my mother – I was my mother" (*Lucy*90). This inability to determine where one's body ends and the others begin is a common problem faced by daughters.

Female Friendship

Annie uses rebellion to hold on to her childhood and gain her mom's attention. As Annie grows into a young lady, her mother begins to push her away affectionately and emotionally. Annie does gain her mother's attention with rebellious Annie's obstacle deals with the loss of attention and affection from her mother. Annie does not understand and must learn to deal with it. Annie uses friends and rebellion as ways to cope with the obstacle. Annie forms a friendship with Gwen to fill the place of her mother. Gwen showers Annie with hugs and kisses, like Annie's mother once did. Annie says, "Gwen and I were soon inseparable" (*AJ* 46). This brings comfort to Annie to have the affection she needs. The Red Girl gives Annie attention and serves as a rebellious act because Annie's mother disapproves of the Red Girl. Annie lies and steals to win the attention of the Red Girl. She even begins to play marbles, a forbidden game according to her mother. Annie says, "I had to do exactly the opposite of what she desired of me, I now played and played at marbles" (Kincaid 61). According to Annie, rebellion allows her both to gain her mother's attention but also to assert her independence.

Feminist Psychoanalysts describe female friendship as surrogate motherhood. Girls want to have friendship with other girls to fill the vacuum of the motherhood. This has been done in the novel by Gwen and the Red Girl. Female Friendship helps to provide love and attention when a child lacks in these areas. Once the child's need appears fulfilled, the child can move on in life and can grow apart from the friends that help them the most in their difficult times. Annie slowly grows apart from Gwen and the Red Girl as she progresses in her stage of womanhood. Kincaid's presentation of the novel reveals the role of friends and the importance they have on a child as she grows into an adult. According to "object-relations school" child formulates relationship with mother, father, siblings, and playmates.

Influence of mother on the identity formation of Annie and Lucy.

According to “Object Relations Theory” child especially girl child formulates a close bond with mother. Mother has strong influence on daughters’ identity formation. Similarly, in these two novels protagonists are very much influenced by the mother figure. At some points of their life they just want reject all kind of her mother’s influence, but after a lot of struggle they come to know that they could not reject their mother’s influence. While leaving her mother Annie believes that her departure from the island signifies her rejection of her mother, but in fact her journey parallels her mother’s own life journey. Her mother, too, left home and abandoned her parents when she was a young girl. Annie’s mother got married and negotiated with her independence for social acceptance and security; we could only hope the same would not be with Annie.

Annie’s mother tells her that “It doesn’t matter what you do or where you go, I’ll always be your mother and this will always be your home” (AJ147). A harsh reality of life was told by her mother; Annie took some time to come over from the hangover of those words. She has a kind of grudge on her mother at the same time; her action of waving with red cotton handkerchief explicitly shows her love for her mother. So, Annie leaves, delighted and saddened at the same time. In the last sentence of the novel, Annie describes the sound of the waves as they lap against the boat that is taking her away from home, as making an unexpected sound, as if a vessel filled with liquid had been placed on its side and now was slowly emptying out” (AJ 148). What does Annie want to empty out from her? Are her mother’s advices which would be or would not be helpful to her in a new place?

Lucy goes to America as an au pair girl to Mariah’s house. Mariah serves as a maternal figure for Lucy while Lucy is in America. The novel establishes a clear dichotomy between Lucy’s mother and Mariah. Whereas Lucy’s mother is oppressively dependent and painfully neglectful of Lucy’s needs, Mariah treats Lucy like one of her own. Mariah exposes Lucy to museums, gives her gifts, and looks out for her general well-being as she adjusts to her new environment. Even so, this surrogate relationship is not without complications; the unequal power dynamics between employer and employee always loom beneath the surface.

As young women, both Lucy and Annie repeatedly reflect on their concern that they are not sure where their own selves stop and where their mothers begin. It is as if despite birth and expulsion from the womb mothers and daughters are still connected in a very visceral way. In his discussion of the mother-daughter relationship in *Annie John*, Louis F. Caton explains the theory of bonding psychology as early maternal nurturance that eventually, in a “healthy” way, leads to separation of the self from one’s mother this is not the case at all. Because Annie and Lucy grew up with such a tight bond between themselves and their mothers, the separation that begins to occur about the time of puberty is all the more heart-wrenching and surprising. Both women come to see their mothers as “hypocrites;” women who claimed to love them unconditionally, but who later separate themselves from their daughters with apparent ease. “Such a clash between psychological theory and Annie John’s experiences opens possibilities for readings that focus on integration rather than singularity” (129).

Rather than a natural and educated progression toward adulthood, our characters are abruptly confronted with adolescence with no prior warning or explanation. The physical changes that take place during puberty are not described to Lucy beforehand, and everything that subsequently happens as she crosses into “young lady Dom” all come as a surprise. After discovering the growth of her own pubic hair, Lucy becomes “shocked at this sign of something I thought would never happen to me, a sign that a certain part of my life could no longer be kept secret from my mother, or other people in general; anyone could look at me and know things about me” (Lucy68). While these changes signal a “necessary” transition in

the relationship between Annie and her mother, for Lucy these physical changes mean she must transform in terms of her relationship to her mother. Rather than being faced with a bewildering “new” mother whom she (like Annie) does not recognize, Lucy’s mother seems to handle the changes with ease, calm in the belief that the changes taking place are natural. When Lucy gets her period for the first time, her mother “laughed and laughed. It was a kind laugh, a reassuring laugh”

It is easy to recognize the point and reason for the change of heart between Annie and her mother but this is very ambiguous in the case of Lucy and her mother. Unlike the relationship between Annie and her mother, Lucy’s mother is completely unprepared for the onslaught of derision that Lucy hits her with. Working under the assumption that her ways are indeed the “best” ways, she simply cannot understand why Lucy might want anything different than her own life. After her mother presents her niece Maude Quick as the ideal young woman, Lucy angrily blurts out that she would rather drop dead than still reside at home at the age of nineteen. At this point, her mother simply does not know how to react, for it had never happened before – “it was the beginning of my expressing hatred, hostility, anger toward my parents, sometimes with words, sometimes with deeds” (*Lucy*112)

Lucy’s relationship with her mother is a bit vaguer. Eventually through the course of the novel we come to realize that Lucy’s main issue with her mother is one of perceived betrayal. Lucy says of her parents’ expectations for her that “my father did not know me at all; I did not expect him to imagine a life for me filled with excitement and triumph. But my mother knew me well, as well as she knew herself: I, at the time, even thought of us as identical” (*Lucy*130). Unlike the encouragement offered to her three brothers to grow up and become anything they wanted to be, Lucy was encouraged, indeed assumed to become someone exactly like her mother. It is this assumption and oversight on Lucy’s mother’s part that drives Lucy’s own resentment toward her family. This feeling of betrayal is particularly interesting because it demonstrates Lucy’s belief in the fact that her mother made a mistake in choosing to lead the life she did. She knows her mother has sold herself short, and she is angered at the suggestion that she might choose the same life for herself, as if she has no other options.

Conclusion

Mother’s influence on identity formation on the protagonists of these two novels is very much visible. Even though they reject and elope from not just homes but also from mother land but they fail to get rid of their mothers’ influence. Annie’s and Lucy’s mothers initially seem to have unquestioning, doting, and boundless love for their daughters. In turn, the daughters’ worship and revere their mothers. Once the girls enter puberty, things between mother and daughter change immediately. First, to a bewildered emotion and later a physical separation. Evolving sexuality becomes concurrent with widening gulfs between parent and daughter, and the adoration once reserved for the mother by the daughter is newly replaced with a greater interest in sensual and physical pleasure.

The novel *Annie John* ends with her leaving mother and mother land “I dragged myself away from her and backed off a little, and then I shook myself, as if to wake myself out of a stupor” (*AJ*147). But as she lays down on her berth she feels “Everything trembled as if it had a spring at its very center” (*AJ* 148). This kind of shivering and shuddering happens to Lucy too. “I wish I could love someone so much that I would die from it” As I looked at this sentence a great shame came over me and I wept and wept so much that the tears fell on the page and caused all the words to become one great big blur” (*Lucy*148). As feminist psychoanalysts show that daughters could see their identity within their mothers. The heroines of these two novels too fail to go away from their mothers’ influence.

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Politics of Canonisation in Literature - A Critical Enquiry

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Abstract

The fervent zeal for canonisation seems to be peaking during the age of Romanticism which inspired the coming together of sciences and arts, inaugurating the epochal moments of the final transition to a collective understanding of the vaster forces that underlie the artistic perceptions, ethos and scientific rationale that underlie the artist's preoccupied self. In the momentous and radical transformations that Institutions, Academies and Universities of the day witnessed, the traditional academic stratifications of disciplines were becoming increasingly incapable of accommodating the vastly expanding territories of knowledge. In the maddening world of awareness unlimited, the Institutions and Academies let their doors remain opened for the emerging themes of scientific knowledge and artistic perceptions, and they found many avenues for holding forth endless discourses. This paper is making a critical study of the signature moments of this transition from Romanticism to Modernism and themes of Canonisation.

Keywords: Canonisation, Medieval Scholasticism, Print Culture, *Semestria*, *Presbyterian Enlightenment*, Institutionalised Realities

Defoe is often remembered for his fierce scepticism regarding the worth of the much flouted academic as well as non-academic projects of his time. These projects were mostly notorious for staking tall claims about their supposedly ambitious targets, which on many counts were extravagant, unsocial and even bordering onto unlawful. In his *Essay upon Project*, Defoe airs his suspicion and distrust and exposes unethical commercial practices that came to characterise these projects. He identifies the commercial majors of the times like The East India Company, African and Hudson Bay Companies as evil incarnate. The essay makes total deconstruction of these projects and to find them lacking in the concept of social welfare as well as political ethics. The belief that human thought and action are capable of the radical reformation of society is lacking any historical evidence.

Race begins to articulate a new set of paradigms which offers socially viable projects including the pronunciation of infrastructure highways, and humanitarian societies. Defoe insists that the projects that vastly ignore the creation of infrastructure highways, and humanitarian societies. Before insisting that the vastly ignored the humanitarian ideals should be discarded. Incidentally Defoe reinvents the role of the merchant in the modern frameworks of society and brings him back from the classical image, trusting him with a historical responsibility of revamping the social economy, relationships and politics. In this epochal act of reinventing the archetypal role of merchant as the carrier of cultural insignias, histories and civilisations, Defoe adds a different charm to the sheer contemporaneity of the merchant he has salvaged from the chronicles of history from the verge of a possible anamnesis.

Defoe's new age merchant is one who becomes a meeting ground of private investment, national welfare and human progress. He is holding forth a discourse between the past archetypes, the present socio-political realities and the humanitarian ideals. Mary points out that the force merchant is at the centre of the human action to social projects and thereby bringing about the merging of the river the liberal government territory of public benefits. Defoe is not ignoring the fact that ultimately every merchant would be keen about the personal benefits accruing to him, but insists that welfare of the community would be added element.

The most ambitious project which Defoe proposes in the paper is *The Academy of Languages*. There is a furtive allusion to the mythical Tower of Babel as a project that was too utopian and therefore doomed from the beginning, ultimately resulting in the eternal chaos of scattered communications. For Defoe, the alien language is not the one spoken by strange people from a remote island but the intensely sharpened language of professional practices such as that of physicists, chemists and doctors as well as the elite language of Oxford and Cambridge, perennially inaccessible for their affectations, afflictions and stiffness. Defoe's imaginary academy is vested with powers of creating and disseminating languages that are capable of holding communion across the vast stretches of the human population and culture.

In spite of the expected failure of his grandiose scheme, Defoe is not entirely without hope and enthusiasm for the emergent themes of linguistic-merchandise-knowledge socialism. Defoe in a way is anticipating the prospects of a century yet to come with ennobling social, democratic themes of knowledge and language. Leibniz, in his 1716 signature paper "Percepts for Advancing the Sciences and Arts" proposes the transformation of produce of the presses into organised modes of modern knowledge and goes onto the creation of credentials and intimate business relations to the secular powers. This has to be read along with the fact that twenty years later Leibniz cofounded the Berlin Academy of Sciences. He was one of the first to realise the tremendous significance of the emerging print industry of the time as a portals of knowledge production and dissemination. He dreamt of compiling a super book which would be a compilation of all existing knowledge of the time.

The transition from Encyclopaedias to printed book meant many things at the same time. It demarcated the change of knowledge territories from theory to pragmatic knowledge, sending unambiguous message that knowledge can no longer be exclusive prerogative of the Academies and Institutions; on the other hand it has to reach out to the man in the street, adding to his way of living and contributing to his perceptions of reality. Leibniz could be seem to be a practicing what could be termed as the theory of practice,""if "If a workmen who may not either know Latin or Euclid is a man of ability and knows the reasons for what he does, he will possess a genuine theory of his art, and will be capable of discovering experiences in any sort of situation."(1) He further goes on to illustrate "art of discovery" whereby the differentiation between a bad projector and a good one is made, "A half-baked scientist puffed up by an imaginary science will project machines and constructions which cannot succeed because he does not possess all the theory required."(2)

The paper of Leibniz sought to undermine the age old belief systems of medieval scholasticism, when he pointed out to the lag existing between customary and scientific knowledges: "Concerning unwritten knowledge scattered among men of different callings, I am convinced that it surpasses in quantity and in importance anything we find in books."(3) He arrived at this inference after making a painstaking study of those people who never figured anywhere in the academic discussions like fishermen, hunters, seafarers and merchants. Further he made the most startling observation concerning the 'games of children' which in a way anticipated one of the epochal experiments named 'ta-da' conducted by Sigmund Freud concerning the umbilical relationship between the mother and her child:

We owe the compass-needle to the amusement of children intent on looking how the needle turns. It is a fact that we owe to the children the air-gun which they practically invented by stuffing the hollow tube of a feather at both ends with a slice of apple into which they had stuck each end of the tube successively, forcing the stuff together toward the middle of the tube, and then expelling it by the force of the compressed air quotes in the middle or; this

was long before he skilful Norman working man took it into his head to imitate them on larger scale.(4)

Lateness goes on to state his unqualified or suspicion regarding the authenticity regarding the authenticity and reliability of the printed text goes on to state his unqualified or suspicion regarding the authenticity and reliability of the printed text.

Imagine that an out he's lost it must be rediscovered; or libraries could not help supply the art, for though I do not disagree that there are a great many other buildings in books which is meant in the professions are still ignorant of and should take advantage of, it is nevertheless effect that the most important observations and returns of skill in all sorts of trades and professions and should take advantage of, it is nevertheless effect that the most important observations and returns of skill in all sorts of trades and professions are as yet unwritten. This fact is proved by experience when passing from theory to practice we desire to accomplish something.(5)

The conceptual scaffolding makes it necessary to think of the world from the perspective of the print. This ascertains what is commonly known as the print more unity. A case study of the Frankfurt book fair has been made which made a close analysis as to the way the print culture has come to determine the thinking process of humanity and the cultural context in which he chooses to place his life. On the models of Stalinism in Soviet Russia, it is possible to employ the term commissioner it to supervise the process of the print culture, the print knowledge and the reading habits of the populace. Similar to the highly controversial licensing Act in Great Britain, it should not be forgotten that a licensing regime existed in the Frankfurt Book Fair also. If Milton and his generation had to confront the theocratic license, for Leibniz it has been more of a secular character, "Of all kinds of things, roles, I did stations that are useful and even necessary for the common good, concerning books, authors, booksellers, collectors, printers, and studies"(6)

The world that the print media creator or something radically different from the old ones as the print begun to take a relook at the world of reality through a totally different perspective, consequently changing the ethos of the rational logical scientific world we had. In short Leibniz disrupted and destabilised the knowledge systems generated by the print cultures as never before. The commiserate of Leibniz set in process a work of demolition in the knowledge world brought about by the print culture:

To correspondence and communicate among themselves and with the neighbouring and distant universities, to reach an understanding and thereby to preserve and multiply numerous new and useful thoughts, prepositions, inventions and observation that would otherwise disappear which they are authors; this applies to the domains of natural science, mechanics manufacturing, trade and mathematics, as well as to those of history, politics, law and others, opening the way for the use in universities and elsewhere to become familiar with the occupations in a timely fashion, in a way more useful than when they are and soundly beginning to reason before stepping themselves in sufficient rigorous studies.(7)

The concept of *semestria* which is generally considered to be a major contribution of the print culture often attributed to Leibniz refers to the collected and condensed knowledge of six

months, which could be referring all the different sources like encyclopaedic reference work, historic bibliographies, indexes and the like.

The startling contrast between the knowledge of arts/science preserved or lost is arguably the finest foresight Leibniz is making in his analysis. A specific knowledge of a certain art becomes lost not because it went unrecorded in printed literature, but exclusively because it happened to be there in the print. The print reduces its chances of remaining alive as a pragmatic ideal in the consciousness of man. Print has aided the process of institutionalisation and thereby its availability as a living ideal.

Sometimes the conjectured and often peripheral histories which could be often the quasi myths acquiring the status of academic histories find their entry into printed and circulated knowledge of academies as a result of the extensive acts of cultural projections with the accompaniment of sweeping generalisation without having any scope of impartial validation. One of the most notorious instances is the Scottish Renaissance which is still debated in the academic circles because of its derivative status from pseudo credentials. The constricted projections created by Bentham, Adam Smith and Defoe extensively created the fabulous stories concerning the European Renaissance especially the Scottish Renaissance. There are glaring philological differences between the earlier institution and the idea of the institute. The early modern age ascribed to 'Institution', the powerful notions of founding, decreeing, educating, transmitting a legacy or inheritance or even consecrating a practice.

During the age of Romanticism the political and moral responsibility had been highly problematic as no Romantic writer ever committed to these ideals which had been the sacred norms in the past. Most of the Romantic writers even prided themselves by posing as the self confessed anarchists and a self fashioned rebels. So there is scarcely found the need to pay obeisance to the sacred ideals which were holding the society together in the days gone by. Incidentally it was during the same Romantic age that the institutions began to acquire sheen of their own as has been suggested by Raymond Williams. Williams associates the development of the Institution as a practice that prevailed during the late romantic age wherein the term 'scientist' was coined on the lines of 'artist'. The dynamic instability of the words even in Oxford English dictionary had a major role to play in decidedly unsettling the meaning of a crucial word like Institution. The force and legitimacy which the word Institution derived in course of time has to do with its historicity over the ages. Going through the writings of the major Romantics like William Godwin, Coleridge, Shelley and Hazlitt, it could be seen that often the title of the Institute is ascribed to these writers. Early 18th century witnessed a great deal of culture wide phenomenon on in the writings across the texts and situations that have become mostly obscure today. The historical and foundational force which is open my tribute to the Scottish Enlightenment and is in a way connected to the conceptuality of institution.

Bourdieu's theme of the 'rites of the institution' has something to do with the verbal force institutes and institution carried during the early modern age. This power often emanated from a specified spot of centrality in which remains active as a dominant social force. Marx believed that the differentiation between institutes and institution is precisely due to a simple principle of abstraction. Anyway as can be expected Marx was focusing on the forces of production which had a determining power over the human relationships and economy. It ensures the supportive evidence of a complex pre-history of concrete usages and situations. The crucial moment of transformation that belongs to a generation, an epoch or even a decade.

The social science class got abstracted into what Durkheim critically termed as "science of society", and the concept of language and the cultural implications that goes associated with the theme of institution has its beginnings here. Vico's Second edition of *Nuovo Scienza* (1745) concerns itself with this major philological problem of the institution.

The first edition of the book published in 1725 makes no reference to the possible ambiguity that rolls the concept of institution. Vico further suggests that it is possible to know the social reality and the nature around us without getting into the severe confounding issues the institution is holding forth. "*Rise of the Nations*" makes it necessary to resume the discourse on the human institutions to validate and substantiate their identity and commitment to the communities in which they believe belong to their own racial social logical and historical groundings.

In a further historical twist, Italian words like 'order, ordinance and ordain' begun to represent a sought out notion connected to the English term of the institutes or institution during this time suggesting a great deal of activities like appointing an heir, to establish, to teach, to transmit and dedicates. But at the same time there is nothing to suggest that Vico adhered to the Italian usage in his further writings. It may be noticed that Vico avoids the use of the word 'Institution' and instead prefers the Italian word 'Cosa'. It could be due to the fact that the word institution was theoretically loaded. Moreover the very fact that he was mostly concerned to discredit the idea whereas the word 'Cosa' was relatively harmless and neutral. It never had any social or political or ideological moorings as such. Later reading of Vico's work suggests that he gradually was becoming least disposed to the use of the term institution. The reason could be that the word no longer represented the theory of the origin and rationalistic nature of institutions which prevailed as accepted theory during those days.

It was during 1800s that the Royal institution opened, marking its ambitious schemes by establishing forth a certain tradition that could be curating and supportive evidences from the theories of sociology, history and sciences. On these lines a number of institutions sprang up in course of time players like Metropolitan, Southwark, Philharmonic, British, Russell, London, Surrey and other institutions in London which went on the part of adoption and appropriation. Till that time the European and British knowledge systems were divided into academies and societies, an idea that was given currency by major figures like James McLaren who made the historical tracing of the foundations of Royal Society and the police Academy during the 1660s. But in spite of these assertive notes it is not difficult to see that the distinction between organisations and academies remained rather vague and imprecise throughout the century.

During 1788 the interns specialisations we are introduced into the scientific societies which were flourishing in England, and all these societies, institutions and organisations went on to repeat the same patterns that created the ethical and philosophical foundations of these establishments. Gradually these very institutions and academies acquired the aura of intellectualism, Academy system and authenticity. It was not difficult for the academies to acquire the privilege of becoming exclusive entities. They sought out accredited and well-established intellectuals, thinkers and writers to these academies.

Compared to the Academies, Societies had a more liberal and open structure. It was during that 1660 that the Royal Society of Great Britain was founded with an average membership of 300 fellows. It is interesting to note that most of these members were non-active members. On any single occasion not more than 21 members participated. The society later on came to publish *Philosophical transactions* in most of the societies and the members consisted of a group of specialists and amateurs. There were networks like the Republic of letters which usually served as a body which was mostly some kind of an intellectual field. These academies were funded and run by the state.

The Royal Academy of Arts in 1768 comprised of some 40 painters, sculptors and architects who gathered for a collective idea of art and ideology of life. This society never revealed any specific interest in publishing their ideology of arts but at the same time they contribute to Joshua Reynolds discourses-public lectures. All these contributed lectures they published in the form of a book in 1790 after the death of Reynolds. The ultimate

contribution of the society has been to make a discourse possible between the community of artists and the wider public in the form of periodicals, books lectures and models. They were always receptive to public appreciation as well as criticism and simultaneously they paved way for a communication between arts and sciences.

Edmund Burke made a radical departure from the original norms of organisations and academies by an act of self naming as they wanted to make a historical justification of their stature, after mature deliberation upon all the terms in the European languages, which have been used to distinguish public bodies; such as schools, academies, colleges, and it was found, that everyone is either appropriated to establishments or less adapted to the views of the present society that the word institution, already well known for nearly a century in the famous institute of Bologna, founded in 1714 in which part of elite character has been aristocratic, Italian and distant. The Institute at Bologna had been formed out of two smaller academies dealing with painting and other fine arts. On similar lines many well-known academies had begun to make their presence felt in the years that followed.

It was felt by some intellectuals that the mediaeval conditions of the sciences dominated the oldest university in Europe. It was during this time that the University of Bologna made a startling departure from the older universities by establishing Professorships in Chemistry, Natural History, Architecture and other related disciplines. Between 1818 and 1830 in the institutional fashion made a conspicuous mark in England which left a transatlantic effect in the United States. Anderson Institute perhaps made a revolution airy transformation in the mail hegemonic pattern of the universities by making a special platform for scientific lectures for women as well as two men.

Hutchinson presents a highly revolutionary idea as to what should be the nature of Renaissance and enlightenment. He points out that the idea of the university and enlightenment should be seen as classical model of its aesthetic and character building. It is this ideal that gave rise to the theme of permitting women's lectures at the University of Glasgow. There have been various analyses as to what could be the impact of this transformation Anderson wrote about. In the world of academic scholarly lectures in London a new set of beliefs and the projects which were suspicious of secularism and sophistication in the world of Arts and Science was always watched through the eyes of scepticism and disbelief. But at the same time this paradigm shift rewrote the grammar and semantics of the Institution life of Britain. It has often been seen as evangelical and Presbyterian enlightenment of the knowledge that was practical, utilitarian and capable of bringing about the transformation in the lives of the individuals.

The enlightenment of Hutchinson Adam Smith, and John Miller paved the way to bring about this transformation which ultimately was about the gender equality, socialist ideals and egalitarian ideas to the stagnant world of the Universities, Academies and Institutes. The stiff academic rivalry between Count Rumford and Thomas Bernard paved the way for further introduction of the liberal ideas into academy system. As a further consequence of these developments history came with instances of Thomas Bernard's ambitious attempts to make public profession of Sciences as well as exploration of the possibilities of using the Fine Arts as a major force for the transformation of the society during the Romantic age. Thus ultimately the categories of Institutions were brought to the real life circumstances and revealing possibilities of its extensive applications in the multitudinous themes and ways of life.

In one of his major writings titled "Fears in Solitude," Road talks about the emergence of the civil society based on the precipitates of his age where he doesn't refer to the age-old institutions like church, state and family. In their place a new rational system comprising of economically organised and politically defined societies who prefer to call themselves as Institutions and Institutes whose presence was felt throughout the century. It is the self

organising modality that precisely goes established as an institution in due course of time. In this process very often there were remixed and recruit things have happened in France, the French academies which later came to be known as Institutes National. Converts were well aware of the vicious impact the market economies likely to create in the Institutes as he termed it as "pollutants from the brimming cup of wealth", which reveals the unfailing social observation and commitment of Coleridge. He was welfare of the former forces working in the society which almost became a parallel presence, and created formative building bonds between the traditional commercial practices and the newly awakening streams of knowledge which the categories tried to possess as their own.

When ultimately Coleridge set up on electioneering career with partnership of Wedgewoods and Wilberforce, he must not have been aware of the vicious undertones of such an alliance, as the poet himself was permitting a process which could not hide the tacit alliance between capitalism, Political discourse as well as the name of the institute which was paraded its certain kind of unabashed selfishness and greed. Though Coleridge tries to annul it's a vicious impact in terms of language, the extensive home it had already carried out could not be undone. Language often became a suspicious antidote to the thoroughness of history as it sought to undermine its catastrophic dimensions by smoothing the pictures, inventing imageries and replenishing the language with extensive metaphors.

The daring experiments, raids carried out in the language is a subtle illustration of the day session that was beginning to reveal itself between what was ideal and what happened to be the real. Shelley the more radical poet kept on exploring resident powers of language especially the finely tuned metaphors, every one of which reveals the anguish, the pain as well as the feelings of the poet in disrupting the process of institutionalised realities that had begun to overwhelm the world he was living in. Shelley frequently found that the categorisations he had carried out with his insane but the first do not fit into the scheme of the institutions, the room and disaster which every revolutionary ideal is fated to encounter. The reduction of the institutionalised realities and semantics into mere verbiage pushed the poets to the brink of despondency, distrust and even alienation from the society he happened to distrust long ago. In no other period the tensions between the ideal, the real and the Institutions became as powerful and inescapable as during the age of Romanticism.

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Analysis of films *Buona Sera, Mrs. Campbell* and *Mamma Mia! The Movie* -Retelling One's Own Story

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Abstract

A single mother with a daughter, planning her daughter's upcoming wedding with her two crazy best friends, three possible fathers of the bride, her son-in-law to be, an island full of friends, and no real family—this forms the lattice through which the story of *Mamma Mia! The Movie* (2008 release) is wound. Using the music and lyrics of the Swedish pop group ABBA (1972 onwards), this movie tells the story of Donna Sheridan and her every day, mundane, struggles, which get pushed into high gear because of her daughter's wedding plans and the arrival of three uninvited guests, one of whom has possibly fathered her one and only child. Interestingly, Donna does not know which of them is the father of her daughter; and thus, begins the mayhem within the story.

It is interesting to note, though, that the story is not really an original one. *Buona Sera, Mrs. Campbell* (1968 release), had a very similar storyline where Clara Campbell ends up with three American airmen in a span of ten days, during America's occupancy of Italy during World War II. Realising that she is pregnant, and unable to tell which of them the father of the child is, she convinces all three that each of them is the father of the child and asks them for child support. It should be noted that each one of the three men in Clara's life has no idea of the existence of the other two.

So, the real question is these apparently similar movies, are they the same? In order to answer this question, this paper intends to read the texts *Buona Sera, Mrs. Campbell* and *Mamma Mia! The Movie*. The attempt is to trace a change in the telling of the stories from Clara Campbell to Donna Sheridan. How do these women tell "their individual" stories? How does the world view them and how do they view themselves? In addition, how have the lyrics of ABBA's songs helped change the view of women, from 1974 to 1982 to 2008? The central argument of the paper will be supported by theoretical framework, which will be carefully chosen in accordance with the reading/analysis of the two texts.

Keywords: Narratology, Narratives, Lyrics, Representation, A Woman's/Women's World

Introduction

The field of Narratology is concerned with the study and analysis of narrative texts. It puts under investigation literary pieces of language and yields an understanding of the components has in its very texture. (Amerian & Jofi)

This paper attempts to look at the films/movies *Buona Sera, Mrs. Campbell*, and *Mamma Mia! The Movie*, as texts, with a shifting narrative voice and a narrative technique. The changes in the telling of a story, what we commonly now call the narrative (or in theoretical terms Narratology), from 1968 to 2008 marks a shift in the way people look at a struggling single mother, dealing with her everyday life, her very mundane, ordinary, commonplace problems, and a rather demanding, nerve-racking, hectic, stressful schedule. It is interesting to note, right away, that the narrative technique and the changes that come about in the way in which the stories are told, from the first film to the next, help build, structure, and transform the protagonists (or the narrative voice) in each of these movies.

Buona Sera, Mrs. Campbell: Presentation and Representation

The protagonists of both movies are Clara Campbell and Donna Sheridan respectively. Clara Campbell is the heroine of *Buona Sera, Mrs. Campbell*, released in the year 1968, based on a short story, with the same title, by author/writer Aiken Morewood. The movie opens with Mrs. Campbell returning to her hometown after being “out of town” for five weeks. The audience see Clara Campbell driving into town, in her rather swank car, waving out to all and sundry with a familiarity that comes with being “stationed” in one place all your life. This introduction immediately relays to the audience, of the movie, that Mrs. Campbell is no stranger to these parts.

We next see her discovering the fact that the soldiers/flight men who were once stationed in her little town in Italy during the Second World War are returning, after twenty years, for a reunion. We are informed that while most squadrons decided to send in money as support to the remote places where they were stationed during the Second World War, this particular set of flight men decide to open a chapel with their squadron name in order to be remembered forever in San Forino. Before the inaugural of the chapel the entire squad decides to meet up for one big final bash, an all-out party.

On hearing the news of the reunion, panic-stricken Mrs. Campbell rushes home to find three letters from America waiting for her. While she instructs her loyal maid of many years Rosa, to bring her bags from the car, she reads each of these letters where each individual man expresses excitement and joy on being able to meet her after twenty years of being apart and further expresses joy on meeting up with “his” daughter. It is as Mrs. Campbell wilts over that we realise something is not quite right because none of these three men seem to be aware that “his” daughter, named Gia Campbell by mother Clara Campbell, has three fathers or further still, even aware that the mother, of the aforementioned daughter, has no idea as to which one of them fathered her child. As Clara Campbell throws more light on this and starts to narrate her story when she was a virginal sixteen-year-old left suddenly orphaned during wartime, the picture she draws up starts becoming crystal clear.

To begin with the role of the protagonist Clara Campbell was essayed by Gina Lollobrigida, a very sexy, sensual woman, whose sexuality is enhanced with the use of her much accented English. In addition, we see her driving a “top down” car, making her instantly very modern, very “posh”, and ultra “oomph.” Next comes her dress which is a chic cut, cream coloured, checker patterned one, with short sleeves (Magyar sleeves to nearly sleeveless) with a scarf tied round her head to keep her hair in place when she drives. This image immediately places her in the “very attractive” bracket of “woman.” Furthering the rather vivid undertone of sexual innuendo, the audience witness Clara Campbell narrating her experiences during the Second World War while she strips down and changes her clothes. The initial “story” that emerges in dialogue, word, and accented format is heightened with what she is *doing*. Thus, most of her past, which consists mostly of her sexual encounters with three different men in a span of ten days, is related to her audience in petticoat or even under-wear format. Additionally, while reminiscing about her three airmen one lieutenant, one sergeant, and one corporal, Gina Lollobrigida’s body language (which include sexy shoulders, eyes clouding over, and more than sexy pout) add to the image of a “wanton” woman.

Furthermore, it should also be noted here, that the movie attempts in its setting, camera work, and parallel plot line to bring into focus the fact that this unrestrained woman is not short on cash, money, and moolah. For example, earlier on, when the scene swings from the car to the home she drives into, the luxury that Mrs. Campbell enjoys leaves a very strong impression with the audience. Her home/house in San Forino, a little town in Italy, has a lovely, wide courtyard, winding stairs leading up to large rooms, fireplaces, multiple

bedrooms and suits. One notes, at once, that the opulence that Mrs. Campbell is indulging in, can only be termed as belonging to one who is moneyed or rich. So where is this money coming from? The answer is given to the audience towards the end of Clara's telling of tale. As Clara reaches the end of her narration, her audience is informed of the fact that she has been receiving three separate cheques from all three American ex-airmen over the last twenty years; towards taking care of the Italian daughter none of the three men want to take the effort to bring up. And that is when the image of Mrs. Campbell makes a not so subtle shift from the sensual, attractive, appealing woman, to the wanton woman to toppling over quickly into the promiscuous, harlot, whore, tart, looter and "gold-digger" variety of woman.

Be this as it may, one must take note of a certain balance that is added to this "sex comedy" from time to time. One clear cut example of this is the pathos that filters through while Clara describes war time and what it could do when soldiers saddened from the war were housed in local accommodation(s). She constantly talks of being lonely and frightened or terrified, and interestingly she says this of herself *and* the airmen who were young soldiers fighting a war they did not opt for. She illustrates her story with terms like "we clung to each other", "two poor children left alone", "we comforted one another", and so on which darkens the narrative and gives reason, validation, and justification to the act of making love, or having sex, with three different men in a short span of time. The fear of war does filter through, if only slightly, and cannot be brushed away or ignored. Thus, while the mind is grappling with this sensual woman narrating her past in such a luxurious setting, a part of the senses takes in the utter desperation a young girl of sixteen would have to face all on her own, during war and later on when she realizes that she is going to have a baby to look after and bring up very soon without any help from the father of the child.

An additional example may be seen in the necessity for the deception that Clara Campbell is a part of. This aspect of the story comes through as vividly as the image of Clara's overstated sexuality or excessive lifestyle. During her account of the events of the past, she asks, "I was left pregnant. What could I do?" She goes on to tell Rosa that she did *not know* this town. All the people would call her "the alley cat" and if she had a child without a husband—furthered by three possible fathers and her absence of knowing which of them it was for certain—then the consequences would have been dire; not for her alone, but for Gia, her daughter, as well. It is at this point that one empathises immediately with a mother fighting for her child, rather than one who is thinking of herself and only herself. She relates that to save face and give her daughter legitimacy of birth and name she chooses to come up with a fictitious husband, a captain named after an American soup called Campbell. The comedy comes reverting back when Rosa asks why the soup, and Clara says, "The only other American name I knew was Coca-Cola. I could not call myself Mrs. Coca-Cola" (*Buona Sera, Mrs. Campbell*, 1968). She recalls leaving town and coming back with baby in tow, dressed in widow's black. She claims that everything changed after that; everybody accepted her as Mrs. Campbell and she instantly gained a respectable place in her society and she declares loudly, "I am a lady now, as good as anybody" (*Buona Sera, Mrs. Campbell*, 1968).

This assertion by Clara Campbell may be viewed as a last act of desperation, to claim that she has had to put in a lot of work into making sure that she is "a lady." The addition that she is as good as anyone else, further illuminates the fact that most respected gents and ladies have a lot of skeletons in their cupboards that they don't choose to talk about, so how is she any different from any one of them? The question also comes to mind that the three fathers of her daughter would have also kept their Italian liaison a secret themselves. Then how is it they get to be respectable, upstanding, citizens of the world while she can be very easily placed into the scandalous and disgraceful set equally easily? It is to fight this stereotyping of

a single mother, who has had a child out of wedlock, that Clara is forced to play a charade of sorts. The lying and the deception also help in keeping her daughter's reputation untainted.

Buona Sera, Mrs. Campbell: The Heroine vs. the Heroes

While audiences viewing the film are trying to grapple with the problematic representation of Mrs. Clara Campbell that swings recklessly between “the lady” and “the vixen,” Clara's descriptions of the men she was involved with in the past ends up raising the opposite reaction to the three men of her yester year love life. For example, she recalls the young American Sergeant Walter Braddock as a sweet and shy little boy, Corporal Phil Newman as happy and carefree with a lock of hair that kept falling over his forehead and Lieutenant Justin Young as wild, reckless, gypsy who would keep bringing her American soup, eggs and chocolate and with who everything “... was like magic.” The film contrasts each of these descriptions from the past with what the three men are like in the present, accompanied by their sour, dour, and demanding wives. We see Sergeant Walter Braddock twenty years later as a loud mouthed, fun loving, bordering on crass, kind of man; very opposite of the sweet, shy little boy Clara remembers him to be twenty years earlier. He is accompanied by his wife Fritzie Braddock who seems angry, sad, sullen, and stony on most occasions. However, she seems to love her husband very much and as the movie unfolds, we see that her emotions are all born from the fact that she is childless and are desperate to have children of her own.

On the other hand, the happy and carefree Phil Newman is now a bald, harassed father of three sons, always wiping out chocolate from their mouths and faces. He never seems to have a moment to himself thanks to his kids who won't let him be, and his rather demanding wife, Shirley Newman, who keeps ordering him around, on what to do and what not to do, backed up by new found psychological methods of behavioural therapy, which she applies at will in place of her parenting skills. Last but not the least, we meet Lieutenant Justin Young, who is no longer wild, reckless gypsy, but older, quieter, settled, dapper, and wiser and very much the ladies' man. He is partnered by Lauren Young, a very uptight, close lipped, poker faced woman, who needs to constantly keep her philandering husband in check. This forms a kind of comic method or path in which the narrative takes note of ironic contrasts in memory and changes in personality over time.

The representation of the three men from their descriptions of a past and their present “avatars” of sorts, lends to problematic areas of grey. This is simply because the second the three airmen walk into picture/movie frame, the contrast between Clara and her ex-lovers is arresting. That is because while Clara looks like she is still her yester year sixteen-year-old self, her three airmen look like poor sods. Tired, frustrated, stressed out, and struggling with finances, struggling with “infertility and infidelity” (Hugh Grant, *Did You Hear About the Morgans?*) they look older than their age in numbers. This contrast is reiterated when Shirley Newman and Lauren Young end up meeting Clara and Gia at the beauty parlour and are shocked to realise that Clara is Gia's mother. Shirley says, “*You are Mommy!*” The idea that “Mommy” has to be some really old, fossilized woman, or conversely someone with rounded body and absolute gray hair, is inevitably wound into the shocked statement at finding out that this “mother” is far removed from *that* mental image that one associates, stereotypically, to a “mother figure.”

It is also fascinating to note the particular scene which captures the arrival of Walter Braddock, Phil Newman, and Justin Young in San Forino. The second they land in the idyllic town/village in Italy, a trip to relive their younger, more adventurous days begins. The humorous take in this is how Walter, Phil, and Justin start to dodge their “better halves” in order to kick start their nostalgic trip to Clara's home. The first step towards this goal gets Justin Young to call Clara. On the phone he reminiscences about how he remembers Clara

and where he will be meeting her, “A tiny white house, a delightful white room...I can see you standing there...” (*Buona Sera, Mrs. Campbell*, 1968). While the sudden appearance of his wife gets Just into suddenly change track to demand for two rooms, two baths, etc., one wonders why he would expect “his Clara” to be in the same place he left her twenty years ago. It is this expectation of all three men that leaves one flabbergasted. Each of the three ex-airmen move on to have families, children, careers, wealth, new experiences, while their collective expectation, from the woman (young girl of sixteen actually!) they left behind pregnant in Italy, is that she should remain untouched and left exactly in the same position as their memory serves them from all those years ago. Why would they not expect her to move on, have her own family, her own house and her own life? The answers to the questions related to stereotyping Clara by Walter, Phil, Justin, Shirley, and Laura in their own different and separate ways are served to the audience as the film unfolds in its storyline.

The entire film/movie in its run of reaching the end uses humour as a tool to tell the story of how Clara tries to keep her secret, secret; not only from the entire town, and her daughter, but now also from the three men she was involved with twenty years ago. Clara manages to try and make sure that the three men don't meet each other. While she does try to make sure that Gia doesn't encounter either one of them, Clara fails, and Walter, Phil, and Justin manage to meet her individually on the dance floor, a day before the chapel sponsored by the airmen is to be inaugurated and opened in San Forino. Despite all the effort Clara further puts in to make sure her three ex-lovers do not find out about each other, she fails in that as well. And once the three men realise they have all been lovers of Clara Campbell—that she is not exclusive to any one of them, that any one of them could be the father of Gia, they cannot determine which one of them fathered her for sure, their lover from the past cannot tell them who the “real” father of Gia is, and that they have all been paying for Gia's upkeep—that is when the mudslinging begins.(1) From discussing Clara as a snow white image on a pedestal, one she has toppled over from very quickly, to calculating finances and adding interest and cracking jokes like, “A hundred and ninety seven thousand?...We paid more war damages than Germany!” (*Buona Sera, Mrs. Campbell*, 1968) the blame game takes an ugly turn for Walter, Phil, and Justin. In addition, the three men who adored having such a lovely, well brought up, Italian daughter suddenly start palming her off to one another in the following manner, “...You want the kid? Tell you what you do. Give me \$47,000 - she's yours.” (*Buona Sera, Mrs. Campbell*, 1968). It's “Money, Money, Money” all the way for Walter, Phil, and Justin; and this technique and method of accusing Clara and Gia brings the nature of all three men into sharp focus.

Walter, Phil, and Justin in their accusatory stand and Shirley and Laura in their surprise over Mrs. Campbell's “look” as a “mother figure,” lend to stereotypical expectations from Clara, which get an additional tinge of depth when one gathers that the three men from Clara's past expect her to live and survive on the dole they have given her on an individual basis. The money each one of them decides as, “This is enough for Clara,” is all she should have aspired for. Hiding the truth in order to fleece them was not part of the deal.

Walter, Phil, and Justin do not even consider another possibility beyond robbing them blind as a purpose behind Clara's actions. They do not consider for example that Clara might simply have been embarrassed and not know how to tell them that all three of them are possible fathers to her daughter and she can't tell them for sure which one of them is the “real” father to Gia; or that once the lies of the game have been played she would not want her daughter to know about her past and its innocent mistakes (she is sixteen after all when she got pregnant, right?!). Thus, the men hit money as possible motive and obstinately stop right there. The narrative, however, goes on to reveal what goes into real, actual child rearing in its run to the finish line. Be this as it may, it is imperative to note, here, that apart from deciding to have three lovers one after the other when she was sixteen, Clara really does not

seem to have had much say or a decision-making power in anything else, for the next twenty years of her life.

In summation then these are what are expected from Clara: Clara, a virginal figure, should not have had three men as lovers to begin with, and she should have told Walter, Phil, and Justin the truth and let them decide on whether they wanted to have a part in Gia's life or not, financially or otherwise. Also, she should look her age, be the demure widow, not have any more lovers on the sly or otherwise, continue to live in the little white house she was born in, the very same house the three men took refuge in all those years ago, not aspire for anything along the lines of a lavish lifestyle for herself or her child, not be financially well off or independent, and Clara should always be grateful to these men for paying for her survival. These are the expectations that Clara has failed to meet because of which despising her comes easy to everyone involved.

In parallel Clara's flamboyant relationship with life itself is a sore point with the Contessa and her immediate circles in San Forino because she hasn't been able to live up to the moral expectations of a small-town value system. It is undeniably wretched, and pitiful to see Clara at the age of thirty-six having a lover on the sly; her secret lover being Vittorio who comes from a lower class than her, who works for her, and who is jealous of the three ex-airmen from Clara's life. Neither Clara nor Vittorio are in any space to be able to express any of these feeling out in the open, nor are they in any position to bring their relationship out into the public eye. While the "behind closed doors" scenario raises any number of laughs, once the laughter dies down the underlying unhappiness that is the bane of both characters, Clara and Vittorio, filters through the consciousness of the audience slowly and painfully.

Moving on, the plotline, after the discovery of Clara's three ex-lovers by the three ex-lovers, leads to a confrontation between Walter, Phil, Justin, and Clara. By this time in the story Gia has discovered the truth behind her fictitious father "Captain Campbell." Gia in turn reveals to her mother that she is in love with a married man and instead of going back to school; she intends to elope with the love of her life to Brazil. While Clara starts to desperately stop her daughter from throwing her future away, Gia questions her on her past and asks her mother on how she can possibly stop her from living her life when she cannot even tell her who her father is from three possible picks. At that point when Walter, Phil, and Justin approach Clara for answers this is what she says, "Okay, you want to be a father, toss a coin. Whoever wins congratulations? Here's your first problem. Your daughter is not going back to school. She's running off to Brazil with a married man. Let me know how you make out." (*Buona Sera, Mrs. Campbell*, 1968). It is at this point that the three men on screen and the audience realise that the upbringing of a child is not about throwing money alone, but a lot of hard work that hasn't been taken into "account" for a long time now. The scene where the three men are trying their best to explain to Gia why she must go back to school is a classic one, echoing the humour of the film with absolute gusto.

The ending of the movie/film (2) sees Gia accepting her mother for whom and what she was and who and what she is today, with the simple words, "Mamma, Mamma!" (*Buona Sera, Mrs. Campbell*, 1968) This echoes the idea of the effort Clara has put in to make her the wonderful person that she is. The ending also sees all three men opting to be her father. None of the three men now want out of her life. Fascinatingly, Fritzie, Shirley, and Laura, who appear in their initial run to be absolutely unbearable, take in Gia as one of their own. Furthering the fascination, none of the three women blame Clara but end up admonishing their respective husbands for keeping this a secret from them for so many years.(3) And this acceptance on the part of both parties becomes a very large factor of emancipation for a woman, for the time in which this story was set. Towards the close of the sixties and the heralding of the seventies, value systems taking such a sharp turn in considering the position of a woman, who is a struggling single mother, was new and refreshing. This could be one

reason why the inherent charm of the story, plotline, movie, and film has not paled with time but has only led to modern interpretations which have lent to furthering empowerment for women.

Buona Sera, Mrs. Campbell: “What a Beautiful Story...”

Buona Sera, Mrs. Campbell sees the telling of Clara Campbell’s story in a variety of formats. While the straight-laced narrative, with its immense tangles, reminds one of the classic “comedy of errors” patterns, there are several other stories that come into play even while the main track keeps unfolding for the pleasure of the audience. One such example is Shirley Newman who constantly keeps saying, “What a beautiful story,” (*Buona Sera, Mrs. Campbell*, 1968) time and again in the unravelling of the plotline. The first time she says this is when she learns of the meeting of Mr. and Mrs. Campbell from Gia Campbell, during the off-chance meeting at the beauty parlour. The audience is well aware that this is a lie or an elaborately cooked up story, that was created by Clara to explain an absentee father in Gia’s life; a fact that Shirley is not aware of. In this statement of a “beautiful story” is seen a pathos never seen before in the movie. This “beautiful story” is a dream that Clara Campbell can only make up and one she can never live. She can at the age of sixteen or seventeen only come up with a plausible fantasy that could have been her reality if it hadn’t been for “bloody war” (*Pied Piper*, 1989).

Thus, *Buona Sera, Mrs. Campbell*, with its singular popular track nominated for a Golden Globe for Best Original Song, remains an iconic classic in the telling of Clara Campbell’s “beautiful story.” This movie and its plot have inspired stage musicals along with their adaptations on to the big screen as Hollywood movies as well. One such inspiration was the 1999 musical *Mamma Mia!*, which was later made into a movie and released in the year 2008. The very successful movie has also come to remain as a milestone in the telling of a story, this time by using several tracks, music, and pop numbers of the seventies.

“Mamma Mia!, Here I Go Again...”

The movie *Mamma Mia!*, being a musical, chooses to narrate the story of Donna Sheridan (the protagonist of the movie/film) using hit songs by the Swedish pop group of the seventies ABBA. The movie elevates the telling of Donna’s story in a fascinatingly two-pronged manner. On the one hand, we see Clara Campbell’s character being revisited in the telling of the main storyline which results in the emergence of a completely different character all together, that of Donna Sheridan. At the same time, we have a woman portrayed, cast, and stereotyped in the lyrics of the seventies band ABBA, being revised in a style that alters the image of the woman of the seventies. The songs from ABBA that form the backdrop of *Mamma Mia!* are now heard with altered lyrics, as well as some alterations in the contexts in which the songs have been used in the movie. These variations also make for interesting shifts in trends from the seventies to 2008, which result in not only an emergent empowered woman figure/character, but also a supportive empowered environment for women. In addition, the movie in its effort of telling a tale consequences the showcasing of womanhood and womanism as a workable, successful structure that could operate on an everyday, casual basis, instead of, by necessity, being a grid that can function only in an intellectual world or arena.

The movie *Mamma Mia!* opens with a young girl, Sophie Sheridan, rowing a boat from the island Kalokairi to another neighbouring island; it’s the dead of night and her path is lit by beautiful moonlight. She is on her way to post three letters to America inviting three men to her wedding. She hasn’t met these men ever before in her life; they are complete

strangers to her. She knows however, that one of them is her father. The song that is playing in the background is “I Have a Dream” (1979) by ABBA. The philosophy of the lyrics from the original number, that talk about making it in life no matter what life has to offer in terms of good, bad and ugly, drip into this scene where a young girl in search of her father can only hope that no matter what happens from here, it can only be her faith in music, song, and the goodness of life, that can help her cope. The day that follows this musing of a night sees Sophie telling her friends about her secret invitation. Interestingly, this seems very similar to Clara’s telling of her past to Rosa. But seen from Sophie’s eyes everything changes in terms of representation.

When Sophie begins to narrate her mother’s sexual encounters with three different men in a very short span of time, she tells her friends that she found a diary in which Donna had noted her love life from twenty years ago. Instead of judging her mother/friend’s mother resulting in outward rebellion, all three girls get terribly excited that their mother figure had a terrific experience of sex at some point of time in her life. The woman, Donna Sheridan, who they see working day in and day out to make their lives so full, rich, and wonderful, without a man in her life, without romance of any kind, without even a break once in a while, actually *had* a chance at love and sex in her younger years. Just this possibility gets them going all giggly and bursting into song. They sing the very naughty number of ABBA’s released in the year 1974 “Honey, Honey.” Fascinatingly, the ending of the song sees Sophia re-sing the lyrics from this 1974 hit number thus, “I’ve heard about you before/I wanted to know some more/And I’m about to see what you mean to me...” (*Mamma Mia!* 2008).

With this not only do Clara and Gia get cast once again as educated, erudite, empowered, powerful women who are making their own choices, but the rather raunchy number that showcased women as seeking out sex alone in the seventies, gets a complete turn over in the sense of now representing women of the seventies as human beings who were capable of searching and finding love on their own terms. The validation that this was acceptable by society comes through vividly because a child accepts her mother’s past without any tainting of the act of love/sex. We also find a not-so-proper Sophie not really caring about what society has to say about her or her mother or her unaccountable three fathers, the same being applicable to Donna as well. Both Donna and Sophie are seen being worried about what their relationship would be like once the secrets were out. This simple shift in narrative completely changes the representation of women as seen in Clara and Gia’s relationship from *Buona Sera, Mrs. Campbell*, as well as a representation of women of the seventies that comes through the lyrics of ABBA’s hit numbers. The mother daughter relationship is once again enhanced in beauty of representation in the song that is featured in this musical (movie) “Slipping through My Fingers” (1981), in a scene that captures Donna getting Sophie dressed for her wedding.

***Mamma Mia!* From the Bride to the Wedding**

So, welcome to a wedding on a Greek island called Kalokairi! The bride is dressed in white, a floral headdress adding the required panache to the outfit. She waits for her mother to join her and to give her away in marriage. After her mother joins her—and after a panicked squabble about the delay—the bride takes her mother’s arm and walks down the aisle to the waiting groom. The priest conducting the wedding, Father Alex, welcomes the bride and bridegroom and everyone gathered at the wedding. He concludes his opening words of the wedding ceremony by saying, “And welcome, especially, to Donna who represents your family,” (*Mamma Mia!*, 2008) addressing directly the bride, Sophie Sheridan.

It is interesting to note, right away, that nobody is really expecting a “father of the bride” to join in, in this invitation for family and friends. Every single person present at this

wedding, including Father Alex (himself), is not searching for a father or man to complete this family picture. Nor are they looking for, seeking out, a father's last name to complete Sophie's identity in a two-parent set up, because Sophie carries her mother's last name as her own and this suits everyone just fine. Everyone knows and accepts Donna as Sophie's *family*; nothing more and nothing less. This wedding which forms the last step of the film, but in its planning is the movie in its entirety as a plotline, distinguishes itself from Clara Campbell's "story" immediately. While Donna is in the same position of being unable to tell her daughter which of three contenders could be her biological father, this time around there is no lie beautified for Sophie or the rest of the community in/on Kalokairi. Donna chooses not to give an explanation about Sophie's father and everyone, including Sophie herself, being well aware of Donna's single motherhood expects no explanation(s) from Donna at all.

Moving on, at the priest's declaration the mother of the bride gets up, on to her feet, and welcomes the father of the bride—for the first time since the inception of the idea of the wedding—to the wedding (incidentally happening currently right there and then!). Father Alex balks in utter surprise, while the guests attending the wedding let out a collective gasp of shock. Nobody present at the wedding has any idea about who the father of the bride is; as in who the chap is who fathered the bride soon to be wed. (4) So, another significant deviation from the 1968 inspiration (*Buona Sera, Mrs. Campbell*) is the unconcealed declaration of the presence of Donna's father on the island. While hiding this truth from daughter, daughter's fiancé, and the community at large does feature as part of the telling of the story, Donna Sheridan is seen having two "besties" who absolutely encourage her to be "the dancing queen" she used to be and take a risk in "telling" the truth the way it was and is. The necessity to reveal the truth and not keep it hidden lends at once to freeing the protagonist to be herself and additionally not to be ashamed of who she was in the past or the choices she has made in the past as a young girl. This inspiration by Donna's best friends—Rosie Mulligan a now famous author and rich three times divorcee Tanya Chesham-Leigh who are on the island for the wedding—is seen featured using ABBA's song "Dancing Queen" (1976). This song becomes doubly powerful because of the lyrics that talk about being young, and seventeen always; lyrics that were put to good use to make a very empowered woman like Donna feel young, encouraged, and emboldened. Donna is seen jumping up and down on her bed along with her best friends, going silly and then taking the song out on to the island, before ending the song by jumping into clear blue water. Donna is joined in by all types of women on the island, who dance with her and end the sequence by jumping into the water along with her. This entire song sequence pulls in very many ideas of empowering womanhood as a whole. And the technique used is a simple retelling of story/narrative through song and music.

It is important to note here that the run to the "Dancing Queen" inspiration in the movie begins with Donna realizing that her three lovers from the past are currently on the island. This realization leads Donna to seek them out (instead of wanting to run as Clara does throughout *Buona Sera, Mrs. Campbell*) in the iconic number, which forms the title of the film, "*Mamma Mia! Here I go again...*" (1975) [Note: This number inspired an iconic number from Bollywood as well "Milgaya Hum Ko Saathi"]. The song sees a rather vivacious Donna slipping back to the way she was at a younger age, getting all fired up and singing, "How Can I Resist You." While the song from the seventies describes feeling weak when the man in her life walks out on her, the 2008 lyric chooses not to have those lines at all but to get Meryl Streep to repeat the lines from the earlier stanza which talks about feeling dizzy and knock-kneed on seeing her lovers from the past. It is fascinating to see, how the lyrics were changes, removed, and clipped out, to once again reshape an empowered woman. After meeting her men from the past and ordering them to leave the island, Donna hides from

her friends. Seeing her in tears they sing “Chiquitita, tell me what’s wrong...” (1979, ABBA).

When Donna ultimately shares her woes and sadness with her friends, they recognize Donna saying, speaking, mouthing, and voicing the same opinion and words fed to her when she was young. The boundaries that were drawn out for her during her younger days by the world around her at that time come flooding through. And her friends take immense pleasure in pointing out this fact and remind her that she once was “The Dancing Queen.” It is then that Donna starts to let go and jump up and down on her bed. In that instance she turns young in body, mind and heart drawing the audience in to become a part of this metamorphosis.

To go back to the scene of the wedding, at Sophie’s wedding the plot, of the film or movie, thickens because three contenders, for the post of father-of-the-bride, get up at the same time. And the guests seated at the wedding realize that neither the mother of the bride nor the bride herself has any idea about who the other parent is, in this crazy mayhem situation. The dead giveaway to this fact is Donna Sheridan’s acceptance (when she finds out that her daughter invited her fathers to the wedding) thus: “You couldn’t have. I don’t know which one it is” (*Mamma Mia!*, 2008). And so, none of the three fathers know which one of them “fathered” the bride either; in fact, not one of them has a clue as to the existence of this child (in the first place) until Sophie invites them for the wedding!

This move away from the Mrs. Campbell’s story (the 1968 format) is the most noteworthy one because from the start of the film/movie we see a harassed, haggard, woman struggling to make ends meet running a villa turned hotel nearly unsuccessfully. She has been a single mother for the past twenty years, dealing with one crisis after another, all on her own. She is not seen as some fashionable woman sitting in the lap of luxury gotten on the cash given to her by her three ex-lovers for their daughter. Donna Sheridan is seen in a not so attractive, soiled, cut-off dungarees, sporting blonde hair in need of a lot of pampering because its forever left loose and is perpetually in disarray, working with toilets that will not flush, window panes that are coming loose and taking care of local produce for her hotel kitchens.

In addition, Donna in her reuniting with her friends is seen as a stubbornly independent woman who refuses to take the money her friends offer her for her crumbling villa turned hotel. Further, Donna, in her reminiscing with her friends, recollects being abandoned by her mother who refuses to accept an unwed pregnant daughter, the coming together of the three friends in an attempt to make it on their own and forming the Dynamos band that would perform “for one night and one night only,” the joy of being the “dancing queens” of their lives, and so much more. The struggle that defines Donna comes through very powerfully. This is one self-made woman who will not choose to take any help, especially financial help, from either the fathers of her daughter or her own well-off friends. And while her friends ask her why she doesn’t get back into the game, Donna says that she doesn’t have the time for such frivolities and sings, “Money, Money, Money” (1976). Unlike the gold-digger scene that was set by the lyrics of this hit number, the movie features a tired woman who has to pay off nearly the entire island for their services to her hotel, planning some way out to pay them all. And thus, when she sings, “All the things I could do/If I had a little money...” transcends a yester year representation as well as implication in lyric, song, and meaning.

The real head spinner, once again at Sophie’s wedding, is both mother and daughter asking each other for forgiveness in the presence of the entire gathering of people; the daughter sheepish that she called her dads without her mum’s permission and her mother embarrassed that *she* does not know which one of the three of them is her real father. The real whopper hits everyone involved when Sophie, the bride says, “I don’t care if you slept with hundreds of men. You’re my mom, and I love you so much” (*Mamma Mia!*, 2008). While

Donna Sheridan, Sophie's mother, is taken aback in surprise at her daughter's statement, the priest swallows his tongue and his words at what he witnesses, perhaps in the belief that it is not his place to state what he *really* thinks of the situation unfolding right in front of his eyes. Father Alex's stoic reception of all this extra information about Sophie and Donna is further put to the test when Donna asserts, "And I haven't slept with hundreds of men" (*Mamma Mia!*, 2008).

In the ensuing confusion the three possible fathers of the bride— Sam Carmichael, Bill Anderson, and Harry Bright—decide that they would just love to be a part of the bride's, that is Sophie Sheridan's, life no matter what; none of them would like to know conclusively which one of the three is the *actual* or *real* father of the bride. "I just want to say it's great to have even a third of Sophie. I never thought I'd get even that much of a child," (*Mamma Mia!*, 2008) is Harry Bright's statement. To this Sam Carmichael adds, "We can find out if you want, but I'm with Harry. Being a third of your dad is great by me" (*Mamma Mia!*, 2008), and Bill Anderson chips in with, "By me, too. I'll take a third" (*Mamma Mia!*, 2008). To this, Donna's best friend Rosie, in turn, adds her comment, privately to their other common best friend Tanya, in the following manner, "Typical, isn't it? You wait for twenty years for a dad, and then three come along at once." [To be noted: This ending very similar to the ending of *Buona Sera, Mrs. Campbell*].

Thus, the three fathers of the bride line up to give her away in marriage! Accepting the situation for what it is, Father Alex begins the ceremony with the all familiar "Dearly beloved..." line when Sophie announces that she loves the idea of having all three of them as her "father" and, in her over excited state, she turns to her groom and calls off the wedding! In absolute *Mamma Mia!* Style the groom Sky, delighted by her decision, kisses her in utter joy because he *does not* want an elaborate, all-white, traditional wedding at all. On the other hand, Sky wants to save money and travel the world with Sophie. And so, the bride's decision to cancel the wedding, "...get off this island and see the world," turns out to be a true show stopper!

However, the story does not end here. While everyone in the gathered crowd is wondering whether to be relieved, happy, or plain depressed, the mother of the bride, Donna Sheridan, gets a proposal of marriage from Sam Carmichael, the man she has been in love with all her life.(5) "Why waste a good wedding? How about it, Sheridan? You're going to need someone to boss around on this island of yours...Come on, Donna. It's only the rest of your life" (*Mamma Mia!*, 2008). While Donna is wondering about what her reaction "should" be, to this proposal, Sam bursts out singing, "I can't conceal it. Don't you see? Can't you feel it?"; and the crowd joins in with the chorus, "Say I do, I do, I do, I do, I do..." putting the 1975 ABBA single hit track(6) to good use.

The crowd that wishes for this marriage to take place and is belting out "I do, I do, I do, I do..." consists of Donna's daughter Sophie, Sophie's recently demoted fiancé, with whom she intends to travel the world, Sky, Donna's two best friends in the whole wide world Rosie and Tanya, the two other men she was involved with as a young woman (one of whom could be the father of her daughter) Bill Anderson and Harry "Head Banger" Bright, her daughter's best friends, and recent bridesmaids, Ali and Lisa, the ever surprised priest, Father Alex, assigned to conduct Sophie and Sky's wedding who ends up marrying Sam and Donna instead, every single employee from her villa (7) on the island, and practically every single person on the island of Kalokairi.

Surprisingly, this assorted ensemble, of people, simply falls over their collected feet to push Donna into accepting Sam's proposal of marriage. While most might think that that would be forcing a woman to do something against her will, the narrative from the beginning of the movie lays down the attraction and love between Donna and Sam which Donna wants to desperately deny. On a contrary note, this is the same attraction, born out of a half-a-life-

time of love, which Sam wants to address, equally desperately, from the very beginning of the narrative. This strong attraction and love are seen in the songs “Winner Takes it All” (1980) and “SOS” (1975) by ABBA which formed the backdrop in the film/movie.

Conclusion

The movie concludes with Sam and Donna throwing a much-awaited wedding reception of sorts to the entire island while singing, “When all is said and done”. Interestingly this song was written when the couples who formed ABBA were on the road to divorce. The placing of this song at the turn of marriage after twenty years of undeclared love elevates the sentiment as well as the lyric to form a new and fresh frame. By the time the song, “When all is said and Done” arrives on the screen the audience are already prepared for the surprising twists to lyrics, song, characterization, and storyline. These twists are what elevated Donna Sheridan as an empowered woman of the new millennium.

It is perhaps as even bigger attempt to try and rewrite or relocate the other characters from *Buona Sera, Mrs. Campbell* (1968), and not Clara Campbell alone. We see a different support system that takes care of Donna, which does not involve money or financial help of any kind, but has more to do with emotional support, empathy and understanding. We find a Harry Bright who finds the strength to declare his love for a man, and a self-declared loner wolf Bill Anderson who decides to “Take a Chance on...” (1977) Donna’s friend Rosie. A rambunctious Tanya is seen chiding a younger man for hanging out in pubs and flirting with older women in the song “Does Your Mother Know” (1979), unlike the seventies version that was advising young women to stay out of trouble and not flirt with older men. Thus, the movie *Mamma Mia!* In its attempt on stage and on screen showcased not only a more empowered Clara Campbell but managed to restructure a whole narrative and empower the story/plotline as well as the method of the telling of the narrative.

End Notes

1. A noteworthy example of the surprise on the part of the three airmen from Clara’s life on seeing her lifestyle may be seen in the scene where Phil Newman comes to meet Clara after twenty years and can’t understand her grand living space and chooses not to approve of it either. As a struggling middle class man from America, trying to make ends meet financially with three sons, he does not see this extra expenditure he has been contributing for the upkeep of Clara and Gia over twenty years as being a fruitful one at all. As a result, as the movie unfolds, most of the nasty comments in the form of ribaldry and jokes emerge from Phil.
2. The ending settles all; ties up all loose ends, and makes everything very Hollywood style with a happy ever after kind of a finish to the story. Clara gives the plaque given to her to the Contessa and wins over the hearts of her community. Gia and her three fathers decide to be a part of each others’ lives and keep the secret of the Campbell’s a secret.
3. Each of them exhibits a unique take on the acceptance of Gia as their daughter. Fritzie insists that the child is her husband’s and tells him that she will be living with them when she visits them in America; Shirley complains that she always wanted a daughter and her husband ended up having a daughter with someone else while giving her three sons; and Laura is devastated to know that her husband is capable of doing a “decent” thing while she wonders if she could ever consider herself as having done anything decent in her whole life.
4. The story is set in Kalokairi, a tiny Greek island with a tiny population. Thus, everyone knows everyone on the island. And as the bride, Sophie, grows up on the island every single person on the island knows everything about her, including the fact that the father has been absent from her life from the very beginning.
5. This fact is hinted at throughout, *Mamma Mia!*, the film/movie from the very start. Sam Carmichael is the first man Donna meets and falls madly in love with. After a whirlwind of a romance she finds out that he is engaged to someone else. Heartbroken she runs away at the first chance with her second and third lovers. Sam in turn goes home to break off his engagement, returns to Donna only to find that she has left the island with some other man. Heartbroken he goes home and marries his fiancée.

6. The 1975 ABBA 'I do, I do, I do...' track incidentally put the Swedish pop group in the chart topper category for many weeks, months, and years to come.
7. This is the villa that Sky and Sophie want to turn into an ultimate dream destination because Sophie believes that it is Aphrodite's spot of love. This belief is seen reiterated when a spring of water is released towards the end of the movie.

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Exploring Literary Representation, Connotation, Marginalization and Theorization of the Concept of a 'Widow'

Urvija Priyadarshini

Abstract:

This paper undertakes a selective analysis of representation of widows in world literature drawing on examples from Greek mythology, English and Bengali Literature and American prose and poetry. Through the analysis of literary representations the meanings and connotations associated with the concept of 'widow' is discerned. The case of the quintessential Hindu Widow is discussed. Theorizations around widowhood are further explored to understand the conceptual category of a widow and the experience of marginalization that is associated with it especially in the Indian socio-cultural context.

Keywords - Widowhood, Widow, Literature, Marginalized, Gender

Widow

The Hindi translation for the word widow is *vidhwa*, *vidhva* or *vidhava* which can be traced to diverse roots. The Sanskrit root of *vidhwa* is *vidh* meaning bereaved, *vidhwa* meaning one bereft of its sovereign. (Macdonell, 1924) Other meanings associated with the Sanskrit root *vidh* are "to be empty" and "to lack". (Verma, 1999) Closely related to *vidhwa* is *vidhu* meaning "lonely or solitary". (Online Etymology Dictionary, n.d) The term widow itself owes its origins to multiple ancestries. The Latin *vidua* was used as early as 1st century BC in a broader sense to include women who were no longer married. This included the subcategories of a divorced woman, a woman whose husband had died and a woman who was separated from her husband for a prolonged period of time. (Koutseridi, 2013) The dominant defining theme was the absence of husband due to legal separation, death or due to economic reasons or an event like war. Old English *widewe* or *wuduwe* emanated from the root *weidh* which meant "to separate" and Latin *viduus* meant "bereft or void" (Online Etymology Dictionary, n.d). Simplistically put, a widow is woman who is devoid of a husband due to his death.

Scanning the varied but very similar meanings delineated above gives rise to certain themes of lack, emptiness, bereavement and solitude. These themes interweave together towards formulation of the concept of widow. The death of the husband, being the phenomenon or event, which made the woman, deprived, undefended and empty as 'the widow'. Etymological deconstruction of the word points that the woman with a deceased husband is an entity devoid of full humanity. Once the husband dies and the label is conferred upon her she becomes less of a living individual. A woman bereft of her reason for existence, her husband.

A widow is a victim of her husband's death. The loss of the husband equals to the loss of a patriarch, the provider and the protector. It leaves her exposed to sexual predators and destitution. The presumption being that, she would be unable to care for herself and protect herself in the absence of a male guardian. Thus, victimhood of an entire class of women is inherent to the conceptualization of the category widow.

There seems to be little digression from the predominant theme of bereavement, emptiness and lack of a male figure primarily playing the role of the owner and the patriarch in other linguistic traditions too which define this particular category of woman. (The Persian

bewa, Dutch *weduwe*, German *witwe*, Russian *vdova*; see “widow” in Online Etymology Dictionary)

One can safely assume that the concept of ‘surplus woman’ left behind due to death of husbands in wars could probably bear the origins of her. As established above, an elementary inquiry into the word’s origin itself establishes the concept to be a patriarchal construct. A widow is a woman who is a less of a human being because her husband has died. At the very core of patriarchy as an ideology lies the belief that the man or male is the norm and the woman is the deviant entity. Her existence in the world is relational to man. In the case of the widow, her identity and existence is tied to her husband both of which become less of a value once he dies.

The concept of widowhood as a patriarchal construct is further strengthened by a similar etymological analysis of the masculine version ‘widower’. It is intriguing that the word ‘widower’ only appears in language around 1362 whereas widow has been in usage since before 12th century. It is also one of the few words in English language where the root word is the feminine form and the masculine form is derived from the feminine by the addition of a suffix. As Buitelaar (2002) observes “widowhood as a social category seems to be a historical latecomer. In Latin and Greek there is no masculine form to match the term ‘widow’, while in the Anglo Saxon language a masculine form appeared in the late fourteenth century. In most societies widowhood affects male identity to a much lesser extent than widowhood affects female identity.”

A close scrutiny of all the probable origins and the associated meanings of the term ‘widow’ thus reveal an insinuation towards a deficiency or insufficiency which is inherent in the very definition of the word. The connotation to ‘emptiness’ and ‘separation’ is embedded in the conceptualization itself and serves as a defining framework for the category of women defined as widows. As far as linguistics is concerned, a widow is conceived as a deficient woman lacking something significant; a central foci – her husband. It is an askew construction with an inbuilt notion of desolation.

Widowhood in history ought to be as old as the institution of marriage itself. It also ought to be widely prevalent due to the violence of numerous wars that define human history. To inquire at what exact point in time human civilization it was decided to define a woman who has lost her husband to death a widow, is beyond the scope of this paper; nevertheless history is full of accounts of widowed women. Women categorized as widows have been a common occurrence in history and across cultures. Widowhood, thus was, and continues to be a widely prevalent social phenomenon. It can aptly be labelled as a social category constituting women whose husbands have died.

Literary Representations

Examining some literary representations of the widow can be of aid towards understanding the societal perception and comprehension of women belonging to this social category. Significant work on the literary representations of widows in Indian literature has been painstakingly undertaken by Rajul Sogani in ‘The Hindu Widow’ in Indian Literature. It is imperative to note that though the experience of widowhood might bear regional and cultural dissimilarities, society’s attitude towards them is conspicuously alike. The representation of the widow figure across diverse cultural and historical context bears striking similarities. She has been dealt with ambiguity and doubt. The world has not been able to make sense of her existence and experience questioning the very basis of her being beyond the death of her husband. The widow figure invariably invokes awe, fear, pity and bewilderment. What Toorn (2002) has observed of widows in ancient Israel is an attitude that is uncannily common towards widows across time and cultures.

... the public perception of the widow was not free of ambiguities. It is true that her underprivileged position elicited commiseration and pity; yet she was also slightly ridiculous. By some people she was not merely mocked at but even abused. Similar ambiguities are inherent in the perception of the life that widows were supposed to lead. Exalted as a symbol of godliness and virtue, the widow was also regarded as a potential seductress and enchantress. She could be fervent in prayer but also in pronouncing a curse; her wisdom is praised, but her slyness is feared. Yet in the image of the widow that predominates in our sources, she comes across primarily as one who is poor and virtuous.

Shakespeare's Gertrude from Hamlet makes another remarkable example. The characterization of Gertrude exemplifies the conflicted imaginations about a widow's persona and character as early as in 16th century in England. Gertrude is Hamlet's mother and is a widow after his father's death. She marries Claudius, Hamlet's uncle soon after her husband's demise. This decision on her part is viewed as conniving and deceitful so much so that she is believed to have a definite hand in the murder of her husband. Hamlet has a troubled relationship with his mother because he is doubtful of her intentions. In Gertrude's multiple appearances in the play she appears genuinely concerned about her son's well-being. But her love and concern for him falls short in comparison to his doubts and hatred for her. Never once in any instance has Shakespeare relieved Gertrude from the shambles of suspicion. He did not establish her innocence as the simmering tension between the mother and son becomes a defining theme of the play. She is only absolved of her apparent crime when she consumes the poison which was meant to kill her son. This act of hers too, manages to only establish her pure and unconditional love for Hamlet, not her innocence. Gertrude's characterization is simmering with typical tensions about the widow figure- a sensual seductress, hungry for bodily pleasure that couldn't wait to mourn her husband's demise adequately before quickly marrying the next man in power that she could lay her hands on, whose befitting end is a self-chosen death for her deeds which she might or might not have committed. As Shakespeare intended, Gertrude's character was perceived with doubts and misogyny- she was a woman and a widow; the epitome of vile that womanhood is capable of displaying. It was during much later years that feminists like Carolyn Hailbrun come to her rescue.

The common attitudes towards widow figure are well encapsulated in "Widow" a poem written by American poet, novelist and short story writer Sylvia Plath (1962). The poem exemplifies gloom, bereavement, pain, heartache, melancholy, yearning, and sadness associated with being a widow. It evokes familiar images and feelings associated with the widow figure in readers. She opens the poem by stating "Widow. The word consumes itself-" emphasizing the gravity of the word widow. It becomes an engulfing word that consumes and weighs down the woman who is experiencing widowhood. Her body is fragile as a "sheet of newsprint on fire" (2) caught in the updraft of a storm. She employs terms that explicate the despair inherent in the very being of a widow. Widow according to Plath is a "dead syllable" (6) that resonates the emptiness of walls in old dilapidated structures whose roof have fallen long back. The emotional structure of the poetry descends from melancholy to ominous when she compares the widow figure with the "bitter spider" (11) most arguably referring to the female black widow spider which is exceptionally venomous and is notorious for consuming its mate. The widow waits incessantly for the remembrance of the distant face of her husband which turned pale and ill in death which she might devour at its slightest appearance just as the black widow spider devours her mate. She yearns for that intimacy that she shared with him holds his letters close to her heart in an attempt to awaken warmth in her stone cold heart

but she has started resembling the worn out paper of the letters that are incapable of being warmed. She is like an enormous estate lying vacant devoid of its owners and like the pitch dark space between the stars in the night sky. She is like a shadow cast by trees of loneliness and mourning over a “green landscape” thus gradually stifling the greenery. Plath proceeds to compare the widow as a ghoul, a “bodiless soul” (32) floating, bereft of any feeling in case it passes another soul. She is as frail and faint as grey smoke, floating about directionless. She is hounded by the memory of her departed husband. It has lulled her senses as she continues to live on her purposeless existence. Masal (2006) notes that the deep sense of despair looming large in this particular poetry is a reflection of the state of mind of the poet herself due to a failed marriage with her husband. It is as if she herself has been figuratively widowed while facing desertion. Muller (2011), notes that the loss of a husband, denotes, the loss of the primary role of a wife, her identity, being primarily defined, by the identity of her husband, and his character subsuming hers. (par. 3)

In addition to pessimism, the widow figure is also assigned a voracious sexuality, hunger for materiality and a sinister persona willing to devour the simple and the innocent. American journalist and humorist Helen Rowland (2013) notes “A widow is a fascinating being with the flavour of maturity, the spice of experience, the piquancy of novelty, the tang of practiced coquetry, and the halo of one man’s approval.” Consider the following lines from Henry James’ (1886) novel “Watch and Ward”

“I have heard many a young unmarried lady exclaim with a bold sweep of conception, “Ah me! I wish I were a widow!” Mrs. Keith was precisely the widow that young unmarried ladies wish to be. With her diamonds in her dressing-case and her carriage in her stable, and without a feather’s weight of encumbrance, she offered a finished example of satisfied ambition.”

The quote is apt evidence that portrays a widow to be a sultry seductress that young women aspire to become, who are surrounded by material riches and are free from the bounds of familial responsibilities.

Widow figures have been treated with contempt in representations across cultures. Meehan(2017) writes “In ancient Greece, the portrayal of women in mythology as deceitful, manipulative, and the downfall of men corresponded with oppressive treatment and forced seclusion, which mirrored Greek patriarchal society.” The portrayal of widows, in such case, was even more sinister. The Freudian Oedipus Complex or the proposed unconscious sexual desire of a male child for his mother is derived from the Greek mythology. Jocasta, wife of Laios is unable to bear a child to him. He consults the oracle who warns him that a son born out of his union with his wife will be a reason for his death. The ill-fated child is nevertheless conceived under the influence of alcohol and is predictably banished from the kingdom by his father. The child survives the ordeal and is brought up in another royal household. As was predicted by the oracle, Laios is killed by Oedipus in an unfortunate face-off between the son and the father, widowing Jocasta. Oedipus, unknowing of his relationship with the widowed woman, marries her to reign over the kingdom. This conjugality which was a result of patricide and incest becomes a source of all evil when the city is struck by plague some years later. Jocasta hangs herself (as is the befitting ends to a widow figure in many myths and stories across cultures). (Hard, 2004)

The Indian Context: Image of the Hindu Widow

The meanings associated with widowhood have managed to travel across time, space and cultures to become all pervasive. Let us examine an example of literary representation of a

widow from the Indian context. Chokher Bali's Binodini as imagined by Tagore in 1902 presents a familiar trope of the widow figure. Though to Tagore's credit Binodini's character does not unilaterally confirm to the portrayal of widow as an ill-fated victim. There are various layers to her character and depending on whether one considers Tagore as a feminist story writer or a mere literary giant who was one of the earliest figures to explore the dimensions of gender in his writing; one can choose to look at Binodini as an 'empowered' widow or a young ambitious woman who ultimately fell prey to the prescribed norms of widowhood as delineated by the society. The complexity of Binodini's character is well conceptualized by Alison Macdonald (2009) 'Although Binodini is a widow she is also a young woman, she has passion for life and lustful desires yet she also desires a family and motherhood and it is this intermingling of all conflicting aspects of femininity that stands to question the 'purity' and homogeneity of the female ideal'. Thus there is a dichotomy between being a widow and possessing passion and lust and being desirous of physical intimacy with a man. Binodini's physical beauty which was coveted before she was married off to an elderly man turns into an eyesore once she became a widow. Further, the eyesore poses a real threat to middle class conjugal bliss between Mahendra and Asha. Binodini is ultimately punished for her aspirations by superimposition of a spiritual ideal of renunciation as a legit end to her life story.

The relationship between literature of a particular place and age and its respective socio-cultural realities is a reflective one. Literary works reflect and mirror the prevalent sentiments of a particular society at a given point in time. The multiplicity of representations is indicative of the fact that there is diversity both in the perception of a widow and her imagined subjectivity and of widowhood experiences across various socio-cultural contexts. Women's experience of widowhood is diverse across time, cultures, nations and regions.

The peculiarity of the widow figure in the Indian context is her perpetuity. Cultural practices in some places allow the woman to mourn her husband's death and move ahead in life. On the other hand, the Indian widow is to remain in the state of 'perpetual mourning' (this phrase constitutes the title of Martha Alter Chen's significant work on Indian widows). She remains tied to the husband even in his death and severe austerities are imposed upon her with a promise of union with her husband in heaven once she dies.

In the Indian context the notion of widowhood brings myriad sentiments and images to one's mind. She is perpetually present, though somewhat in the background, in public consciousness. One is reminded invariably of a distant relative, an aunt, a domestic help, a neighbour or simply some destitute woman in dingy corners of a city fending for her life and livelihood. The conventional imagery often constitutes a lonely ageing woman clad in white, bereft of ornaments, devoid of outward symbols of marriage such as bangles, the *bindi* or the *mangalsutra*. She is feeble and pale, has wrinkling skin, and agonizes from a profound sense of loss. Her vacant eyes lack spark mirroring the pain of abandonment. She has no dreams for future, her head lowered covered by white garb and constant prayer on her lips. The melancholic and silent sufferer, the invisible woman, is almost ashamed of her existence and attempts to disperse her own being into obscurity.

She evokes pity, sympathy as well as loathing and a sense of encumbering the society weighing it down with her misfortune. Such is the mental perception of the woman whose husband has ceased to exist and with the cessation of his existence, has drained all happiness and life from the woman that he has left behind. The banality of the image of the Indian widow mirrors the hackneyed ways in which widows and widowhood is perceived and understood by the society. It indicates a silent acceptance, though not without its discomforts, of the fate of millions of women rendered ill fated, ominous and outright evil by their natal and affined family. They are presumed socially dead and their life and labor taken for granted.

One would want to believe that this representation was a thing of past. But the widow has been cast in the same role as recent as 2018. Celebrated chef Vikas Khanna writes a heart-wrenching story of Choti, a street child who is a tight-rope walker for her livelihood in 'The Last Color'. She befriends Noor, a widow on the banks of river Ganga in Varanasi. Choti dreams that she will escape the dreariness of poverty and heartless treatment meted out to her by the society and will make something out of her life someday. Her friendship with Noor is the only source of joy in Noor's life whose daily drudgery of widowhood has drained all happiness and hope from her life. Choti promises that she will drench Noor in colours during upcoming 'Holi' in her favourite pink color. Twists and turns of fate turn out such that entrench Choti in the everyday violence of local malevolent police officials but her zeal for life and willingness to overcome hardships help her getting rescued by an NGO official. Choti's freedom doesn't come without a price though. The dishonest system does not want Choti to escape because she bears with her the truth of the levels of corruption and violence meted out by police towards the most vulnerable on the streets of Varanasi, the street children and the transgender women, which she could expose to the world if she got out of the system. Noor pays the price of Choti's freedom by losing her own life in the process of Choti's escape. Khanna has made a film on his celebrated book which is garnering rave reviews internationally. The international audiences who are the onlookers and bystanders viewing the hardships of the life of the poor, powerless and the most vulnerable in the Indian cultural context have accolades for the accurate representation of poverty and violence on the streets of Varanasi.

The realities of life of a Hindu upper caste-widow are fraught with various complexities. For example, Wadley's ethnographic study of Karimpur village sheds light on the phenomenon of widowhood as experienced by a typical north Indian widow. She enunciates in her study the diversity of the widowhood experience even at a village level which constitutes a relatively small unit of analysis. She aptly demonstrates just as there can be no quintessential Hindu woman, there can be no quintessential widow and the experience varies across a woman's caste and class (largely enmeshed in the case of Karimpur) age and even differs by her personality traits. In fact each of the cases that she discusses in her paper are so varied in terms of their living conditions, access to resources, natal and affined ties, number, age and gender of children, work opportunities available that one can clearly envision the difficulty of defining a macro level coherent experience of marginalization associated to widowhood which could subsequently contribute to defining a public policy in aid of the widows. Nevertheless, her study is of great consequence because it takes us from a generic view of widowhood as an oppressive phenomenon to specific dynamics of how does widowhood constitute oppression and how do factors such as caste, age, employment opportunities interplay to create specific vulnerabilities created by widowhood.

Wadley suggests that widowed women possess the theoretical potential to be female household heads, earning their own living and having independent lives but this potential is seldom realized due to systematic male privilege that exists in the Indian society. In fact an older widow has the potential to pose an ultimate threat to the privileged male members of upper caste by taking up the privileged male roles and moving into the male dominated realm of public activities. Vatuk (1980) corroborates this

Widows have the theoretical potential for becoming female household heads, earning their own livelihoods, and being "independent" women. Further, the life cycle of the Indian female suggests increasing power, authority, and autonomy as a woman ages, creating the possibility of a powerful older female household head. Among the upper strata of Hindu society, the ultimate threat to the privileged role of males is the

woman who moves into male realms, an action most probable for women who are widows

In a Hindu society, as per Wadley, the widow poses a dual challenge of ideological and economic nature. Ideologically her sexuality is to be controlled and economically she is to be taken care of. Both these lie on the men constituting her natal and affined families. Thus the nature and quality of relationships she possesses especially with the men of her natal (father, brother) and affined (father-in-law, brother-in-law) families becomes crucial for the well-being of the widow. The unsaid ideal that constitutes a norm is that a woman ought to be widowed in old age (if at all), with her sons to support her economically. This ideal is seldom met and there are widows who are young and old who might have children, both male and female or who might be childless. Wadley notes that the role played by women in relation to both the set of families can be often contradictory. This indicates that a woman has the potential to negotiate these relationships in a manner which is ultimately beneficial for her well-being, economic or otherwise. How much of an agency does she possess to do the same and to what degrees remains unanswered in Wadley's work. Considering the patriarchal nature of a traditional Hindu society it is not hard to imagine that the relationship of the woman with her father, brother, father-in-law or brother-in-law is largely determined by the males in the relationship and these are often marked by dominance of the male relative over the women, more over the widow. There is strong desire for a male offspring who is envisioned as a source of power furthering the agenda of greater autonomy for the mother. The disillusioning reality is that widows are often mistreated at the hands of the son and daughter-in-law who also evade the responsibility of the household in many cases. It is in fact the daughters that provide for the elderly widows, though the care might not be in economic terms.

Theorizations to Comprehend Violence against Widows

Chen (1998) succinctly summarizes the various forms of social marginalization faced by the widows:

- a) Rumors and accusations: widows are held responsible for the death of their husbands, viewed as a potential sexual threat lurking to lure men into sexual unions to satisfy their ostensibly insatiable sexual desires and are considered to be inauspicious, capable of bringing about doom.
- b) Obligatory dress and behavioural norms: Widows are to follow restrictive norms of dressing, appearance and behavior. Prominent and widespread amongst them is not wearing the traditional symbols of marriage
- c) Social ostracism and avoidance: Widows are not involved in family and community auspicious events because of the notion of ill luck attached to them
- d) Physical violence: sexual harassment of young widows who are considered sexually available and licentious and violence pertaining to the possession of property where widows are perceived as unwarranted claimants of property.

Ambedkar (1979) has been one of the earliest theorists to make an attempt to investigate the system of widowhood prevalent in India. Surprisingly, not many works on widowhood have acknowledged his contribution to systematically analyze and theorize the underlying cause of practices around widowhood. His theorization is one of the most sound and coherent explanations about the existence of widowhood practices in India. His theorization is unique because little attempts have been made even by feminist theorists to explore the

interrelationship between widow burning, widow remarriage and celibate widowhood. His theorization establishes the systematic link between these three sets of practices from a caste lens. Perhaps this is a wakeup call to theoreticians and academicians who claim that caste bias has become redundant in this country.

In his attempt to systematically analyze caste Ambedkar proposes that maintenance and perpetuation of caste can be ensured ideally when a man and woman involved in an endogamous marriage within a caste die simultaneously. This is seldom the case in the society. Thus, the problem of the surplus man or the surplus woman who pose a threat to caste purity because they are potentially capable of a sexual intercourse with an individual from another caste which can possibly produce a mixed caste off spring. Thus “very likely they will transgress the boundary, marry outside and import off-spring that is foreign to the caste”. (p.10)

Examining the case of the surplus woman Ambedkar suggests that the first way conceptualized by the society to tackle the case of the surplus woman is to burn her alongside her husband on the funeral pyre. This is a rather impractical solution, he suggests and not all widowed women can be burned down along with their husbands. The women who are a left-over from this mode of elimination can ruin the caste hierarchy by a union that is not endogamous. Additionally, they pose as a competition to the younger marriageable women in the caste group. Thus a widow who has not been burned down on her husband’s funeral pyre is a dangerous entity who poses a threat to the caste order.

This dangerous entity can be tackled by another method of enforced celibacy for the rest of her life. This is a more practical method than widow burning since it is more ‘humane’ and ‘civil’. As a celibate woman who is sworn to remain faithful to her dead husband even after he is long gone she no longer poses as a contender to claim the unmarried men in the caste. Although, she does pose another kind of threat, which is to the ‘morality’ of the caste. Since men are inherently potentially licentious their attention is threatened to be deviated by a widow. This problem too is solved by making a widow unattractive. Shaving her head, ensuring that she wears white, she doesn’t adorn make up or jewelry, she doesn’t eat food that might feed her sexual energy are the ways adopted so as to contain the danger of her attracting the men in the caste group. Thus “she can be degraded to a condition in which she is no longer a source of allurements”. (p.11) Ambedkar proceeds to establish the patriarchal superiority of a man who is a widower as compared to a woman who is a widow.

The problem of the surplus man (= widower) is much more important and much more difficult than that of the surplus woman in a group that desires to make itself into a Caste. From time immemorial man as compared with woman has had the upper hand. He is a dominant figure in every group and of the two sexes has greater prestige. With this traditional superiority of man over woman his wishes have always been consulted. Woman, on the other hand, has been an easy prey to all kinds of iniquitous injunctions, religious, social or economic. But man as a maker of injunctions is most often above them all. Such being the case, you cannot accord the same kind of treatment to a surplus man as you can to a surplus woman in a Caste. (p.11)

A widower cannot be disposed of by burning firstly, simply because he is male and secondly because he is strength to the caste and burning him would be equivalent to the loss of a cherished asset. As it is an option for a widow, celibacy could be a viable option for a widower. But considering that it is a given that a man’s inherent nature is promiscuous this would be a difficult ideal to emulate. Thus, he too would be a sore entity in the caste group. Moreover, his being celibate would not serve the material purpose of the caste as his celibacy

would equal to his economic non-contribution in the maintenance and perpetuation of caste. Thus marital conjugality is encouraged for such a man. Moreover, since he cannot compete with other eligible men in the caste group since there are only a certain number of eligible women available to marry eligible men in an ideal caste situation; a bride must be given to him from that section of the female population which is not ready for marriage yet. This gives rise to the issue of child marriage. "By this, he is kept within the Caste. By this means numerical depletion through constant outflow is guarded against, and by this endogamy and morals are preserved." (p.12)

Ambedkar further emphasized that though "we have plenty of philosophy to tell us why these customs were honoured, but nothing to tell us the causes of their origin and existence." (p.13) He stated that they were honoured because they were practiced. Further, they were glorified precisely because they required glorification for their existence and perpetuation. Veneration was inevitably required due to abominable nature of such customs which would fail to appease even to the most average of the minds.

The ultimate purpose of these repugnant customs was to attain the end goal of caste maintenance and perpetuation. "...Sati, enforced widowhood and girl marriage are customs that were primarily intended to solve the problem of the surplus man and surplus woman in a caste and to maintain its endogamy. Strict endogamy could not be preserved without these customs, while caste without endogamy is a fake." (p.14)

The single most important factor that stands out which can explain the brutality meted out towards widows is her sexuality. Violence is a means to keep her sexuality under control since unbridled sexuality of the widow can be a threat to the moral and social order of the society. The widow figure creates angst in the society due to absence of the male guardian. This anxiety has been partially explained by Ardener's (1993) argument on sexual mismatches. She argues that when one attempts to look at the man-woman pair in the universe of adults and superimpose it on the universe of sexually reproductive persons, the man, in both the structures, constitutes a constant entity of sexually reproductive male whereas in case of women, virgins and post-menopausal woman constitute an anomaly. Ardener continues that these two ends of the continuum help define the category of sexually experienced and fully adult women. Since, the continuum is rather fluid, both the extreme categories are surrounded by powerful religious symbolism to reduce the difficulties in defining the categories.

On a spectrum of feminine identities, widows fall in a similar category as that of virgins or single women. What makes a widow a greater deviant is her sexual experience. A virgin is a sexually inexperienced women but a widow has experienced desire and sexual union. In absence of the 'legitimate' sexual partner she is assumed as having a voracious sexual appetite which makes her treacherously aberrant. Her supposed unbridled sexuality becomes a symbol of disorder and she is assumed to have great destructive potential. The image of the widow as a potential seductress is widely present as discussed in previous sections. In South Asia the ritual exclusion of a widow is implicitly associated with threat posed by her as a potentially sexually active woman who is no longer under external control. (Vatuk, 1992) Thus a widow is viewed as a woman who has tasted the passion of a sexual encounter and is not willing to resign herself to chastity. Due to her previously active sexual life, chastity of a widow is less impressive and more precarious. (Buitelaar, 10)

Buitelaar states that the sexuality of the widow is not the only factor that makes her a deviant. The very fact that the widow has outlived her husband is a cause of anxiety in many cultures. Outliving the husband translates into outliving his authority and control over her life. The Punjabi abuse 'khasma nu khani' literally translates into the one who has devoured her husband thus widow becomes the cause of the death of the husband. Societies like India

where the identity of the woman is defined in terms of relation to the husband, association of the widow with a dead spouse spells her association with death itself. (Buitelaar, 10)

How does the society deal with the anxiety which is produced upon confrontation with a widow? Buitelaar borrows from Douglas to explain the coping mechanism in four ways. (p 12) Firstly, the society tries to reinterpret her anomalous position through mechanisms like remarriage. Remarriage is theoretically encouraged in Islam. The Hindu Remarriage Act in India, which was enacted after much debate and deliberation, provides legal provisions for remarriage of the widow. Also, younger widows, by virtue of their nascent sexual desires, are encouraged to remarry whereas older widows who are able to avert remarriage and retain their 'chastity' gain respect. Another mechanism adopted by society is to desexualize the body of the widow by divesting her of her ornaments and colours. In many Hindu communities, widows are expected to shave their heads and remove their ornaments. They are to dress in plain white clothing. From being referred to as 'she' or 'her', they become 'it'. They are also barred from participating in normal day to day life and are expected to have more religious bent of mind. They are expected to spend most of the time in prayers and religion. Widowhood is like an untimely onset of 'sanyaas ashrama' for a Hindu widow.

The second mechanism is that of avoidance. Many cultures observe ritual imposition of taboos. There is a waiting period of three menstrual cycles in Islam called *Idda* or *Iddat* where the Muslim widow is home bound, is not allowed to step out of the premises of the home and is not to meet her male relatives. This is to determine whether she is pregnant or not to establish lineage. Hindu widows are barred from participating in rituals and are seldom invited to celebrations because of the attached notion of 'inauspiciousness' to them.

The third mechanism is physical control. The much controversial and almost extinct practice of *suttee* in India ensured the total annihilation of widowed body so as to avoid its contamination by sexual union with males other than the husband.

The last but not the least mechanism is attributing danger to the widowed woman. She is rendered as a body with insatiable sexual appetite intending to seduce innocent men and devour them sexually. They are attributed supernatural powers and are associated with witchcraft and death.

Conclusion

The nature of subjugation of a widow is entrenched in the very conceptualization of widow. As a woman who is no longer under the control of her husband a widow was perceived and still continues to be perceived as a threat to the moral social order. The essence of a widow's subjugation lies in her perceived voracious sexuality which has historically been alleged as a threat in diverse cultures across time. The various literary representations present the range of mixed emotions and reactions that a widow figure elicits. Also, though the particularities of oppressive practices might differ from culture to culture, widows have been and are universally subjugated. Any attempt to work towards alleviation of particular marginalization of widows needs to be structural in nature and ought to take into account the universality of factors that pushes this category of women to the margins.

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Portrayal of Gender in William Faulkner's *Light in August*

Vikas Sharma & KM Nikki

Abstract

Gender is a very sensitive issue that has been the topic of discussion across countries, communities and centuries. William Faulkner was an eminent American writer who wrote several novels, stories, plays etc. Many of Faulkner's novels were fashioned around the theme of race, class and gender, usually set in the Southern American continent in the early 1900s. *Light in August* is the story of a pregnant woman named Lena Grove and her quest for the father of her unborn child. Lucas Burch, Lena's partner had abandoned her after promising to come back after he gets a job. This narrative is essentially a story of oppression and submissiveness of black men and women in a society largely governed by white men. The society was patriarchal with women being the major victims. The novel tries to strictly uphold the gender norms and values that were ruling factors of the age. With the help of characters like Lena, Mrs. Hines, Ms. Burden, author highlights the plight of women in society.

Keywords: Gender, William Faulkner, *Light in August*, Race, Class, Women.

Introduction

Light in August is the tale of a young woman named Lena Grove, who was pregnant and deserted by her partner Lucas Burch when they were not even married. It talks about how Lena lived miserably in a room in her brother's house, and eventually sets out from Alabama bare foot to look for Lucas who she heard was working at a mill there. To her luck, she finds nothing but right men and women who guide her throughout the way. She spends a night at Armstid's where Mrs. Armstid a nice caring women repetitively tries to warn Lena about how Lucas could have fooled her and deserted her. She asks her if she is really sure of Lucas' whereabouts and seems a bit concerned for her. But Lena continues to defend Lucas and says that Lucas had promised that he would call her once he is settled in Jefferson. On visiting Jefferson, she meets Byron Bunch, who immediately falls for her. Upon enquiring about Lucas, Byron tells her that no man named Lucas Burch worked at the planning mill and it was only him, Byron Bunch who lived here. Byron thinks Lena has gotten confused between Bunch and Burch. Upon conversing for longer time, Byron is able to make out that the man Lena is looking for is Joe Brown and that these two were not married. He feels honour bound to help Lena even though he clearly develops feelings for her. The novel then switches to the second part, where life of Joe Brown and Joe Christmas is discussed, how they both started working at the planning mill and then left to do some business. It focuses upon the life of Joe Christmas, who thinks that he is part black and is filled with rage because of this. He keeps picking fight with white and black people, hurting women, entertaining prostitutes etc. He develops a strong relation with Joanna Burden, an older woman but ends up killing her when she hits menopause and wants Joe to turn to religion. The novel returns to Jefferson, where Lena delivers a baby boy and it is revealed that Joe Christmas passed away. Burgess (1991), repetitively talks about how William Faulkner in his writings has reinforced the idea that History and romance are inextricable related. According to Hoskins (1995), Faulkner displays awareness, generally attributed to women writers, of marginalization and that he attempts to write beyond it.

Portrayal of Gender *Light in August*

Watson (1993) contemplated that *Light in August*, centres around the untimely unsuccessful effort of a radically unstable masculinity by police itself, and the strain this effort puts on the Southern community. Clarke (1989), talks about how Faulkner's women are not silenced but marginalised in the world dominated by men. "The brother worked in the mill. All the men in the village worked in the mill or for it." (Pg 7) Lena's brother just like all the other men of the town used to work in Doane's mill. It goes to show how men were the bread earners of the family and most women stayed at home being totally dependent upon the men folks for financial support.

"Apparently Armstid has never once looked full at her. Yet he has already seen that she wears no wedding ring." (Pg 9) A baby out of wedlock is often frowned upon by the society. In those times especially, it was uncommon for women to be pregnant without getting married. So, when Lena was travelling with Armstid, the first two things he observed in her was her pregnant body and no ring on her finger.

"Mrs Armstid watches the lowered face. Her hands are on her hips and she watches the younger woman with an expression of cold and impersonal contempt". "And you believe that he will be there when you get there. Granted that he ever was there at all. That he will hear you are in the same town with him, and still be there when the sun sets"(Pg 15) Poor Lena sets out from Alabama to Jefferson in the hope of meeting her partner Lucas. Mrs. Armstid was a wise woman who understood the fact that Lucas might have deserted Lena and run away. She asks Lena continuously if she is sure Lucas is here and tries to portray this probability to her but Lena continuously takes Lucas' side and defends him. It goes on to show how pious Lena is and how easily she believes in Lucas.

"And Byron in his turn gets the picture of a young woman betrayed and deserted and not even aware that she has been deserted, and whose name is not yet Burch."(Pg 30) Of course, when Byron meets Lena, he gets that Lena is not Burch's wife and she has been lying about it to everybody because she fears she might be judged for having a child out of wedlock. It shows Byron's soft side, because he does not judge Lena, rather feels bad for her.

Lena is a strong woman, in spite of being pregnant; she travels such a long distance without anybody by her side. She is determined to find Lucas and that drives her all the way from Alabama to Jefferson. On Byron telling her that the person she is looking for lives two miles from here, she is not scared; she rather very bravely gets up and says, 2 miles wouldn't bother her, for she had travelled an even longer distance for this. "I done come all the way from Alabama," she said. "I reckon I ain't going to worry about two miles more."(Pg 44)

Toxic masculinity at its worst form manifests itself in Joe Christmas, who did not have a safe childhood with his foster parents. He grew up to be toxic. This one time when Joe was just 14 years old, he badly hit a black woman. "Then it touched her again because he kicked her. He kicked her hard, kicking into and through a choked wail of surprise and fear. She began to scream, he jerking her up, clutching her by the arm, hitting at her with wide, wild blows, striking at the voice perhaps, feeling her flesh anyway, enclosed by the woman she negro and the haste." (Pg 80) His friends and he were there to have sex with the women, but he ends up beating her without any reason. It shows how he had no respect for the community and also his hatred toward black people (though he himself was part black).

It was because of her smallness that he ever attempted her, as if her smallness should have or might have protected her from the roving and predatory eyes of most men, leaving his chances better. If she had been a big woman he would not have dared. He would have thought, "It won't be any use. She will already have a fellow, a man." (Pg 87)

These societal stereotypes generally reduce the worth of woman to a piece of flesh. Joe tries to make an attempt towards a waitress because he believes that she is a small woman and imagines that she might be safe from the predatory eyes of men.

Her voice went on: "I forgot about the day of the month when I told you Monday night. You surprised me, I guess. There on the street Saturday. I forgot what day it was, anyhow. Until after you had gone." His voice was as quiet as hers. "How sick? Haven't you got some medicine at home that you can take?" (Pg 94)

It talks about the taboo surrounded menstruation in the society. Men were so indifferent to women. They did not know about this simple natural process that women menstruate once every month. Joe is so concerned with having sex with the waitress that he is not bothered by her saying that she is sick. He is so desperate to have sex that he ignores her condition and asks her to take medicine to get better.

"He was sick after that. He did not know until then that there were white women who would take a man with a black skin. He stayed sick for two years" (Pg 112) The idea of a white woman being in a physical relationship with a black man made Joe extremely sick. It is utterly racist and sexist on the part of Joe. He was also the one having a relation with Burden without revealing his true identity, which in a way is wrong.

"There was no feminine vacillation, no coyness of obvious desire and intention to succumb at last. It was as if he struggled physically with another man for an object of no actual value to either, and for which they struggled on principle alone." (Pg 117) Joe was threatened of Miss Burden's personality in a way. He was repulsed by her strength and authority. He finds the qualities of Miss Burden as masculine.

"I'll show her, he said aloud, now she'll run.' And so he sprang forward, toward the door to intercept her. But she did not flee. He found her in the dark exactly where the light had lost her, in the same attitude. He began to tear at her clothes. He was talking to her, in a tense, hard, low voice: I'll show you! I'll show the bitch!" (Pg 117) It shows how Joe Christmas was an evil man. He wanted to teach women a lesson for having a physical relationship with a part black man. He was so angry at her that he felt like punishing her. Her behaviours and mannerisms irritated Joe. This talks about sexual exploitation of women and how sexual assault was a way in which men asserted their dominance over women.

"At least I have made a woman of her at last,' he thought. 'Now she hates me. I have taught her that, at least.'"(Pg 118) He tries to teach Ms. Burden a lesson. He does not approve of her masculine ways and tries to teach her a lesson. He becomes violent and tries to hit her. He had such bad conditioning that inflicting pain and instigating violence seemed normal to him. It shows the plight of women in society who are victims to toxic masculinity.

He held this dish poised, sniffing. This one required some time. Beans or greens?" he said. Beans or spinach? . . . All right. Call it beans. He hurled it, hard, waiting until the crash ceased. He raised the third dish. Something with onions, he said, thinking. This is fun. Why didn't I think of this before? Woman's muck. He hurled it, hard and slow, hearing the crash, waiting (Pg 118)

Joe throws away the food prepared by Burden to teach her lesson and yet she continues to patiently serve him. It shows how violence was a normal part of women's life and how they could not help but bare all the torture that was inflicted upon them. "She is like all the rest of them. Whether they are seventeen or forty-seven, when they finally come to surrender

completely, it's going to be in words." (Pg 120) When Miss Burden told Joe about her being pregnant he wanted to run away, he was not ready to have a family that too with Burden who was old. He has such little respect for women that he says all of them are the same. They are nothing as compared to men and would always remain inferior to them.

I'll go tomorrow,' he told himself, that same day. 'I'll go Sunday,' he thought. 'I'll wait and get this week's pay, and then I am gone.' He began to look forward to Saturday, planning where he would go. He did not see her all that week. He expected her to send for him. When he entered or left the cabin he would find himself avoiding looking toward the house, as he had during the first week he was there. He did not see her at all. (Pg 131)

Joe after hitting Burden, calling her names and throwing away food made by her, ignores Burden for a long time. Though, he continues to live at her cabin and continues with his illegal business. On top of that, he expected that Ms. Burden should come and ask for him. He had no remorse whatsoever, for whatever he did.

He released her and struck her again. She fell huddled onto the bed, looking up at him, and he struck her in the face again and standing over her he spoke to her the words which she had once loved to hear on his tongue, which she used to say that she could taste there, murmurous, obscene, caressing. That's all. You're just worn-out. You're not any good anymore. That's all.(Pg 136)

When Joe realises that Burden was lying to him about being pregnant he gets agitated once again. He calls her old, hits her and says that she was worn out and old. He equates her to being a nothing. He, who was allowed by Burden to live in her cabin, is so challenged by her authority that he inflicts this pain upon her. And Ms Burden in spite of being so influential continues to take that pain upon her. She does not resist it.

"Kneel," she said. "You won't even need to speak to Him yourself. Just kneel. Just make the first move." (Pg 138) Brave Miss Burden wished for Joe to believe in religion. When he refuses to do so, she tried to make him kneel down with her without worrying about the consequences, It is later revealed that she had a revolver in her hand, which she was brought to kill Joe first and then herself because it had two bullets. According to Dizdar and Toker (2012), Joanna Burden is a benign and pleasant person to start with because Faulkner has focused, in her character, on three major forms of agony and distress one can possibly discover in this fictitious book: religion, race, and woman sexuality.

"While she was alive they would not have allowed their wives to call on her. When they were younger, children (some of their fathers had done it too) they had called after her on the street, Nigger lover! Nigger lover!"(Pg 143) After Burden passed away and it was revealed that she might have been killed by her part black boyfriend, the neighbours begin to mock her by calling her Nigger lover. It has both racist as well a sexist connotation attached to it. She was mocked by everybody for keeping a relation with a black man. Even the kids of the society did so because they saw their father's calling such names for her.

And all the time I thought I was keeping her from finding out that he had not only run off and left her in trouble, he had changed his name to keep her from finding him, and that now when she found him at last, what she had found was a bootlegger, she already knew it. Already knew that he was a no good.
(Pg 147)

Byron was so confused whether he should tell Lena that Lucas had lied to her and he was living here disguised as Joe Brown. He had no intentions of ever returning to Lena. But Lena obviously understood all of this. She was so heavily pregnant and yet continued to search for the father of her child in the hope of finding him one day. She was a brave girl.

No woman who has a child is ever betrayed; the husband of a mother, whether he be the father or not, is already a cuckold. Give yourself at least the one chance in ten, Byron. If you must marry, there are single women, girls, and virgins. It's not fair that you should sacrifice yourself to a woman who has chosen once and now wishes to renege that choice. (Pg 154)

Hightower in conversation with Byron, asks him not to marry Lena because he believed that even she deserved someone better. He believed that Byron should marry a woman who was single and virgin. He did not need to marry someone who was discarded by someone. So, now Lena was basically damaged goods. A man can marry and have a sexual relationship with as many women as he pleases but the same was not applicable for woman. They were straight up designated as sluts or prostitutes for indulging in sex with multiple partners.

“My wife has bore me a whore.” (Pg 183) This conversation is regarding Joe Christmas' mother, who ran away with a black guy who claimed to be Mexican. He obviously deserted her after she got pregnant. Joe's grandfather makes this statement for his own daughter because he was so disappointed at his own daughter. He ends up calling her a whore. A father who called his own daughter a whore goes to show how sick-minded the society was at the time.

She just lay there, propped on the pillows, watching him with her sober eyes in which there was nothing at all—joy, surprise, reproach, love—while over his face passed shock, astonishment, outrage, and then downright terror, each one mocking in turn at the tell-tale little white scar, while ceaselessly here and there about the empty room went his harried and desperate eyes. (Pg 207)

Lena was lying in bed after delivering her and Lucas's baby. By the efforts of the sheriff and Byron, they make Lucas reach the same cabin where Lena was present with her new born child. The moment Lucas Burch or Joe Brown as he liked to be called reached the cabin, he was shocked. He was terrorised because he had abandoned Lena on purpose and seeing her with their newly born child terrorised him. Lena was so innocent. Brown made up a story about how he had sent a message for Lena which she probably never received because the man Lucas trusted was not a good one. He deserted Lena once again and ran off. When Byron finds Brown, he challenged him to a fight only to get beaten down by him. Brown disappears forever and Lena and Byron are seen travelling to Tennessee supposedly looking for an unnamed man.

The fellow that took care of another man's whore while the other fellow was busy making a thousand dollars. And got nothing for it. Byron Bunch that protected her good name when the woman that owned the good name and the man she had given it to had both thrown it away, that got the other fellow's bastard born in peace and quiet and at Byron Bunch's expense, and heard a baby cry once for his pay.(Pg 201)

This is told in regard of Lena. Lena was called another man's whore and Byron was her rescuer. He protected Lena like his own and helped her while Lena's partner had deserted her and was busy making illegal money and enjoying his life.

Conclusion

Light in August set in the fictional city of Yoknapatawpha county, talks about race and gender irregularities in the white and black Southerners. It talks about prostitution, women who were deserted, women who had little sexual freedom and women who were beaten down. It is the struggle of women like Lena Grove, Joanna Burden, Mrs. Hines, Mrs. McEachern, Mrs. Armstid, Bobbie and many others who were silent victims of patriarchy. The worst affected were the women who were also black. Men like Joe Christmas and Lucas Burch had no respect for women. The novel also reaffirmed the fact that white men violated both white and black women and that women were unsafe everywhere. They were always supposed to be accompanied by someone, probably a male member of her family. Lena is judged time and again by people and even her own brother, for mothering a child without a marriage. Some feel pity for her, while some believe that it was her fate because she indulged into the act without marrying first. Miss Burden who was an otherwise respectable woman of the society, is shamed after she is killed by her boyfriend. Their sexual relationship is loathed and unaccepted by the society mostly because it involved both racial/ gender transgression. In the world of the novel, it is seen as shameful for a woman to have a child alone—even if it is because, as in Lena's case, the child's father has abandoned her. The novel also shows a positive side of the society in the form of Byron Bunch, who was ready to accept Lena and her child in spite of how she was wronged by Lucas. It seems sensible to not enforce such stereotypes in society. Peppers (1993) talked about how Faulkner is only concerned with male subjectivity and male legitimacy.

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Feminist Rendition of the concept of 'Honor' in Gabriel Garcia Marquez's *Chronicle of a Death Foretold* and William Faulkner's *Dry September*

Vikas Sharma & Nidhi Thapar

Abstract

Nobel winner and master story teller Gabriel G. Marquez tries to present a darkly sarcastic masterpiece in this rendition of a small Hispanic society's story. This society becomes a microcosm of the entire Hispanic culture and absorbs our attention towards the incident that raises important questions of love and honor in a society that upholds an age-old hypocritical code of conduct. As the story spans the incident of the marriage of a young woman; her brothers, her husband and other townspeople are inevitably sucked in the chronology of surreal events that follow. It narrates the story of Angela who is forced into a loveless wedlock and is castigated for her desires as well as for her honesty. Angela however, seems to be reborn. In a society marred by societal as well as personal concerns of 'honor' and the set codes that need to be followed to uphold them, perhaps an alternative is presented by the timid Angela. She fights against the fate set for her and presents us with a better reciprocal. As the journalist and the storyteller in Marquez combines to give us this account, we are forced to acknowledge that the outdated moral parameters of that society are still in vogue; it makes us question the collective psyche of those over whom such morals still hold complete authority.

Keywords- Hispanic culture, Honor, Love, Feminism, Guilt, Redemption, Orthodox morality, Magic Realism

The Southern American culture bears striking resemblance to that of Latin American microcosm, and finds reverberations throughout the world in various other cultures. Two strikingly similar stories by two master story tellers also echo similar sentiments in their treatment of xenophobia and the pitiable condition of women. The unique narrative by Gabriel Garcia Marquez is to revisit an actual murder that implicated some of his closest friends; He creates a journalistic persona to ascertain the facts of the incident. The story however, took on a life of its own to create a larger than life narrative. Surprisingly, as is often pointed out, the 'Chronicle' is anything but a chronicle as it moves back and forth in time just to trace the pieces of a murder that took place almost thirty years ago. At the same time, Marquez skillfully manages to make the story a social commentary by closely examining the life and views of the small Latin American microcosm that he himself was a part of. What was intended to be a crime report becomes much more, it becomes a powerful commentary that Edith Grossman describes as an "invented parody of romance with uncommon blending of fantasy, fable and fact." It does speak of the murder as the central plot, but it also raises questions on the social consciousness, societal concerns, as well as personal ones, by examining the concepts of love, guilt and honor.

The story of Faulkner begins as fictional accounts should, but it too reverberates the sentiments of being a true to life account on the basis of it being an anecdote straight out of the history of the southern American continent. In a society marred by deep set prejudices, the word of a woman which had no societal value suddenly becomes a powerful narrative that will end with the lynching of a black man.

Through the bloody September twilight, aftermath of sixty-two rainless days, it had gone like a fire in dry grass---the rumor, the story, whatever it was. Something about Miss Minnie Cooper and a Negro.

Another strikingly similar account is that of '*To Kill a Mocking Bird*' by Harper Lee, that also talks of the collective consciousness of the people who try to 'avenge' a woman's honor when she accuses a black man of molesting her. This collective mentality that turns men into beasts is a product of a far more ancient tradition that roots itself in trying to control the autonomy of a woman and putting them on a pedestal of being a 'virgin goddess'. The larger American society even after being free from the disturbing practice of slavery, could not let go of the xenophobia that controlled and dictated their everyday proceedings.

Angela, often referred to as a 'timid' girl in the novella *Chronicle*, is compelled by her family, to enter into a loveless and mercenary matrimony, against her own will. On her wedding night, her husband discovers that she is not a virgin, and returns her to her bridal home. This event sets into motion a chain of events, driven by the unwritten but tremendously powerful 'code of honor' that results in death and chaos that follows. Alexandra Fitts observes,

In Hispanic culture and literature, honor is multifaceted and circumscribed by rules, both written and unwritten. It is a complicated weaving of social control and a construction of masculinity that is grounded on the physical restriction of women's sexuality."

The Latin American microcosm of this culture is firmly grounded in the age old patriarchal customs. They regarded the female body as a region where racial fears, prejudices and cultural anxieties can be projected. It is by confining, restricting and modifying the female body that the society presents itself as a cultured and strong entity. This unwritten code of honor upholds 'machismo' in men and 'virginity' in women as the two pillars on which its structure is based. Any damage to these structural blocks is a direct attack on the respectability and reputation of the society itself.

Similarly, Miss Minnie Cooper's word against the Black man Will is considered proof enough to lynch him. She is a forty year old spinster who is paid little or no attention by those around her. Her youth is far from over but her bright dresses and her manners are a desperate attempt to relive it. Her 'avengers' are not exactly men known to her. She embodies the concept of the 'southern white goddess'. A southern American woman could never be expected to lie, especially if she spoke against a white man, she is put on a pedestal that is to be untouched by a person of color. Unlike Angela, we are never fully sure of Miss Cooper's version of the story. Her female compatriots are as doubtful as the readers themselves.

"Shhhhhhhhhhh! Shhhhhhhhhhhhh!" they said, fresh-ening the icepack, smoothing her hair, examining it for gray; "poor girl!" Then to one another: "Do you suppose anything really happened?" their eyes darkly aglitter, secret and passionate. "Shhhhhhhhhhh! Poor girl! Poor Minnie!" (Faulkner, 09)

Santiago Nasar, the murder victim in *Chronicle*, is first introduced to us in very ostentatious machismo terms. We are given an account of the cattle ranch inherited, the sheer number of different guns in the house and his vulgar treatment of the servant girl, Divina Flor. Even more remarkable is the fact that Divina's mother, Victoria Guzman warns Santiago to keep his hands off her daughter, whereas she herself was seduced by Santiago's father, Ibrahim Nasar. The men of the house speak Arabic, do crucial things such as hunting together;

whereas from his mother, Santiago gets the gift of 'instinct'. It is firmly established that in the societal hierarchy, women hold an almost piteous position even in domestic circles. Although Victoria Guzman protects her daughter, Divina seems to be already resigned to her fate, "(she) knew that she was destined for Santiago Nasar's furtive bed, and that idea brought out a premature anxiety in her." (Marquez, 5) With all this Machismo and charisma, Santiago underneath is indeed not as untouchable as he is made to seem, as is highlighted by his visible discomfort by seeing the insides of a rabbit being pulled out. He has been put on a pedestal, not just because of his money and lineage, but also because of his gender that already holds a prestigious position in the Hispanic culture. In a similar parallel, we see the 'unfortunate' groom Bayardo San Roman; equally flamboyant and extravagant in his looks, money and inheritance. His arrival sends ripples in town because he embodies the heights of machismo and ultra-masculinity. The author describes him as having, "the waist of a novice bullfighter, golden eyes, and a skin slowly roasted by saltpeter.", his charm, money and the fact that his father was a general added to his merits. These men too seem to be victims of a culture that would not respect them if they were to be any less 'manly'. They need to put up a pretense in order to secure a respectable place in this culture.

The sinister sexual double standards for the judgments is revealed when Santiago, the narrator and other men frequented prostitutes and have something to boast about in this practice. The narrator reveals that after the wedding he and his companions stayed at "Maria Alenjandrina Cervantes' house". The men are honored for their manliness, whereas, women are to be controlled and castigated for any show of desire. Angela's mother is confident that her daughters will be good wives because she has taught them to suffer. Over and over, the women are said to have been 'reared' for marriage, whereas the men have been brought up to be manly. Angela is not only disgraced for not being a virgin, but her crime is a profanation itself because she dons the veil of a virgin. It is not even revealed if Angela was forcefully raped or took part in a consensual arrangement; it is only enough to know that her virginity is gone thereby invoking the archaic custom of revenge on the perpetrator. Often it is insinuated in the story that Santiago's behavior during the marriage is testimony enough to show that he may not have been the criminal. The narrator himself doubts Angela's confession. Santiago then, is probably a sacrificial victim, who has to be slaughtered to vindicate and defend the rupture in the social fabric.

In a similar vein we come across the Southern white men trying to avenge Miss Cooper's molestation. McLendon actively hurts his wife when he comes home. His entire persona is again described as despicably masculine, with a beer belly and infinite aggression. He is someone who has commanded troops and was celebrated for his valor. He does not care for the version of truth to come out, he is so caught up in his blinding prejudice that he has decided to murder Will even before he came to the barber shop. The pleading of the barber who assures him that nothing has happened, falls on deaf ears.

Happen? What the hell difference does it make? Are you going to let the black sons get away with it until one really does it? (Faulkner, 03)

Alexandra Fitts notes – "This attitude is firmly in line with the Christian tradition's portrayal of Eve as the weak-fleshed and weak-spirited victim of her desire, whose lack of will caused the downfall of Adam and ultimately of all humans".

Women are supposed here to be weak-minded and are to be confined. It is their transgression that will bring dishonor to the entire family and to the society. Angela's mother, Pedro's fiancée, and his future mother in law, all play an integral part in sustaining this conservative idea. Men and women become equal contributors in endorsing this 'culture of

purity'. The women protect it inside the domestic circle and the men advocate it in the outside domain.

"The tendency for a town to collectively manipulate fact is of particular interest to both writers. In Faulkner's story "*Dry September*" the town predetermines the guilt of the black man (another innocent Christ figure, a "black son") in much the same way that Jefferson condemns Christmas, and the town in *Chronicle* allows (and is responsible for) the murder of Santiago." , remarks John S. Christie.

Minnie Cooper is an archetype; her individual identity does not matter. Her role is to uphold the Southern American Goddess image that is responsible for the structural integrity of the society. Her words are nothing but a catalyst in a task that seemed already inevitable. Minnie's words are not to be questioned because she becomes a representative of all that is pious and revered in the southern culture. This is why the men are obliged to act upon her words rather than questioning it. Contrastingly, Angela is a mere mule, a dehumanized object that has to be passed from one set of hands to another, in its pristine form. Her chastity is a pivot holding her family's pride; this makes her aware that she will be returned to her bridal home, and reveals so to her companions, who then advise her against revealing the truth and to trick Bayardo and display the newlywed sheet under the sun with the "stain of honor". This symbolic display of virginal blood is a measure of honor, in the absence of which, there is a breakdown of the structure of dignity itself. The lack of this blood will conjure the rite of bloodshed. Gonzalo Diaz-Migoyo comments, "This penal code, a protocol of conduct in which initially, the names of the parties are left blank, prescribes the death of the offender at the hands of the offended party; virginal blood is repaid by criminal blood."

The fact that Angela's companions provide her the advice to trick her husband, shows a highly phallogocentric atmosphere, where women have devised such self-defending mechanisms to protect themselves from, and to uphold this farcical concept of honor. It also shows a close circle of solidarity and sisterhood wherein other women try to protect one of their own from the doom that waits.

The brothers, Pedro and Pablo Vicario, who are the chosen agents of delivering justice in *Chronicle* by avenging their sister's loss, are dragged into planning and fulfilling the act much against their own will. This is again in contrast to the men who actively want to lynch Will Mayes. Unlike the brothers, their obligation comes not from family duty, but from the southern aristocratic thought process of protecting their 'sisters' and 'mothers'. The men in *Dry September* actively recruit other people to kill Will Mayes, whereas the brothers go around the town telling every one of their intentions, only so that someone should intervene. They are the victims of this implicit law which robs them of any other choice of response. Clotilde Armenta senses the anxiety of the two and asks Colonel Aponte to prevent the boys from the "horrible duty" that has fallen on them. The very use of the word 'duty' to describe the murder that they are expected to commit shows that they need to preserve this false paradigm of sexual morality that the townspeople are reluctantly upholding.

Pedro's fiancée poignantly declares that she fully supported his actions and wouldn't have married him if he hadn't fulfilled his obligation. The collective consciousness for this hypocritical code of convention is so overpowering, that the entire town full of people cannot act on the fore knowledge of this terrible crime. They submit to this authoritarian code and become passive spectators to this public spectacle of gruesomeness. The entire town does nothing to stop a crime that they could have easily prevented. "... those who could have done something to prevent the crime and still didn't do it consoled themselves that the affairs of honor are sacred monopolies with access only for those who are a part of the drama."(Marquez, 61)

The townspeople are also equally aware of the guilt that they carry in maintaining this archaic mindset. They are as much a victim of this authoritative code as are the murderers as

well as the victim. The after-shock of the murder is visible in the form of various people who suffer some bodily dysfunction. The town is described as an ‘open-wound’ after the murder.

This is again in contrast with the Town that Faulkner describes where there is “not a Negro on the square”. The black community has to disappear to protect themselves. The white community here is not guilty, they rejoice in the achievement of a safer neighborhood.

Faulkner provides us with a bleak ending as dry as the September described. Miss Cooper has a nervous breakdown, the town seems to be reeling under the pressure of its own misdeeds, nobody seems happy and there is no sense of closure or solution. Marquez however, takes a different approach. The turning –point comes in the form of the returned Angela. In the form of her unconventional attitude, Marquez undermines the mercenary attitude and hypocritical standards of the society. Often disregarded as being a timid, simple-minded figure, it is Angela who realizes the misfortune of her own gender. Instead of being sorry for herself, she feels sorry for her mother. It is after being returned, that Angela is no longer afraid. She realizes that she has fallen in love with Bayardo. The author says “She was reborn”. She takes charge of her own life and becomes “Mistress of her own fate for the first time...”, no longer controlled by her family or outside patriarchal forces, she breaks social-codes and reverses it to replace virginity with love. When the author says, “she became a virgin again just for him”, Arnold M. Penuel describes this change as-

Although the narrator says that Angela became a virgin again for Bayardo when she fell in love with him, virginity here becomes a metaphor for her psychological fidelity to her husband. Within the context of her all-consuming love (the intense quality of which is expressed by the sheer quantity of letters she writes), the matter of physical virginity is an insignificant detail.

Her feelings, which were insignificant throughout the novella, now become the focal point of her life. She works and writes and yearns and becomes impassive to other notions. Her love is a force powerful enough to overpower the strength of the archaic code. The return of Bayardo, especially without reading any of the letters shows the sheer strength that Angela’s love wields. Angela is aware of her diminished beauty and her age, on Bayardo’s return. The machismo-influenced Bayardo too is now “fat and was beginning to lose hair” (Marquez, 59). After ten years of separation, they are reunited not by attraction for physical beauty, but by the new-found force of Angela’s love. Their union provides a solution to the idea of a loveless and mercenary marriage held together by orthodox conventions. This code has outlived its time and its defiance becomes the better alternative, a healthier version to live by. The static and abusive conception of honor is neutralized by this new order which provides a new, happier reciprocal.

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The Multi Myth Uses of John Steinbeck's Fiction

Wael El Hewaiti

Abstract

The importance of this study is to figure out the creativity of John Steinbeck's use of myth. His novels will be studied in chronological order alongside with his considerable knowledge of convincingly created works that have at their basis different myths as well structured on intertwined myths which subordinated several folkloristic themes. Steinbeck's works show his persistent interest in the biological as well as mythopoeia heritage of Man, which he intermeshed in the substructure of these great novels. Myths have been most constant factor in determining the narrative structure of his fictional writing. We may see myth as a palimpsest upon which Steinbeck has inscribed in a realistic tale of contemporary men. The paper attempts a full study for the various deployments of myths, such as Fertility myth, the American myth, the Eden myth and the California myth which plays an important role in the novels of Steinbeck.

Keywords – Myth, American literature Fiction, John Steinbeck, The Wrath of Grapes, American Literature, Realism

Introduction

In Steinbeck's novels the use of myths has been a very significant element. It has largely affected the form and content of all his novels. In most of his novels we may see myth as a background upon which Steinbeck has written a realistic tale of contemporary men. He has retained words, sentences, and even paragraphs of the mythical milieu retouching them here and there with modern colours. As Charles Moorman has expressed it thus in *Arthurian Triptych*, "The myth brings stature, order, and meaning to the modern writers attempts to order the chaotic world of his own time".

Mythology is the cluster of inherited myths in any culture. It is an important ingredient of literature. That is to say, literary works may be regarded as "mythological", tending to create or recreate certain narratives which human beings take to be crucial to their understanding of their world. It is part and parcel of cultural and literary criticism to interpret myths, as this leads to a better and deeper understanding of and familiarity with the motives inherent in any narrative.

Different types of myths are generally used in literature such as the fertility myth, the creation myth, and the myths of redemption and of human heroic feats. These are imaginatively redemptive and human heroic feats reframed into the texture of literary texts so as to add to their symbolic structuring and mythical meaning. As to the question "What is a myth?" Don Cupilt (1982-125), the theologian, has given a very good definition which includes several of "typical features" of myths. He says"

Myth is typically a traditional sacred story of anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual: that it tells of the deeds of superhuman beings such as gods, Demi-gods, heroes, spirits or ghosts, that it is set outside historical time in primal or eschatological time or in the supernatural world, or may deal with comings and goings between the supernatural world and the world of human history, that the superhuman beings are imagined in

anthropomorphic ways, although their powers are more human and often the same story is not naturalistic but has the fractured, disorderly logic of dreams, that the whole body of a people's mythology is often prolix extravagant and full of seeming inconsistencies; and finally that the work of myth is to explain to reconcile, to guide action or to legitimate it. We can further add that myth making is evidently a primal and universal function of the human mind as it seeks a more-or-less unified vision of the cosmic order, the social order, and the meaning of the individual's life. Both for society at large and for the individual, this story generating function seems irreplaceable. The individual finds meaning in his life by making of his life a story set within a larger social and cosmic story.

Thus, both making myths and reading them imply a drive towards completion. They see things progressing towards their completion and making full development. In this context a literary critic, Kenneth Burke (1971 100-5) relates this tendency to Aristotle's "entelechy" or "actualisation potential", the process by which an acorn insists on becoming a full grown oak, or a child a mature adult or a bud which a full flower. Burke calls the process "perfectionism" and says that through myths we trace the stages by which an idea of perfection is generated, sustained and survived. Thus the use of myths has many stages: the first stage might become operational to be performed like the planting, cultivating and harvesting of crops; the second stage might be the completed harvest; the third stage might be the desire to "double" or "round out" the experience to "charge it with significance"; the fourth stage might be the designation by the community of certain myth men who conserve and communicate the myth; and finally, the readers of the myth, distant in time and space, might take the myth to be a complete answer to their theoretical problems.

Paul Ricoeur, a philosopher, adds to the definition of myths by stating that it has an "explanatory significance" and "contributes to understanding". He states that "symbolic function" or myth, its power of discovery and revelation. "Sometimes", says Ricoeur (1967 5), "its purpose may exceed its original intention and it may act as a stimulus to speculation; or it may operate as a means to a disclosure of unprecedented worlds, as opening on to other possible worlds which transcend the established limits of our actual world" (1991 490).

Every nation has its own treasure of myths into which it dives deep in order to sustain itself, even to progress and develop, and to relate itself to history, life and culture. America, historically a young but promising nation, has built up some mythic symbols around itself to sustain its importance, and retain its cultural ethos. For example one of the most important one being the Edenic myth, which maintains that it is a "paradise on earth" created as an alternative to the earlier decaying world. With this myth is superimposed the myth of creativity and fertility which argues that if anything new is to emerge, it will come out of this continent. Moreover, California, as myth on the extreme west, also symbolizes the ultimate limit, the further that man can achieve in life; it is the goal to which all men aspire.

Steinbeck, born and bred in coastal California, imbibed these myths about his country and region. He had translated them meaningfully and woven them symbolically into his fiction.

Steinbeck's entire body of fiction is, as a matter of fact, an attempt to deal with the ideas and ideals of America. This single-minded pursuit is comparable in its intensity and scope to that of such great predecessors as Melville, Hawthorne, Faulkner and James. The region of his birth, which became the region of his convictions in California, is the literal and symbolic terminus of the Eden myth.

Steinbeck's California, more specifically Monterey country in Northern California, is a region dominated by the long sweep of the Salinas Valley with its subterranean river and

opposing ranges of mountains-the rolling Gabilans to the east and the darker rugged Santa Lucias to the west. Thus the country of Steinbeck extends boundlessly into the Great Central Valley in the east across the Gabilans, and drops from the flanks of the Santa Lucias into the Pacific Ocean. As Louis Owens (1985 77) says: "From this intricately textured landscape came the settings, themes, and the symbols of Steinbeck's greatest fiction. In this part of California, Steinbeck found the resources necessary for a life's work".

Steinbeck's California is the background of all his finest works and it represents a lifelong attempt to reopen the Edenic myth to awaken America to the failure at the heart of the Americans to see the immense significance of the myth of the American Eden. In almost every story or novel, he tried to hold the Eden myth up to the light of everyday reality and stress the necessity of commitment to place and to man as a way-out of the "wasteland" defined and described by writers of the twenties of the last century.

California forms the nexus of his myths. It is the locale for the enrichment of his myths. Behind Steinbeck's holistic philosophy, his "phalanx" theory, his non-teleological thinking, his agrarianism, his mixture of Christianity and Paganism, lie a profound fascination for and an acute sensitivity to California's place in the American consciousness and an awareness of California as the literal and symbolic terminus of the American Eden Myth.

The myth of California plays an important role in the novels of Steinbeck. It proves as the final barrier to the Great Migration, the archetypal American quest which began beyond the Atlantic and ended only at the edge of the Pacific. In Steinbeck's fiction, the American myth, with its Old Testament reverberations and the Quest of the Arthurian legends for which he had a lifelong fascination become the impulse pushing toward the Garden of the West. Poised on, the edge of the continent, at the end of what had for centuries seemed as the dawn of the new world. Steinbeck undertakes painstaking perusal of the land that constitutes this supposed Eden, of the land's effects on those who inhabit it, and of the myth that Americans have pursued across a continent. Involved in this examination is the most scrupulous study offered in American literature of the values imported by the quest for an illusory Promised Land what Annette Kolodny (1975 59) has aptly termed as the "sequences of recurrent movements westward once the initial idyll has been ... disrupted and of the religious impulses underlying that quest stylized". Beginning with *To a God Unknown* in 1933, Steinbeck rejects the Eden myth and the formal religion upon which it is based, offering in its place an ideal of commitment to the whole thing to all reality, known and unknowable". His study of man's religious impulses takes him, in *To a God unknown*, to the very beginning of western religion as they are outlined in Sir James Frazer's *The Golden Bough*. It leads him to reject repeatedly the American California as Promised Land.

In all his novels, written before 1940, myths serve a dramatic purpose. Fontrose feels that in these novels the myth has been:

Thoroughly integrated with the narrative them, it serves to interpret reality and to explode romantic illusion; in later novels the myth is externally imposed on the material. He has relied principally on the *Arthurian cycle* and Biblical tales, especially the Holy Grail and Fisher king, Garden of Eden, Cain and Abel, the Joseph story, Exodus, Leviathan, the Passion and Resurrection, the revolt of the angles. They are by no means his only myths: cosmogenic myths, dying god, Faust, Troy and Helen, Virgin Whore, legends of city-founding all these and more have had their poetic use in Steinbeck's fiction. It is myth that attaches his work most closely to the great tradition of the European and American novel. (141).

What is commonly called "Steinbeck Country" divides into four closely related and interdependent yet distinct realms with differing thematic and symbolic significance in Steinbeck's writings. These realms are the large and small valleys, such as the great Central Valley, the Salinas Valley, the John Valley, as (Nuestra Senora in *To a God Unknown*), and the Corral de Tierra in (*The Pastures of Heaven*): the gentle hills called the Gabilans, which border the eastern edge of the Salinas Valley; the Santa Lucias, which cuts the Valley off from the sea; and, finally, the Pacific Ocean, which cuts at the edge of Steinbeck country and marks the boundary of the westering experience. Valleys in Steinbeck's fiction are invariably like the fallen Eden where the myth of the American Eden is treated with sharp irony. The key to these valleys is the word "*timshel*" of *East of Eden*: "Thou mayest".

The Eden myth is very commonly used in *Of Mice and Men* (1037). The playful novella is set along the Salinas River "a few miles south of Soledad" (*Of Mice and Men*, p.1) and, as in all of Steinbeck California fiction, setting plays a central role in determining the major themes of his work. The fact that the setting for *Of Mice and Men* is a California valley dictates, according to the symbolism of Steinbeck's landscapes, that this story will take place in a fallen world and that the quest for the illusive and illusory American Eden will be of central thematic significance. In no other work does Steinbeck show greater skill in merging the real setting of his native country with the thematic structure of his novel.

Critics have consistently recognized in Lennie's dream of living "off the fatta the lan", on a little farm the American dream of a new Eden, Joseph Fontenrose states concisely but clearly "that the central image is the earthly paradise... It is a vision of Eden". Peter Lisca takes this perception further, noting that "the world *Of Mice and Men* is a fallen one, inhabited by sons of Cain, forever exiled from Eden, the little farm of which they dream". There are no Edens in Steinbeck's writing, there are only illusions of Eden, and in the fallen world of the Salinas Valley – which Steinbeck would later name "*East of Eden*" the Promised Land is an illusory and painful dream. In this land full of the "sons of Cain", men condemned to wander in solitude, the main theme is that of Loneliness, or what Donald Pizer has called the "fear of apparent". Pizer has, in fact, discovered the major theme of this novel when he says, "One of the themes *Of Mice and Men* is that men fear Loneliness, that they need someone to be with and to talk to who will offer understanding and companionship". (*Of Mice and Men*, 1976 82)

Now let us deal with the use of myth individually in his respective novels. Let us begin with *Of Mice and Men* which is very often read as one of Steinbeck's most pessimistic works, full of pessimistic determinism. Fontenrose suggests that the novel is about "the vanity of human wishes" and asserts that more pessimistically than the tragic vision of Herman Melville. Steinbeck reads, "All schemes *Of Mice and Men* gain ever ugly". Howard Levant, in a very critical reading of the novel, agrees, declaring that the central theme is stated and restated – the good life is impossible because humanity is flawed" (1963 57). In spite of the general critical reaction and without disputing the contention that Steinbeck allows no serious hope that George and Lennie will ever achieve their dream, it is possible to enjoy *Of Mice and Men*, "Steinbeck accepts very non-teleologically, that man is flawed and the Eden myth is an illusion. However, critics have consistently under-valued Steinbeck's emphasis on the theme of commitment, which runs through the novel and which is the main ingredient in the creation of the Steinbeck hero.

Steinbeck's original title of *Of Mice and Men* was "Something That Happened". It was a title suggesting that Steinbeck was taking a purely non-teleological point of view in this novel. If we look at the novel in this way, it becomes clear that Lennie dies because he has been found helpless and incapable of dealing with society. Like Pepe in "Flight", Tularecito in *The Pastures of Heaven*, and Frankie in *Cannery Row*, Lennie is "natural" who loses when he is forced to confront society. This is simply the way it is something happened and when George kills Lennie he is not only saving him from the savagery of the Pursuers, but also, as

John Ditsky (1978 73) says, acknowledging that Lennie's death represents "a matter of all hard necessity imposing itself upon the frail hopes of man". Along the same lines, Joan Steele declares that "Lennie has to be destroyed because he is a "loner" whose weakness precludes his cooperating with George and hence working constructively towards their mutual goal. "Lennie, however, is not a "loner". It is, in fact, the opposite, overwhelming and uncontrollable urge for contact that brings about Lennie's destruction and the destruction of living creatures he comes into contact with nonetheless. Steele makes an important point when she suggests that because of Lennie the dream of Edenic farm was never a possibility. Lennie's flaw represents the inherent imperfection in humanity that renders Eden forever, impossibility. Lennie would have brought his imperfection with him to the little farm, and he would have killed the rabbits.

In *the Grapes of Wrath* (1970) Eden is fully delineated and discussed. It is one of America's great novels and the peak of John Steinbeck's career, a mature, extraordinarily ambitious and balanced statement of the major themes that dominated his life's work. Free of the heavy-handed symbolism of such as early work as *To a God Unknown*, and not yet ensnared by the excessive allegorism of the later work. *The Grapes of Wrath* combines the precise craftsmanship of the less ambitious shorter works such as *In Dubious Battle* and *Of Mice and Men* with the scope and daring of the less successful *To a God Unknown* and *East of Eden*. The result is a unified work of epic dimension moving the focus smoothly from American people the Joads and other migrants to America itself and back again. Malcolm Cowley (1973 152) clearly summarized up Steinbeck's achievement in this novel when he said, "A whole literature is summarized in this book and much of it is carried to a new level of excellence".

Critics have drawn their attention to *The Grapes of Wrath* since its publication. Much of the critical discussion has centered on the group-man or "phalanx" theme in the novel. It is a theme which received its first statement in Steinbeck fiction in *In Dubious Battle* (though it also figures briefly in *The Red Pony*), and which grew in *The Grapes of Wrath* to cover the whole westernizing movement in America. Richard Astro has provided a careful and critical analysis of the marine biologist Ed Rickett's influence on Steinbeck's thinking in *The Grapes of Wrath* and other critics, most notably Martin Shockley, (1978 90) debated completely the Christian elements in the novel. In spite of the disproportionate amount of critical attention paid to this novel, critics have generally paid very little attention to the uniquely American significance of *The Grapes of Wrath*. Steinbeck in this book not only created one of the most powerful social treaties in American literature but also provided the comprehensive evaluation and rejection of the American Myth offered by any American writer. *The Grapes of Wrath* condemns the illusion of Eden in the West and offers a way out of the "wasteland" created by that illusion.

Central to *The Grapes of Wrath*, is Steinbeck's continued preoccupation with California. It becomes centralized as the ultimate symbol of the American Eden, and in this novel the Great Central Valley of California becomes the microcosm of the new Garden. Once again, a California valley is an ironic, fallen Eden, and the old dream of Eden is rejected in favour of new dream of commitment. A dazzling cornucopia, the Central Valley attracts the migrants westward from Oklahoma and the entire Dust Bowl region with the dream of the Promised Land, the same dream that drove their forebears across the Atlantic and across the continent. The Journey of the Joads and the other migrants represents both a social phenomenon of the thirties and a recapitulation of the American westering movement with its echoes of the Biblical journey towards Canaan what Lester Marks has termed the "chosen People" motif of the book. Recognizing this obvious exodus theme, Agnes McNeill Donhue has equated Steinbeck with Hawthorne here, claiming that both of them, as inheritors of the Puritan tradition, use the Journey as "a complex symbol of fallen man's compulsive but

doomed search for paradise and ritual reenactment of the fall". While Donohue is correct in placing Steinbeck into the Puritan tradition in his obsession with the quest or Journey theme, her interpretation, along with those of most other critics, fails to recognize the fact that for the first time in American Literature an author has set out not only to demonstrate the fatal delusion implied in the Eden myth in America, but, more significantly, to replace that myth with a more constructive and attainable dream, the dream of commitment born in *T a God Unknown* – to place and to mankind, "the whole thing, known and unknowable". It is in this solution to the problem of America that Steinbeck deviates from his predecessors in American Fiction. Whereas many authors, including Hawthorne, Melville, James, even Fitzgerald have offered visions of the danger inherent in the American dream, only Steinbeck unhesitatingly offers to pave the way out of this "doomed paradise".

Finally, in *The Grapes of Wrath*, the myth that Steinbeck tried and tested and systematically rejected for nearly a decade comes face to face with a hard reality: Eden has been reached. One can go no farther westward on the American continent – and Eden has been found corrupt and indisputably fallen, the rotten fruit of the delusive myth upon which the nation was founded. All of Steinbeck's California fiction, points toward this final confrontation between myth and reality in the California Eden. The great and green garden of God (Eden) may be evergreen and beautiful, but in reality, the "garden" on earth is nothing but a "wasteland" where only the poisonous plants of sin and evil grow to pollute man and environment. From the first page of this novel we are faced with another American "wasteland", another version of the master symbol given to the twenties by T.S. Eliot. Critics have generally failed to note, however, the stylistic quality with which Steinbeck simultaneously introduces this dustbowl wasteland and subtly foreshadows the structure of the entire novel in the opening paragraphs of the first chapter of *The Grapes of Wrath*. The first paragraph of the novel opens with an impressionistic swath of colour reminiscent of Stephen Crane as Steinbeck intones, "To the red country and part of the grey country of Oklahoma, the last rains came gently, and they did not cut the scarred earth". He continues:

The plows crossed and recrossed the rivulet marks. The last rains lifted the corn quickly and scattered weed colonies and grass along the sides of the roads so that the grey country and the dark red country began to disappear under a green cover. In the last part of May the sky grew pale and the clouds that had hung in high putts for so long in the spring were dissipated. The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet. The clouds appeared, and went away, and in a while they did not try any more. The weeds grew darker green to protect themselves, and they did not spread any more. The surface of the earth crusted, a thin hard crust, and as the sky became pale, so the earth became pale, pink in the red country and white in the grey country". (*The Grapes of Wrath*, p.1)

A close and careful perusal of this paragraph shows that following the panoramic, generalized opening, the paragraph begins to focus, thus: "the plows crossed and recrossed the rivulet marks". And finally, from the impressionistic opening image our vision has closed the distance to focus very closely on not just "the growing concern", but the "line of brown" that spreads "along the edge of each green bayonet". At once the camera's eye begins to move back to register the broader details of clouds and generalize "weeds" until the paragraph ends where it began, with panoramic image of the earth, which "became pale, pink in the red country and white in the grey country".

In these first paragraphs, Steinbeck introduces the pattern upon which *The Grapes of Wrath* is structured, a pattern of expansion and contraction of a generalized, panoramic view

of the plight of the migrants followed by a close-up of the plight of the representative individuals, the Joads. Further, here Steinbeck brings into the novel a naturalistic image central to the opening chapters, the anti-lion. The minuscule trap of anti-lion is a funnel of finely blown dust or sand, a fact of nature from which the ant – struggle as he will – cannot escape. Similarly, the migrants cannot overcome the dust trap of the drought; the fact that they are dusted out is something that they are powerless to alter and must simply accept it as it is. They must go on the road; there is no choice left to them to choose a better and broader one.

The influence of T.S. Eliot and the "wasteland" theme is markedly apparent in Steinbeck's writing in the wasteland of *To a God Unknown*, and here, in the blowing, crapped out earth and shrivelled vegetation of the Dust Bowl. Steinbeck presents us with an even more powerful symbol of failed responsibility. Regardless of his professed admiration for the "Okies", not for a moment does Steinbeck exempt the sharecroppers from their portion of blame for the ruined and important earth. Like the Americans for centuries before them, they have used up the land, and now must move westward following the archetypal American path. They have "cottoned out" the earth from which they derive their physical and psychological sustenance. Here in what a critic has wrongly termed as "the land of innocence", the sharecroppers plead with the owners of the land for the chance to hand on maybe there will be a war: "Get enough wars and cotton" "hit the dealing".(p.32) They are willing to barter death for a chance to further exploit the land. Chester E. Eisinger is undoubtedly right in claiming that the Jeffersonian agrarianism apparent in this novel "emanates from the Joads and other disposed farmers, from the people", and that Steinbeck "suggests a primitive conception of nature that the farmer draws spiritual strength as well as sustenance from the soil as he is the real son of the soil who toils and moils to earn his daily bread". However, it should be noted that Steinbeck is also illustrating a belief that this kind of agrarianism is insufficient in itself, mere contact with the soil that supports them but it has not prevented the destruction of that soil by the sharecroppers. What Eisinger and other critics who find a strong Jeffersonian agrarianism in this novel have often missed is Steinbeck's condemnation of the sharecroppers and the American system of land exploitation, a condemnation implicit in the farmers' predicament and in their corrupt wish for a war to save them. It is not merely the drought or the creeping centralization of agribusiness that has ruined the farmers' their desire for profitable war underscores this fact. The farmers have not learned the all important lesson to be taught in this book: that spiritual and even physical survival depend upon commitment to a larger whole, to "the inseparable unit man plus his environment". The sharecroppers of the Dust Bowl have failed in their responsibility to the land, and they are sent on the road to learn a new commitment to one another and to the place they will eventually claim in a new land.

Steinbeck aligns the migrants firmly with the mainstream of American history and the American myth when he causes the characters to declare at various times that their fathers had to "Kill the Indians and drive them away" and when the tenants exclaim, "Gramps killed Indians, Pa killed snakes for the land" (p.34), we should hear a clear echo of the Puritans who wrested the wilderness from the serpent Satan and had to kill many Indians in the process. Though the tenants have tried to persuade the owners to let them have it, hoping for a war boom in cotton, the tenant-voice also warns the owners, "But you'll kill the land with cotton". And the owner's reply, "We know, we've got to take cotton quick before the land dies. Then we'll sell the land. Lots of families in the east would like to own a piece of land" (p.33). it is the westering pattern of American history laid open. Drive the Indians and the servants from the Promised Land only to find out that the Garden has not yet been found. The barren remnants or the unproductive soil are left for those who come behind. The Joads are firmly fixed in this pattern of displacement, and they have no choice but to follow the pattern along with the thousands of other migrants they reach the barrier of the pacific. It is the pattern

which left Old Virginia farmed out by tobacco and which still attracts thousands of Americans westward to the deserts of Arizona, New Mexico, Nevada and Southern California.

The Eden symbolism in *The Grapes of Wrath* is prominent and powerful from the very first chapter of the novel to the last. The owners tell the tenants in Oklahoma, "Why don't you go on west to California? There is work there, and it never gets cold, why, you can reach out anywhere and pick an orange" (p.34). And the pean to California sounds again and again until the Joads reach the Golden State. Only Tom is aware from the first that California may not be the Edenic heaven they are seeking. Very early, he tells Ma about a Californian who had told him the truth. He says, "They too many folks lookin' for work right there now. And he says the folks that pick the fruit live in dirty ol' camps an' don't hardly get enough to eat. He says wages is low and hard to get any". (pp. 93-94) Tom, however, is a pragmatist above all else, a man who says, "I climb fences when I got fences to climb". He realizes that the family has no choice but to move west, that they are trapped in the pattern, so he suppresses his foreknowledge and concentrates on getting the family to California. When they at last reach California, he again establishes a realistic perspective, looking at the mountains desert waster near Needles and exclaiming, "Never seen such tough mountains. This here's the bones of a country". When Pa protests, "Wait till ye get to California. You'll see nice country then". Tom punctures this illusion with "Jesus Christ, Pat this here is California".(p.211) While not a defeatist, Tom, like Melville's Ishmael, is quick to perceive a horror". He is the "balanced" man of whom Melville wrote in *Moby Dick*, the man who will eventually grow to become a leader of the people and who does not succumb to illusions or myths. What hope and enduring strength is to be found in this novel comes precisely from this ability to pierce the surface and see the ugly reality beneath the façade of the Eden myth and still maintain and nourish a belief in the future.

The male Joads undergo a ritual cleansing in the Colorado River before making the desert crossing into the Garden of the Central Valley; but even during this casual baptism, reality is seen in the form of a father and son returning from California. While the men are soaking in the river, these defeated Okies tell the Joads, "She's a nice country. But she was stole a long time ago". (p.212). From the beginning, the realities of the Joads situation and the cultural pattern in which they are caught up have undercut any possibility of a new Eden to the west. Others have gone before them; there can be no unspoiled Garden. Only ignorance of the destructive pattern of which they are a part allows the Joads to naively expect a Promised Land in the west. Donohue goes so far as to declare that "though Steinbeck implies naivete rather than conscious evil in the Joads hopes to assuage their hunger easily, their corrupted neighbors in California and hostile Nature oppress them as thoroughly as, if their ignorance were culpable and Steinbeck hints that". Donohue fails to realize, however, that the Joads guilt of "naivete" is the collective guilt of a nation founded upon such a failure to see beyond myth. Their culpability has its roots in their Puritan forebear's vision of America.

The stories of *The Grapes of Wrath* and *Of Mice and Men* serve also to illustrate Steinbeck's early commitment to craftsmanship: a sensitive and supple prose style, various unifying patterns, and a range in treatment from the realistic to the allegorical and symbolic. The titles of both the novels are suitable, suggestive and significantly symbolic.

To a God Unknown and *East of Eden* (1952) stand at either end of Steinbeck's career, both extraordinarily ambitious and both flawed, the former pointing the way into the difficult terrain of Steinbeck's personal mythology, philosophy and method and the latter looming at an immense terminus, a thoughtful summing up. Though Steinbeck had a mind to write several novels after *East of Eden*, he was correct in claiming that he put "everything" into this work. In the words of Warren French, *East of Eden* is Steinbeck's "plan for remarking the world", a plan towards which Steinbeck had been working throughout his career and which received its most cogent statement in *The Grapes of Wrath*. To Steinbeck, *East of Eden* was the "new eye"

of which he had written more than twenty years before. Steinbeck called this novel "the whole nasty bloody lovely history of the world" and said, "Nearly everything I have in it and it is not full". All pain and excitement is in it and feeling good or bad and evil thoughts and good thoughts – the pleasure of design and some despair and the indescribable joy of creation" (*Life in Letters*, p.433).

In *East of Eden* all of the major themes are routed through Steinbeck's California fiction are brought together in an attempt to provide the answer, to show the way with final certainty out of the snare of the Eden myth. Whereas the story of the Joads opened out to capture and contain the history of America, the story of the Trasks and Hamilton spreads even wider to include the history of America and of all men. Steinbeck examines the foundations of the American consciousness in this novel and he places an American Adam in the illusory Promised Land in order to show the failure of the myth of a new man in a new world. And as replacement for the discarded dream of the Promised Land as well as solution to the problem of man's isolation and loneliness, Steinbeck once again proposes the ideal of man's commitment to man and place.

Proper setting is an active and motivating force in *East Of Eden*. In tracing Adam Trask's path from Connecticut to the Salinas Valley, Steinbeck is finding the symbolic westward trek of the American Adam towards the Eden which had eluded him thought out the country's history. The novel begins with a careful and concise establishment of place, "The Salinas Valley is in Northern California". As he does throughout his fiction, Steinbeck renders his setting in full and exact detail before he brings in his characters and begins his human drama. The opening paragraph of the novel moves quickly in order to establish a symbolic significance in the setting, a significance that not only permeates this novel but reverberates back through all of Steinbeck's fiction to the dark mythology of *To a God Unknown*. Steinbeck's description of the opposing ranging mountains bears repeating here, for it defines the private typographical symbolism that does not change throughout his writing, and it helps to define both the strength of the Hamilton dynasty in the eastern hills and the dark ambiguity of the valley where Adam Trask settles and makes his futile attempt to reconstruct Eden:

I remember that the Gabilan Mountains to the east of the Valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias stood up against the sky to the west and kept the valley from the open sea, and they were dark and brooding – unfriendly and dangerous. I always found in myself a dread of west and a love of east. Where I ever got such an idea cannot say, unless it could be that the morning came over the peaks of the Gabilans and the night drifted back from the ridges of the Santa Lucias. It may be that the birth and death of the day had some part in my feeling about the two ranges of mountains. (*East of Eden*, p.1).

West, as in all of Steinbeck's writing, is the direction of the unknown. It is the symbolic of death, and it is synonymous with Eden in the American psyche. If the illusion is to be overthrown, the American consciousness must turn about and commit itself to what it has traversed, to everything eastward of the pacific shore. And in this eastward directionality, at the end of west is to be found commitment and the strength it brings, the strength found in Samuel Hamilton.

From the beginning of our acquaintance with Samuel, it is obvious that he employs the life-force of the eastern hills. So close is Samuel's relationship with his environment that John Ditsky calls him "an agent of nature". Because of his place in the Gabilans overlooking the

Trask ranch, Samuel is beyond the reach of the illusory Eden that beckons from the rich Valley floor. He has been forced to face and accept the hard reality of his land and he loves and respects the land.

The mythical vehicle of Steinbeck's moral message is the story of Cain and Abel, as the title indicates. And in this novel, *East of Eden* Steinbeck is not satisfied with a subtle suggestion of the myth, but he must make sure that his readers will not miss it. The story of Cain and Abel, Lee said to Adam and Sam, is the symbol story of the human soul. It is the best-known story in the world, because it is everybody's story. The three men found the story perplexing when they first discussed it. Ten years later, when they had gathered for the last time, Lee cleared up the difficulties with the help of four aged Chinese sages, who had studied Hebrew just for this purpose. They solved the problem of Genesis 4:7, as given in the King James version of the *Bible*, "and into thee shall be his desire, and thou shalt rule over him", by translating the verb form *timshel* "thou mayest rule" instead of "thou shalt rule", and they took "sin" as the antecedent of the masculine pronouns. This, Lee said in triumph, "was the gold from our mining". The translation "thou shalt rule" implies predestination, "do thou rule", as in the American Standard Version, orders a man to master sin, but "thou mayest rule" gives a man a choice – he can master sin if he wants to.

According to Lee, "the story of Cain and Abel is important because it is the story of rejection, from which all evil flows, since with rejection comes anger, and with anger some kind of crime in revenge for the rejection, and with the crime guilt – and there is the story of mankind".

The Eden theme becomes explicit in Adam's stated purpose of founding a family seat on a ranch in the Salinas Valley: "Look Samuel, I mean to make a garden of my land, remember my name is Adam, so far I've had no Eden, let alone been driven out". And Samuel asked, "Where will the orchard be?" adding a moment later, Eves delight in apples. "Both Adam and Sam shared the dream of all settlers in the Salinas Valley, that there the American earthly paradise would be realized; but, Sam felt a sinister influence too".

"There is blackness on this valley ... It's as though some old ghost haunted it out of the dead ocean below and troubled the air with unhappiness". Digging a well for Adam he struck a meteorite; this shooting star that fell a million years ago is Lucifer, the fallen angel, and symbolizes the looking evil in the valley, where Cathey had come to live.

The real claim of greatness lies in Steinbeck's ability that eluded him in most of his postwar group of novels. New and old, different and same, *East of Eden*, relates suggestively, not bindingly, to Steinbeck's earlier fiction and his efforts to elevate materials into mythology within a structural framework.

As its title suggests, *East of Eden* draws on Steinbeck's moral insight into the Biblical story of our most remote (and perhaps mythical) ancestors, Cain and Abel, particularly on Cain's exile to "The land of Nod, on the *East of Eden*". Steinbeck's insight develops from the fact that we are descended from the murderer, Cain, and only through him from the good brother, Abel. Lisca's (1965 3) summary is convenient:

Steinbeck sees this story in Genesis as a true account of man's condition, especially as made clear in the lord's words to Cain after rejecting his sacrifices: "If thou does not well, shalt thou not be accepted? And if thou does not well, sin Lieth at the door. And unto thee shall be his desire, and thou shalt rule over him". Steinbeck rounds his interpretation of the story on a new translation of the Hebrew word *timshel*, that the work is more meaningfully and truly renders as "thou mayest", for this gives man responsible moral choice".

So in principle and in practice, God presents to Cain and to his heirs the free will to choose between good and evil. This insight is a mutation of Steinbeck's fairly constant interest in the nature of the good life, presented as a mythology in *East of Eden*.

Steinbeck employs this main theme inside the histories of two families, the Trask and the Hamiltons. Three generations are represented in each family. The time-span extends from 1860 to 1918. Most of the action takes place in the Salinas Valley in California. The difference between East and West, or more generally the impact of the knowledge of good and evil in Eden, defines the frame of reference, as the Eden incident is presumed to recur throughout time, Eden and West are identical terms; and the quasi-historical record of the two families recapitulates the original mythology.

Steinbeck had learned well the lessons of the years: *East of Eden* is his most accomplished work of craftsmanship. And, beyond craftsmanship, Steinbeck's creation of the novel was an act of love, a passionately moral declaration of his vision of the human condition: "pain and excitement are in it, and feeling good or bad and evil thoughts and good thoughts – the pleasure of design and some despair and the indescribable joy of creation". Thus, mythology is combined with symbolism in the novels of Steinbeck and this presents a paradox of the "Promised Land" and the "Wasteland" on the earth, especially on the soil of California.

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Metaphors of Memory and Loss in Agha Shahid Ali's Poetry

Zeenat Khan

Abstract

Memory is a fundamental part of who we are. According to Lockean theory of personal identity memories are persistent and are stable over the course of time. In this paper, the persistent metaphors of memory in Agha Shahid Ali's selected poems, which later became so identifiable with his poetry, will be closely studied. The memorial metaphors in Agha Shahid Ali's poetry offer an insight into the recurring themes of absence and presence of home and loved ones and lay emphasis on memory of place, thing and process/event. The paper will explore the recurrent metaphors of loss and grief in the selected poems of Agha Shahid Ali anthologized in *The Veiled Suite*.

Keywords: Metaphors, Memory, Nostalgia, Grief, Poetry

Memory is no longer confused, it has a homeland

—Agha Shahid Ali, "Arabic," *Ishmael*

Memories form an important part of our present and consequently they are ever present in the literary imagination along with renderings of other imaginative art forms. Thus, literature forms an important site to study the nature of pathogenic memories which come back again and again to haunt us, grieve us and lay us imprisoned in the past. The metaphors of memory of home or place, memories of people i.e., loved ones and memories of events are recurrent themes in the poems of Agha Shahid Ali, an Indo-American Kashmiri writer. Agha Shahid Ali Khan was born into a well to do and highly educated family in 1949. He himself earned terminal degrees from the top universities of the world, where he spent most of the time in US.

As a poet, "Agha Shahid Ali's poetry travelled a trajectory throughout his life from sense to sound. Though always musical, his earlier books were grounded in confessional experience and narrative, but moved book by book as if spoken by an angel with a forked tongue: pure strangeness and pure lucidity at once, textural music and linear narrative both." (Kazim Ali 1). Along with textual music, his poetry has yet another dominant strain- that is of longing for his homeland- 'Kashmir'. And this longing grew fonder with increasing upheavals and disturbances in his beloved homeland. In his poem 'Postcard from Kashmir'(A *Veiled Suite*) his memory of Kashmir bears this nostalgia but at the same time the haziness of memory remains ever present. The blurred memory which is always in the making and devoid of any colour or direction is represented in the lines from the poem 'Postcard from Kashmir'. These memories become part of Ali's present where absence of 'self' is poignantly intermingled with the past.

And my memory will be a little
out of focus, in it
a giant negative, black
and white, still undeveloped. (29)

The memories of home are a sustained theme throughout the poems of Agha Shahid Ali. His poetry has layers of complex dimensions in which memory of home and loved ones blurs the boundaries of past and present; absence and presence. Ali's poetry delves into remembering

the lost home and what makes the loss more poignant is that there is no return. Memories of home thus turn pathogenic in this case, as every time they come back, they strike with the same magnitude of loss and pain and lay the wounds of loss afresh. Persistent presence of Kashmir in his poems underlines the absence of home and a lost identity becomes visible. Yet in same poem, 'Postcard from Kashmir', reconciliation with the unchangeable reality is reached, where poet asserts:

This is home. And this the closest
I'll ever be to home. (29)

Though there is no going back yet Kashmir remains a 'home' which offers forged inseparable identity to the poet of his past. The nostalgic memories of Ali's homeland capture the traumatic experience of leaving home where he tries to connect the dots of his life experiences in different times and spaces through the same strain of disruptive sensibilities. "The shrinking of Kashmir in the mailbox for Ali is the attenuation of home as an image or illustration in the mind that is imagined, created, and illusory but always there to enable the writer to be ever home. This image is based on reminiscences that are distant and blurred"(Humayoun 130). It also holds true that political disturbances in the poet's homeland, even when he is away from the direct consequences of the crisis, lead to reconfiguration of the shattered memories in a more disruptive than a restorative way. The psychological and unrelenting pain and nostalgia, where memories offer less relief and more pain, can be read in metaphors that are oft repeated in Ali's poetry. One such dark metaphor is that of 'death'. In the poem 'A Wrong Turn' (*The Veiled Suite*), the metaphor of 'dead spider', 'ghost station', 'lost train' become signifiers of an impossible journey back home, they hint towards a hopeless longing for home, at the same time there is a psychological acceptance or reconciliation with the reality that there is no going back, as illustrated in the following lines from the poem:

I thrust my hand
into the cobwebbed booth
of the town's ghost station,
the platform a snake-scaled rock,
rusted tracks waiting for a lost train,
my ticket a dead spider
hard as stone (60)

Similarly in the poem, 'Leaving Your City' (*The Veiled Suite*), the phrase "its lights dying in my eyes "(66) and in also the phrase "make everything new, clean as Death" (61), in the poem ' Vacating an Apartment', one observes the metaphor of 'death' being repetitive and recurrent. And these metaphors of death are recurrent throughout Ali's poetry. Death here can be inferred as a condition from where there is no return to life or no going back to the previous state. There is a permanent closure to pathways of going back or returning to home or lost identity. Through the metaphor of 'death' the identity associated with memories of home is underlined. In 'Vacating an Apartment, the line "I'm moving out holding my tombstones in my hands" (, *The Veiled Suite*, 62)'moving out' of an apartment amounts to death of something inside and is juxtaposed with the past events of loss of home and loved ones. When poet vacates the apartment, he experiences the same pain and loss of the past. Normal shifting from an apartment evokes so strong a response as pathological memories of leaving Kashmir-the home stand parallel to leaving an apartment. The experience of leaving a place in altogether different dimensions of space and time evokes the same devastating and

traumatic response. The memories of past experience stay firm and embedded and find a similar reaction. As Homi Bhabha points out in *The Location of Culture*, that loss of home is “never a quiet act of introspection. It is a painful remembering, a putting together of the dismembered past to make sense of the trauma of the present” (Bhabha 1994: 63). Hence every traumatic event whether it is 'Leaving the City' or 'Vacating an Apartment' evokes the same response and thus grim metaphors of loss such 'death', 'tombstone' 'ghost' are repeated. The magnitude of pain is aggravated every time the present haunts in a similar way. The loss of place comes with the loss of loved ones for Agha Shahid Ali. The memory of home and mourning for mother glided him into an immense pain. Ali poorly grappled with the death of his mother and his poems are persistently filled with grief and helplessness. Longing for mother is tenderly written in the poem, 'A Lost Memory of Delhi' where again no going back to her adds to the trauma of loss:

She doesn't see me
The bells of her anklets are distant... (30)
They don't they won't
hear me they won't hear
my knocking drowning out (31)

Here too the return or change is impossible, the words "they won't hear" over brim with immense pain and same 'no going back' is excruciatingly painful as is his longing for home-Kashmir. Thus "The metaphors of death and 'drowning' "cling to its (*The Veiled Suite's*) every measured word calibrated rhythm" (Amna 152). Memories where presence is absence are consistent in Ali's poems, whether it is absence or presence of his home or his loved ones. In the poem 'Survivor', his own absence in his mother's life transcends the boundaries of imagination in the following lines:

Someone lives in my house
... In my room
he sits at the table
practices my signatures answers my mails
... He wears the cardigan
my mother knit for my return (72)

The stark absence of the self from the warmth and affections of his mother and his home, brings images of absence of 'self' in a moment that hangs between present and past. Poet sees himself absent from his life in Kashmir, the immense loss of 'self' replaces with an invisible being who takes his place in his home. Intangibility of a self to be present in his home with his mother blurs the boundaries of real and imaginary. Memories of home and mother where he finds himself absent from his home and his mother's life create a picture of ghost existence. Agha Shahid Ali's loss of home, loved ones and even self is irretrievable, thus memories of home and loved ones are ruptured. This “un-healable rift forced between a human being and a native place, between the self and its true home: it's essential sadness can never be surmounted... Like death but without death's ultimate mercy, it has torn millions of people from the nourishment of tradition, family, and geography.". Absence of self, a loved one and home in 'A Monsoon Note on Old Age' present metaphors of helplessness in the lines from the poem:

This is fifty years later: I
sit across myself, folded in

monsoon sweat, my skin
 shriveled, a tired eunuch, aware
 only of an absence (46)

The "sharp dividing line between the earlier, meaningful past and the period afterwards, ... is infused with a sense of lack" (Drag *Abstract*). The connection, between home and self, parents and self, is disrupted. The poem 'A Call' is again metaphoric of this lost connection that could not be restored and leaves behind only a lingering longing.

I close my eyes. it doesn't leave me
 the cold moon of Kashmir which breaks
 into my house...
 and steals my parents' love...
 'When will you come home?
 Father asks, then asks again.
 ...I shout, "Are you all happy?"
 The line goes dead. (76)

Thus, the persistent metaphors of loss and no going back are major theme in Ali's poems. It is evident that a rupture and a fissure in identity is permanently created due to the perpetual absence of home and loved ones. What aggravates the pain is the ongoing crisis back home in Kashmir and later death of his mother, which make the return meaningless, futile and unfeasible. It fosters a sense of perpetual vacuum and creates an inevitable sense of loss and disappointment. This melancholia of exile and loss of anchorage is persistent theme in Ali's poetry. Home that no longer is accessible renders going back to home even in the memories a disruptive and painful experience. The recurrent metaphors surrounding death and fading pictures convey the pain of fading bonds of separation. Memories of long left home resonate with his grief of separation from his beloved mother and her memories. There is no closure to memories of pain and these pathogenic memories keep returning and haunting with aggravating pain and disappointment when present poses the same painful experience of leaving a place even in different dimensions of place and time as in the poems 'Leaving a City' and 'Vacating an Apartment'. Thus, poems of Agha Shahid Ali pervade with the memories of absence and presence simultaneously, and themes of lost homeland and lost part of the 'self' become pivotal center of his poetry. The swirl of emotions and memories that are persistently contiguous and disruptive make the nostalgic terrain non-restorative. As the poems are marked by the "thematic of nostalgia and return" (Woodland 250) where return to the absent homeland is futile and unfeasible, memories too become blurred and out of focus. The faded memories leave a nostalgic and unfinished trail of longings, which never find a closure and Ali probably never sought the one.

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~English Language Teaching~

**Implications of Service-Learning on University Students:
with Reference to a National University in Japan; English Course**

Andrew McNulty

Abstract

This paper explains the key issues needed in order to implement service-learning at a tertiary level. There are many factors involved which deal with planning and implementation. The wash back effect is also explained regarding students' confidence, motivation, and the benefit to the wider community.

Keywords - Service-learning, Planning, Implementation, Motivation, Wider Community

Introduction

TESOL International Association (2018) outlined the conditions that a teacher needs, to create an ideal language environment. The association highlighted something that can be neglected because of the goals in syllabi that need to be achieved; service-learning. They list six informed ways to improve a teaching environment. Firstly, know the learners, and then create conditions for language learning. These include designing high-quality learning and adapting lesson delivery as needed. Also, a teacher must monitor and assess students' language development and, finally, one increasingly overlooked is to engage and collaborate with community practice.

Body

Jm. Minor (2001) has a fascinating view of the role that service-learning can play in the educational environment. It appears that the wider community and service-learning acts as a relationship between each other. Students enter the community with skills that will aid and inspire the community. It feeds back into what they have learned in the classroom. As asserted, "it served with learning objectives and learning with service objectives" (paragraph 2). The personal outcomes of service-learning can be tremendous. Students' value belief in their abilities, and moral development, will also increase (Astin and Sax, 1998). It is also essential to evaluate the students' experiences and gauge the results of these practices (Morris, 2001). Pluricultural and plurilingual are precious words that come to mind in this case. Community-based language classes produce specific outcomes, enabling students to use their learning both in and out of the classroom. The procedure surely benefits the students' pluricultural and plurilingual experiences that a national university owes to the community.

Brazilian educational guru, Paulo Friere (1974), asserted that the principle of education is to open up human aptitude and thus, is much more than teacher directing students in a classroom setting. Most importantly, his banking paradigm provides students with a substantial degree of mental strength and confidence in their studies. It encourages learners to understand their course of study much clearer as well as introspectively analyzing their learning at college, what they need to improve on and, their own community needs. A genuine helping relationship with the teacher, peers, and the community, develops the concept of maintaining the growth of self-directiveness and acceptance.

Therefore, how can service-learning be expounded in the classroom, and how to connect the service projects to the curriculum, and associate learners with practical ideas in order to be implemented? The question that arises is; what does service-learning resemble in reality? Generally, there are five essential parts of the program. Preparation in class connects to the syllabus outcomes, action in the community, student reflection on what was perceived then acted upon, the positive and negative, an exhibition to peers, and finally, congratulations to others in the form of peer feedback.

Guidelines

The guidelines need clarification. When done appropriately, service-learning is an extraordinary form of experiential learning. Learning in this situation becomes relevant, it lines up with the curriculum, becomes engaging, and students' motivation considerably increases. On explaining the guidelines needed for proper implementation, as mentioned above, this study will try and clarify these guidelines in more detail.

Firstly, the implementation process is a critical stage. Students need to have a clear idea about their service project. Secondly, the instructor needs to have clear goals, and the project should connect with the curriculum design. Guiding students toward their service decision is essential, but how to shape their decision with the community in mind can be further discussed with students, as well as agreeing on individual responsibilities each member will undertake. From this point, the instructor then needs to devise a detailed plan on how to prepare the students to undertake their decisions. When it comes to class instruction, it becomes a critical part of the development of service-learning. If the students are not armed and confident with the instructions or the language needed to use, the program can become futile. The program wants to target the real community and develop students' self-directive growth when they realize the community's acceptance.

What does service-learning look like in the classroom? Principally, classroom practice presents itself in six steps. First of all, the service most importantly must be significant. Community needs are an essential part of teacher management scrutiny, be it in the natural habitat or the physical habitat. National Universities have been in recent years identifying the natural habit with their urban planting program, from observation and it seems to be a huge success. Consequently, the English program can indeed help the community too.

Of course, with this type of service-learning, it must connect strongly with the curriculum. The type of learning needs to understand that this is not community-service, which, in a way, resembles many stalls at school festivals. Service-learning entails not just arriving and assisting but a well-rounded understanding of the situation, a knowledge of problems that may crop-up, and a real understanding of their social context. Classroom skills which are practiced in real-life situations ultimately benefit the students' long-term memory as it is a concrete learning experience, not something like a reading from a textbook with a comprehension handout at the end. This strategy is much more beneficial and rewarding in the long term.

Thirdly, the addressing of student leadership is of paramount importance. Every class has students that enjoy guiding and organizing. Groups need to be encouraged electively then a leader can be selected. Service-learning from top-down to bottom-up requires sound leadership. Decision making, course study, consensus, and real purpose ideas require strong leadership. Providing students with an opportunity to advance leadership skills inside the framework of a service-learning course not only supports students to carry out university community strategies but also provide considerable opportunities to develop a framework of what needs to be achieved through service-learning (Chesler, Kellman-Fritz and Knife-Gould, 2003).

The type of service-learning activities a student may want to engage in primarily depends on the location of the college or university. However, students must explore their type of service-learning they want collectively. Classroom instruction can only guide students in English use and provide ideas, be it in the study of modal verbs, imperatives, vocabulary, customer service advice, empathy and reflection on skill sets, among other strategies. Working at a national university and being very close to Kyoto is hugely advantageous. Students have many choices about the learning places they would like to provide like, museums, temples, popular restaurants, sightseeing spots and, many more.

Fourthly, students have to be given time outside of class to perform their community projects. At times, students do not have the finances to pay for some projects like visiting hot springs or particular restaurant reviews, of their choice of service must suit their means. The next component to service-learning is feedback and reflection, to be shared with class members. These processes allow a more comprehensive analysis of student engagement, both positive and negative factors that have been accrued, and feelings and thoughts about how the learning was conducted. As far as EFL skills, students can also reflect on their strengths with the language they use and then notice. The noticing theory revolves around the conscious registering of errors. The program wants to target the real community and develop students' self-directive growth when they realize the community's acceptance (Schmidt, 2001). This tool is a potent device to guide students on what they need improvement on. All of this leads to the development of their English well-being.

Fifthly, after service-learning, it is absolute that students can demonstrate what they learned with the wider community, what skills they have utilized, and, what feedback supports their studies but also informs them of possible improvements.

This opportunity gives a chance to demonstrate to peers and teachers, different skill usage and also with juniors in attendance, of the standards they might want to achieve in their senior years. Again, awareness or to notice is the opportunity to seize. Group discussions are beneficial in order to prepare students for the demonstration class. A preparatory class like this supports students' confidence. During this time, they can review their skill sets through perhaps a sideshow, graphs, and charts. Many students choose to record in onsens, museums, ropeways, restaurants and other places. In the past the prefectural tourist board has been invited to come, comment and note students' endeavors. This prefecture is always trying to lure foreign tourists coming to Kyoto to sample the delights of a nearby prefecture. Finally, they can utilize service-learning videos, then the community, students, and the university have ultimately benefited. As a national university, it is vitally essential to support the community.

Conclusion

Lastly, the celebration aspect is an essential aspect of completion. It demonstrates the endeavor, the challenges, language practiced, understanding of clientele, and the evidence for media and social media. The goal from day one of the class is an achievement. An enriching part of the experience is for students and the teacher to enrich them. Speaking English outside of class and in the community can be a nervous experience but using it and getting positive feedback reinforces the learning paradigm. The uplifting moment is sharing this with juniors, peers, teachers, and professionals. These memories are recorded for life.

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Effectiveness of Collaborative Learning in Enhancing Language skills – A Study

Dharmarao Sonnayi & Rama N. H. Alapati

Abstract

Collaborative learning is one of the premier models of educational approach involving a prerequisite of combined intellectual effort by the students. It is a teaching-learning method that entails groups of students to collaborate and decipher a problem or accomplish a task, which as a result, makes the process of teaching and learning more effective and dynamic. Collaborative learning, at its core, involves the preemptive setting of group objectives, providing empowerment at the individual level where in students work together rather than compete. Learners are placed in an environment in which they are committed to presenting and, consequently, defending their ideas, challenging each other's speculative frameworks and exchanging opposing beliefs. This approach diverges from traditional teaching as here, no learner feels alone or cloistered. Each learner is actively engaged in the materials supplied. This is very effective when students chime in groups with their distinctive abilities used.

Keywords - Collaborative learning, intellectual effort, group objectives, active engagement.

Introduction

Statement of the problem

The main focus of this study is to develop students' self-confidence and minimize their classroom inhibition and worry to make them participate easily without fear of making mistakes. Collaborative learning technique helps effectively in the modern world, where students show interest to interact with others. Through the literature survey, it was revealed that there were hardly any studies available on the effectiveness of collaborative learning in English language learning among engineering undergraduates. Hence a study was planned which intended to enhance the ability of engineering students through collaborative learning. It is beneficial for all learners improve their oral communication, critical thinking, problem-solving skills, social skills, and interpersonal skills.

Review of Literature

Collaborative Learning is a constant process, and it takes place throughout the life of a learner to attain new knowledge or bring change in the existing procedure, whether it is a subject, course, professional skill, life skill or a language. People use different practices in learning languages also. Teachers implement various approaches, techniques, and strategies in language classrooms and students learn them with proper diligence in order to be fruitful in acquiring knowledge.

In 1970, collaborative approaches were employed by James N Britton and colleagues Barnes (1976) and Todd (1977) in the field of language and learning. The learning circles with Kelly (1955) and Polanyi (1958) exerted greater influence. Palincsar, Flynn, Smith, Vermette and Mesibov (2013), provided contributions to social constructivism in education. Collaborative learning and cooperative learning were influenced by theoreticians, notably Dewey (1938), Piaget (1951) and Vygotsky (1978). "Collaborative learning often improved the relationship in the areas like Psycholinguistics, Negotiating the curriculum, Whole language learning, learning through talking, and Language across the

curriculum, etc. These views concentrate on producing an environment which helps a learner to develop emotionally, mentally, and socially with an active participant, individually bounded to leaning not beyond the subject of a helpful learning community. The people who have taken expressive leadership in collaborative learning at the research level and at the conception level, and implementation level in the practical classroom, with some contribution to both, are identified” stated by Payne, Brubacher, and Rickett (1990)

Some collaborative apprenticeship experts focus on young learners. It can be argued that the collaborative learning method is the latest of the three recent collective learning methodologies, which are recognized as a different technique for collective learning in higher education, partially due to Bruffee's efforts (1973, 1984, 1993).

According to the investigation of “Ony, Eeday, Obiyo and Obidoa (2012), “the use of peer tutoring, collaborative learning and cooperative learning strategies reduce anti-social behaviour among schooling teenagers. It is a descriptive type of study. The Enguru State of Nigeria’s Nsukka education zone was the place of this investigation. Two hundred teachers from 4 towns in the zone were selected for the investigation. The questionnaire was the instrument of the data collection. The data was collected by using a questionnaire and analysed using mean and standard deviation. The main conclusions of this study imply that teachers are aware of cooperative learning, peer tutoring, and collaborative teaching strategies for minimizing the anti-social behaviour of schooling teenagers and that to a large extent they are implementing these approaches in their classrooms.

A research on the Collaborative e-learning model that contains six levels, and six tasks is based on four social cognitive development theories by Baraka (2011). The theories are Social Cognitive improvement, Connectivism, Social Interdependence, and Cognitive Elaboration Perspectives, Cognitive Equilibrium, Cognitive Disequilibrium, Contribution, Knowledge Evolving, Networking, and Origination of Social Interaction. The chores of the recommended collaborative e-learning models are Knowledge Feeding, Knowledge Negotiation, Self-Reflection, Knowledge Accommodation, Knowledge Elaboration, Knowledge Shifting, and Feeding.

Kermanshahic and Laal, Naseri, Laal (2013) investigated that collaborative learning occurs when groups of learners help each other. Collaborative learning is an interaction philosophy and individual lifestyle where learners are liable for their actions, along with learning and respect the capabilities and contributions of their group members. The remakes in the organizational structure and furtherance in the technology put escalated insistence on teamwork. The members of the group need to think innovatively, guess problems, and find verdicts as a team. In all the situations the collaboration advice a route of dealing with people, which esteems and accentuates individual group members’ capabilities and contributions.

Cabrera, Parente, Terenzini and Bjorklund (2013) reviewed the concept of collaborative learning in undergraduate engineering courses taught using active collaborative learning methods that vary from traditional lecture and discussion courses in their capability to upgrade the development of students’ engineering design, communication, problem-solving skills, and group participation skills.

O ‘Donnell and O ‘Kelly (1994) said that in classroom decisions, a teacher makes a connection with collaborative or cooperative learning based on the theoretical approach taken. The interdependence among group members is the underlying mechanism for effective cooperation as put forward by Social-psychological approaches Group rewards, encouraging social cohesion and normal caring and helpfulness is used to create interdependence. Effective peer learning occurs as a result of processes of cognitive conflict and resolution or through the modelling of skilled behaviour from a cognitive-developmental perspective. The joint knowledge of the peer group is greater than the individual knowledge of any individual and that peer group operates as an interacting system.

Sulaiman and Shahrill, (2015) chose three government secondary schools in Brunei Darussalam and studied the impact of collaboration in the learning of secondary school Statistics. A total of 71 students of the 7th year have participated in this study. Group-based activities and a series of lessons on statistics were conducted which consisted of application and hands-on-activities of mathematical concepts to real-life problems and work-sheet-based instructions. Data was collected by using pre and post-tests on secondary school Statistics; Student work rubric of 4 points was used as a reference for collaboration which focused especially on the level acquired collaborative skills; and a questionnaire on the attitude of students in collaborative learning. 47.9% of students invoked collaboratively in their groups; responsibility was shared as far as the mentioned task; as a result, 11.8% increase revealed with the pre, post-tests. The response indicated in the questionnaire showed that the percent of students who worked in a group along with others was 96 percent. Most of the students accepted that they got additional knowledge and specialized skills and techniques when they worked with the members of other group. Collaborative learning assisted to enrich students' performances in their academics besides the development of essential skills of the 21st Century.

Johnson and Johnson (2009) suggested five fundamental elements to make this method of teaching in an effective way, where the teacher should cautiously watch: individual responsibility, favourable interdependence, promoting interaction, the teaching of social and interpersonal skills, and quality of group procedure. In addition to that, Johnson and Johnson, Slavin (1995) quotes four major perspectives which are apparent to be seen in collaborative and cooperative learning, which are social cohesion perspectives. The above-stated perspectives are connected to social collaboration among students, rewards, knowledge got from students' critical knowledge development, and cooperation.

Research questions

The aim of this study is to shed light on the effectiveness of collaborative learning and its outcomes in learning English language skills. The following are the research questions in this study.

1. How much extent do the students participate in activities to acquire the language learning?
2. What are the students' opinions to learn language in the collaborative method?

Method:

The table presented below contains the number of first year students from various branches of Engineering at Andhra University, Visakhapatnam, who were selected in the present study by means of expressing their opinions on Collaborative Learning in English language learning.

Branch	Boys	Girls	Total	Percentage
CIVIL	37	25	62	13
EEE	36	31	67	14
MECHANICAL	37	15	52	10
ECE	38	14	52	11

CSE	74	51	125	26
INSTRUMENTATION	14	20	34	7
GEO-INFORMATICS	20	37	57	12
NAVAL	19	14	33	7
Total	275	207	482	100

Population of the Study

The population of the study is the first-year engineering students at Andhra University College of Engineering, Visakhapatnam. 482 Students of various branches in engineering like Civil, EEE, Mechanical, ECE, CSE, Instrumentation, Geo-Informatics, and Naval have partaken in this study. Both boys and girls who come from various places partaken in this study. They were taught the magnitude of group work and collaborative learning for the enhancement of their spoken skills; among them some have participated practically in their classroom.

Participants of the Study

This study took place during the first semester of the academic year 2019-20. The special time was taken for these students to understand the conception of collaborative learning when assimilated with traditional teaching. In this study, 275 male students and 207 female students actively participated from various branches.

Instruments of the Study

The researcher uses quantitative tools for data collection in this study. The questionnaire is used to collect the data from the students to know their interest in executing the collaborative method in the English language classroom. They were taught of the magnitude of collaborative learning with relevant and live examples. To avoid disturbance for their academics, only a few students were involved practically in this study. The questionnaire was given to all the 482 students including boys and girls at measuring students' attitudes towards collaborative learning in English classrooms and their motivation towards using the target language in the new system.

Research results and Discussion

The participants' answers were converted to numbers by means of a procedure and worked out in excel sheets. Percentage statistics were used to analyze the data. The results of the data as follows:

Q1. Do you respond to interactive teaching in the class?

Always	Often	Sometimes	Never
155	94	218	15
32%	20%	45%	3%

Table1: Response of students to interactive teaching in the class

As the table shows it, 37% of participants state that they always respond to the interactive teaching in the class since they are highly motivated, 42% of students sometimes responds, 20% of students respond often, and 2% of students never respond for the interactive teaching in the class.

Q2. Do you freely share your thoughts in group activity?

Yes	No	Some extent
290	48	144
60%	10%	30%

Table 2: Students' sharing of thoughts in group activity

The above statistics tells that the more number of students are exchanging their thoughts in group activity. 60% of students stated that they can share their thoughts in a group activity, 30% of students tell that they share their thoughts for some extent, and the other 10% of students mentioned that they do not.

Q3. Does the group activity create an interesting and happy environment?

Yes	No	Some extent
356	19	107
74%	4%	22%

Table3: Students opinion of group activity in creating interest and happy environment

As illustrated in the table, most of the students i.e., 74% of the students stated that they are interested and had a happy environment when they were involved in a group activity. 22% of students opted as some extent for this question, and the 4% of students stated that they do not felt so.

Q4. Does Collaborative learning help you to develop better communication skills?

Yes	No	Some extent
420	9	53
87%	2%	11%

Table 4: Students' perception on Collaborative learning in helping for better communication

As the table shows, 87% of the students felt that the Collaborative learning is helpful in developing their communication in a better way. 11% of the students stated that it is up to some extent, and 2% did not agree with this.

Q5. Do you agree that the Collaborative learning improves learners' desire to excel?

Yes	No	Some extent
395	10	77
82%	2%	16%

Table 5: Students opinion on Collaborative learning in improving learners desire to excel

The table reveals in answering the above question, 82% of the students have indicated that

Collaborative learning improves learners' desire to excel, however 2% of students stated no for this question, and 16% of the students opted for the option of some extent.

Q6. Does Collaborative learning provide the opportunity to learn the importance of team work?

Yes	No	Some extent
417	4	59
87%	1%	12%

Table 6: Students opinion of providing opportunity to learn the importance of team-work

The statistics of the table shows that 87% of the students agreed in Collaborative learning for its opportunity to learn the importance of team work, 12% of students agreed for it with the option some extent, and 1% of the students did not agree for the above statement.

Q7. Do you develop social interactions through Collaborative Learning?

Yes	No	Some extent
368	14	100
76%	3%	21%

Table 7: Students development in social skills through Collaborative Learning

The above table shows that, 76% of the students felt that they could develop their social skills with the approach of Collaborative learning, 21% of the students partially supported this by opting some extent, and 3% of the students did not agree.

Q 8. Is Collaborative learning helpful to solve problems within your peer groups?

Yes	No	Some extent
376	15	91
78%	3%	19%

Table 8: Solving the problems through Collaborative learning

The above diagram stated that 78% of the students felt that Collaborative learning is beneficial to solve the problems within their peer groups, 19% of the students felt that it is to some extent and 3% of the students disagreed with the above.

Q 9. Is Collaborative learning method lively and interactive?

Yes	No	Some extent
374	9	99
78%	2%	20%

Table 9: Students perception on Collaborative learning if it is lively and interactive

It is clear from the graph that 78% of the students felt that the Collaborative learning method is lively and interactive, 20% of the students agree with them in opting 'some extent'. However, 2% of the students did not agree with the remaining students' opinions.

The questionnaire's analysis betokens that the number of students shows the most willingness and the capability to partake in collaborative learning in the English Language. They agreed that collaborative learning is a very effective strategy that enhances the learners to develop their speaking skills besides other skills of course. Individually, less talkative students who feel inhibited and afraid of making mistakes will never improve their performance. We believe that the present application of collaborative group work is very prominent in the field of English language learning for developing students' participation and communication in language classes. It also creates an interactional atmosphere where students are anticipated to help each other, rectify each other's mistakes, exchange thoughts and information and feels comfortable to speak and practice. Hence, this study is significant.

Conclusion:

This study hypothesized that if we are going to enhance the students speaking skills, we should provide them with more opportunities to interact and get the practice they need to use the English language easily without any kind of nervousness or fear of making mistakes. The study betokens that the number of students show the most willingness and the capability to partake in collaborative learning in the English language and they agreed that collaborative learning is a very effective strategy that enhances the learners to develop their speaking skills besides other skills of course. At the last point, the research finding inveterate that the execution of Collaborative learning may comprise some negative aspects such as students' noise in groups or students' conflicting ideas. Both students and teachers should help each other to evade such difficulties. We believe that the present application of collaborative group work to the field of English language learning is very prominent for developing students' participation and communication in language classes.

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Acceptability of Standard Indian English Morpho-Syntactic Features: An Empirical Study

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Abstract

The emergence of varieties of English over the years has been the outcome of some prolonged and sustained struggles for their acceptance and linguistic legitimacy. These varieties which include not only Indian, Pakistani, Singaporean English but also American, Australian, New Zealand, Welsh, Scottish and Irish English among others have had to struggle against the perceived superiority of British English to assert their legitimacy even among their people (Choudhury, 2018). We have well documented record of the struggles for linguistic independence of American English. Studies conducted among the users of different varieties of English have, in recent times, shown a greater acceptability of their own varieties of English. However, the acceptability is not universal and a large number of users of the language still regard their own varieties to be “low” in comparison to the native varieties. Baumgardner states that had similar studies on American English been done in the nineteenth century, similar disparity of views would have been found (Baumgardner, 1996, p. 262). Although Indian English has gained legitimacy as a variety with its distinct lexical, morpho-syntactic and discourse features, its acceptability among the users of the language needs to be ascertained. The purpose of the study is to examine the acceptability of Standard Indian English usage among the people very closely associated with the English language through an analysis of subject response to a questionnaire comprising Standard Indian English morpho-syntactic items.

Key Words: Acceptability, English, Standard Indian English, Innovations, Morphosyntax, Varieties

Introduction

Although the English language initially was the native language of England, its evolution as a global language over the years has led to the emergence of various transplanted varieties of the language. These include not only Indian, Pakistani, Singaporean English but also American, Australian, New Zealand, Welsh, Scottish and Irish English. This evolution has been the outcome of some prolonged and sustained struggles for their acceptance and linguistic legitimacy (Choudhury, 2018, p. 67). All these varieties have had to struggle against the perceived superiority of British English to assert their legitimacy even among their people. “The struggle for the linguistic independence of American English has been well documented [...] Recent studies, furthermore, have also shown a greater, though by no means universal, acceptance by speakers of the so-called Newer or non-native Englishes of their own varieties of English. Had there been such studies done among speakers of American English in the late nineteenth century, a similar disparity of views would have been found” (Baumgardner, 1996, p. 262).

When the sociolinguistic status of English in its transplanted context in India is taken into consideration, it is found that the number of English users and those familiar with the language is far higher than the English users of the Inner Circle nations. A report in the magazine India Today states that contrary to the Indian census myth that English is the language of a microscopic minority, almost one in every three Indians claims to understand English although less than 20 percent are confident of speaking it (India Today, 18 August

1997). Since the population of India in 1997 was more than one billion, these figures relate to a vast human population and have immense linguistic, ideological, cultural and ethical implications. Moreover, English is the main medium in demand for acquisition of bilingualism/multilingualism in India. Spanning across a wide variety of literary genres, we find extensive creativity in English. As is evident from the study of the status of English in multilingual contexts of India, Kachru's definition of functional nativeness (Kachru, 2005) definitely fits the bill in the case of the English language. English in India is used across all important domains establishing the "range" of the language whereas it is used not only by the elites but percolates down to the general people who use it to serve various inter/intra regional purposes and needs. Its importance is equal to (if not more) any other language in the region establishing the fact that the depth of penetration of the language is certainly at par with any other indigenised language of the region.

"There have been innovations in the medium and simultaneous acculturation of the messages that the medium conveys resulting in a cross-over of the language" (Goswami, 2006, p. 34). These innovations and acculturation of English in a multilingual scenario to suit the local socio-cultural-linguistic contexts of India have led to the evolution of a distinct nativised variety of English which is known as Indian English (IE). Just as there are no monolithic varieties of British English (BrE) or American English (AE), Indian English too have different varieties. However, what differentiates Indian English from British and American English is the fact that the different varieties of Indian English are not fixed in terms of their features (Pingali, 2009, p.14). Kachru (1985) places the varieties of Indian English on a cline of bilingualism with three measuring points. The uneducated speakers of English occupy the zero point or the basilect. They comprise mostly vendors, guides or labourers. Clerks and notaries who can be categorized as less than well educated occupy the central point or the mesolect and the ambilingual point or the acrolect consists of the educated speakers including the educationists, civil servants, creative writers, etc. It is this acrolect which has been termed as Standard Indian English by Pingali (2009), General Indian English by Balasubramaniam (1981), while Parasher (1991) and Hosali (1999) call it the educated Indian English. This standard Indian English has a pan-Indian presence and is free of the regional markers that are prominent in most Indian English speakers. This variety is Indian but is of a higher stature than the others. Majority of the Indians do not speak this variety. They tend to have regional accents and the speech tends to be influenced by the native tongue or "the most influential language in the repertoire of the speaker" (Pingali, 2009, p.14).

Balasubramaniam (1981) has enumerated the following pronunciation differences between the Standard British English (RP) and Indian English (IE):

Vowels:

1. IE has the phoneme /ɒ/ against the RP phonemes /ɔ/ and /ɔ:/
2. Two pure vowels /e:/ and /o:/ are used in IE instead of the RP diphthongs /ei/ and /əu/ respectively.
3. IE has only one phoneme /ə/ against the three RP phonemes /ʌ/, /ə/ and /ɜ/
4. The /i/ and /u/ are closer and less centralized in IE than in RP
5. The phoneme /e/ in RP as used in words like bet, get etc. is replaced by the IE symbol /ɛ/ since the vowel is more open in IE.
6. /a:/ is the IE counterpart for the RP /ɑ:/ as used in words like car, far etc. and it is more fronted in IE than in RP.

Consonants:

There are 23 consonants in IE as against 24 consonants in RP. The differences between the RP and IE consonant systems are enumerated below:

1. Instead of the RP dental fricatives /θ/ and /ð/ the dental plosives /t̪/ and /d̪/ are used in IE.
2. The retroflex plosives /ʈ/ and /ɖ/ are used in IE instead of the RP alveolar plosives /t/ and /d/.
3. Instead of the RP phonemes /w/ and /v/ IE has only one phoneme /ʋ/.

Moreover, there are some other phonetic differences between IE and RP. Some of them are stated below:

1. The voiceless plosives are unaspirated in all positions in IE whereas they are aspirated in initial positions of stressed syllables in RP.
2. In IE, the phoneme /ŋ/ is always followed by /g/ and is never pronounced singly. Therefore, /siŋə/ in RP is /siŋgə/ in IE.
3. In IE, /tʃ/ and /dʒ/ are palatal affricates whereas they are palato-alveolar affricates in RP.
4. In RP /r/ is a post-alveolar approximant whereas in IE it is either a rolled ⟨r⟩ or a tapped [ɾ].

These are variations so far as the segmental features are concerned. There are also some suprasegmental variations in relation to the accent, stress, rhythm and intonation. Stress in IE varies according to words and is learnt separately for each word. For example, if some words have stress on the penultimate syllables, the same logic is not carried to other similar words where the ante-penultimate syllable is stressed. There are different regional variations of stress mechanism in Indian English. However, some pan-Indian features also exist. As pointed out by Pingali (2009), Chaudhary (1989), Gargesh (2004) and Wiltshire and Moon (2003), stress placement in IE depends upon the weight of the syllable. If a syllable contains only one short vowel, it is said to be a light syllable whereas it is said to be heavy if it contains either a long vowel followed by a consonant or at least two consonants after a short vowel. Moreover, “when confronted with a new word, speakers of IE fall back on the stress pattern of their native languages” (Pingali 2009). In the case of abbreviations, the first syllable is stressed whereas in RP the stress is on the last syllable. In compound words, the stress is on the first item and not on the second, unlike the RP. There is no distinction in IE stress patterns on the basis of the usage of a particular word either as a noun or adjective on one hand and as a verb on the other. In RP, however, stress pattern depends upon the grammatical role of a word in a sentence. While rhythm in RP is stress timed, most of the researchers on IE rhythm have maintained that it is syllable timed. But Prabhakar Babu’s (1971) and Pingali’s (2009) works assert that IE rhythm is neither syllable timed nor stress timed. So far as intonation is concerned, statements are indicated by the falling tone, questions by the rising tone and incompleteness and reservation is indicated by the fall-rise tone (Pingali 2009).

Morphosyntax

While Indian English varies a great deal from RP so far as phonology and lexis are concerned, in morphology and syntax many aspects of both the varieties are quite similar. However, there are significant differences as well (Pingali 2009).

There is a distinct variation in the types of verb complements used in RP (RP refers to pronunciation only) and IE. In Indian English, some transitive verbs tend to be used as intransitive verbs also. This aspect is highlighted in a study conducted by Olavarria de Ersson and Shaw (2003) where they cite the example of the verb *pel*. In their study, it has been shown that the structure preferred in BrE is, verb + noun phrase (goal) + with noun phrase (They are pelting him with can). In IE, the most commonly used structure is verb + noun phrase + at noun phrase (goal) (They are pelting cans at him). In a study conducted by Mukherjee and Hoffmann (2006), it was found that in the case of the ditransitive verbs 'give' and 'send', the structure verb + noun phrase (indirect object) + noun phrase (direct object) was mostly preferred in Standard British English. However, in IE, the structure verb + noun phrase (direct object) + null indirect object is preferred the most. Moreover, some verbs like *advise*, *gift*, *present*, *provide* and *supply* occur as ditransitive verbs in SIE but are never used as ditransitive verbs in SBrE (Pingali 2007). For example, sentence constructs like "Adhyayan Suman gifted co-star Sara Loren a four lakh watch" are seen in SIE usage.

Another aspect of Standard Indian English is the use of the particle 'off' with any verb in order to intensify it. Although the verb 'marry off' is used commonly in Standard British English, in SIE it is also used with all transitive verbs, thereby giving legitimacy to sentences like 'I'll eat it off', 'Fees will be waived off' etc. Such indigenous usage of particle can be seen in the case of 'out'. Sentences like 'I cannot make out what you have written' are quite acceptable in SIE usage. Here 'make out' means 'to understand' (Pingali, 2009, p. 48). The progressive form of verbs is also used in SIE and sentence constructs like 'I am enclosing the necessary documents' instead of the BrE 'I enclose the necessary documents' are a part of Standard Indian English usage. In the case of articles, the definite article 'the' is used in cases where a collective noun with a generic meaning occurs (Choudhury, 2018, p. 545). Moreover, in Indian English, the use of the article 'the' before ordinal numbers is not seen in most of the cases (Choudhury, 2018, p. 545).

Certain uncountable nouns are used as plurals in Standard Indian English which in British English are regarded as uncountables and therefore not pluralised at all. For example, 'aircrafts' is used to denote more than one aircraft. Affixation is a very common phenomenon in Indian English. Suffixes like 'ese' (from English) and 'i' (from Hindi) are used to denote a person's geographical and linguistic roots (Pingali, 2009, p. 50). For example, 'Assamese' refers to the people and society of the state of Assam.

Although Indian English has gained legitimacy as a variety with its distinct lexical, morpho-syntactic and discourse features, its acceptability among the users of the language needs to be ascertained. As Bamgbose rightly states, "Innovations in non-native Englishes are often not judged for what they are or their function within the varieties in which they occur, but rather according to how they stand in relation to the norms of native Englishes" (Bamgbose, 1998, p.1). In the case of Indian English, the comparison has always been with Standard British English. According to Bamgbose, English in non-native countries has evolved through known processes of evolution. However, one should be able to differentiate between an innovation and an error. We can decide on the status of an innovation through five major internal factors, namely demographic, geographical, authoritative, codification and acceptability factors (Bamgbose, 1998, p. 3). While considering the demographic factor, one needs to focus on the number of users of a form in the acrolectal variety. The spread of an innovation is the focus of the geographical feature. Wider the spread of the innovation,

greater is the chance of its acceptance as a standard form (Bamgbose, 1998, p. 3). The actual use or approval of use of an innovation by writers, teachers, medical practitioners, examination bodies, publishing houses and influential opinion leaders are considered under the authoritative factor. The force of the authoritative factor is that the more knowledgeable the people who use an innovation, the less likelihood of it being considered an error (Bamgbose, 1998, p. 6). Bamgbose defines codification as the act of putting the innovation into a written form in grammar, a lexical or pronouncing dictionary, course books or any other type of reference manual. Harping on the importance of codification, Bamgbose states that the problem in the emergence of endonormative standards in non-native or ESL Englishes is the dearth of codification (Bamgbose, 1998, p. 4). "Once a usage or innovation enters the dictionary as correct and acceptable usage, its status as a regular form is assured" (Bamgbose, 1998, p. 6). The acceptability factor is the ultimate test of acceptance of an innovation (Choudhury, 2018, p. 546). "Once accepted, an innovation can have a reasonable life span, subject to the normal processes of language change" (Bamgbose, 1998, p.6). Of the five features, Bamgbose regards codification and acceptability as most important because without them, innovations will continue to be regarded as errors (Bamgbose, 1998, p.7). The purpose of the study is to examine the acceptability of Standard Indian English usage among the people very closely associated with the English language. Therefore Bamgbose's observations form a strong platform for the study since by confirming the acceptability of Standard Indian English items; the intention is to contribute towards the acceptance of Standard Indian English as an indigenous nativised variety.

Literature Review

In tracing the history of the English language in India and its continued presence in spite of the independence of India from British Rule, the evolution of an indigenized variety of English which has emerged out of a prolonged multilingual socio-linguistic and socio-cultural coexistence with other indigenous languages and the issues related to the growth of a hybridized linguistic scenario in India, related literature has been extensively reviewed.

The evolution of English in post-independence India has been studied from varied perspectives by the linguists. Kachru in *English education in India: a sociolinguistic profile of Indian English*, Schneider in *Post Colonial Englishes*, Agnihotri and Singh in *Indian English: Towards a New Paradigm*, Bayer in *Multilingualism in India* and authors like Goswami, Mahapatra, Hohenthal and Bhatia have not only traced the process of nativization of Indian English but also analysed the emerging multilingualism in India and the role(s) played by English in this multilingual scenario. Over the years, books dealing with the phonology, lexicon and style, grammar, various regional, ethnic and social aspects of Indian English have justified the authenticity of Indian English and its close contact with the native languages. Pingali's book titled *Indian English (Dialects of English)* for instance deals with many of the pan-Indian features of English. Pingali's work has been instrumental in codification of the Indian variety of English which, along with works by Schilk, Kachru, Kachru and Nelson have, to some extent succeeded in establishing the structural, lexical and phonological identity of Indian English. Linguists have identified three different levels of Indian English: i) High (Acrolect) that is spoken only by usually English educated Indians comprising a very tiny percentage of the population. It comes closest to the English used on the British shores. ii) Intermediate (Mesolect) which can also be called the General Educated Indian English, used by the majority of the English speaking educated Indians and iii) Lower (Basilect), used by uneducated masses to somehow put across their thoughts. Kaushik, in *Teaching English in the Indian Context*, strongly advocates the idea of introducing Indian variety of English as the pedagogical model in India because of its usage

in the socio-cultural contexts of India. Bamgbose has shown how, besides codification, Indian English needs to gain acceptability among the users of the language for it to be able to replace British English in the formal domains like education, administration etc. Dornyei's *Questionnaire in Second Language Research* (Dornyei, 2003) provided necessary insight for the preparation of the questionnaire which was the sole data collection tool employed during the study. The archives of national English dailies, namely *The Times of India*, *The Statesman*, *The Hindu*, *The Telegraph* and *The Indian Express* were the sources of the samples collected for the questionnaire used for the study. An attitudinal survey conducted by Choudhury (2018) has shown that most of the users of the English language in India prefer contextually more viable features of the language and therefore they prefer Indian English usage over British English.

Purpose of the Study

The purpose of this work is to add more data to quantitative attitude studies of Indian English. The linguistic attitude of 100 Indians closely related with the English language towards their own variety of English has been examined through their responses to a questionnaire, which is the only data collection tool employed for the study. Three variables of sex, occupation and age have been used and the respondents include journalists of national newspapers in English, university and college teachers of English and university students of English.

Indian newspaper English is the source from which the Indian English elements have been selected for the questionnaire since it offers stability even amidst the welcome fluidity in language. For centuries, the printed word has served as the touchstone of standardisation. Also, it is easy to obtain samples of interest and value from it. Besides, media generally has multiple originators who pass through certain standards of quality control. Media represents all kinds of discourse and offers a variety of styles. Moreover, they can also be compared worldwide in respect to events they deal with. Moreover, Dubey (1991, p.19) states that "as the lexical structures of Indian newspaper English extensively share structures with normal Indian English communication, their in-depth study seems to be well pointed to suggesting what really typifies the Indian English lexical structures in general. More precisely, it suggests how their distinctive choice pattern, through their efficacious reflection of the modern Indian socio cultural reality, saliently features Indian English as a nativized language".

Parameters of the Study

In this study, the researcher has tried to examine the acceptability of Standard Indian English morpho-syntactic items among the people who are closely associated with the language in India. By confirming the acceptability of Standard Indian English morpho-syntactic items, the intention is to contribute towards the acceptance of standard Indian English as the norm to be adopted in all formal domains including the pedagogy in India. Three variables of sex, occupation and age have been used and the participants include journalists of national newspapers in English, linguists, university and college teachers of English and university students of English.

The data collected through the responses has been organised, analysed and interpreted in an effort to arriving at the findings of the study. The findings have been used to ascertain the acceptability or otherwise of standard Indian English morpho-syntactic items among the users of the language.

Methodology

The Questionnaire

The Research Tool employed for the study was a questionnaire which was administered to the respondents. For the questionnaire, the researcher selected 50 Indian variants (items) from well recognised national dailies namely The Times of India, The Indian Express, The Hindustan Times, The Hindu and The Statesman and it was then administered to the chosen subjects. The questionnaire was divided into two categories. The first category, Group A (items 01-18) contained Indian English and British English/American English alternatives to various forms of compounding, items featuring stative progressive verbs, affixation, mass nouns, suffixes 'ese', and 'i', use of ditransitive verbs etc. Group B (items 19-50) comprised newspaper items bearing distinct Standard Indian English morpho-syntactic features. Through this, the researcher has tried to examine the acceptability of Indian English morpho-syntactic features among the users of the language in India.

Validity of the Findings

Validity is important in all research methods. An important question with quantitative data is about the trustworthiness of the recorded accounts. It has been suggested that reliance on one method of data collection may bias or distort the whole picture of the reality that the researcher is probing (Burns, 2000, p. 419; Cohen et al., 2007, p.41). Since the entire study was based on the subject responses to the items of the questionnaire, certain steps were taken to ensure the validity of the findings. They included:

- a. Preparing a questionnaire that was not excessively long so that the respondents could complete it on a single sitting.
- b. In most of the items, subjects could simply put a tick against their preferred sample.

Before administering the questionnaire to the respondents, its efficacy for the study was tested through a pilot study. This enabled the researcher to make certain modifications, thereby enhancing its validity. It was then handed over to the respondents.

Sampling

For sampling, 100 subjects were selected. They comprised 20 English language journalists from the Print and Television media. The journalists from the Print media included the editors of three national dailies as well as correspondents of primarily three English newspapers that have a pan-Indian circulation, namely The Times of India, The Statesman and The Telegraph. A few regional correspondents of two national English news channels represented the electronic media. The subjects also included 20 linguists working on Indian English, 30 English teachers working in two state universities and three central universities in India and 30 students enrolled in MA English programmes of two state universities and two central universities and one of them was a research scholar working on Indian English. Purposive sampling technique was used while selecting the respondents. The subjects represented the following demographic groups: 18-29 years, 30-45 years and 46-60 years with a proportionate mix of male and female respondents. Communication and exchange of the questionnaire with the respondents were carried out mainly through emails. But for a few

respondents, hard copies of the questionnaire were also used. This method of collecting data worked smoothly since email was a fast way to correspond with the informants.

Data Analysis

The raw data collected through the questionnaire acted as the data items from which draft analytical statements were framed through creative and reflective thinking. The draft analytical statements were then tested against the data items and amended or discarded according to the needs. The final analytical statements were interpreted as empirical findings. In the research, quantitative analysis was employed in analysing the data collected through the questionnaire.

The responses to the questions in the questionnaires were accumulated option-wise or preference-wise, as was the case. The total responses against each of the options for every question was counted and then converted into percentage to judge the acceptability or otherwise of that Standard Indian English morpho-syntactic item. Finally, the results were tabulated and represented.

Results and Discussion

The 50 morpho-syntactic items selected for the questionnaire were taken from the following national newspapers: The Times of India, The Hindustan Times, The Telegraph and The Indian Express. They were broken up into two groups, 'A' and 'B'. Group A comprised 18 items bearing distinct Indian English syntactic features along with their British English/American English counterparts. The respondents were asked to choose their options. Group B comprised 32 items bearing distinct Indian English morpho syntactic features. Respondents were asked to put a tick against the ones they deemed suitable for formal usage. The following tables show the preferences of the respondents. In the tables, IE, BrE and AmE stand for the standard forms of Indian English, British English and American English respectively.

Group A: Response to Syntactic Items

Table 1 - Response as per Profession

Profession	IE	BrE/AmE
Journalists	52.5%	47.5%
Linguists	59.15%	40.85%
Teachers	57.5%	42.5%
Students	51%	49%

As shown in table 1, in the case of syntactic items, the journalists, linguists, teachers and students preferred 52.5%, 59.15%, 57.5% and 51% of the Indian English items respectively.

Table 2 - Male/Female Together

Overall		18-29 years		30-45 years		46-60 years	
IE	BrE/AmE	IE	BrE/AmE	IE	BrE/AmE	IE	BrE/AmE
51.8%	48.2%	46.92%	53.08%	58%	42%	52.5%	47.5%

When all the respondents irrespective of their profession, gender and age were considered (Table 2), it was found that 51.8% of the Indian English items were preferred. But in the age-group of 18-29 years, the preference for Indian English items was 46.92%. On the other hand, respondents in the age-group of 30-45 showed inclination towards 58% Indian English morpho syntactic items while the respondents in the age group of 46-60 years opted for 52.5% of Indian English.

Table 3 - Male/Female

	Overall		18-29 years		30-45 years		46-60 years	
	IE	BrE/AmE	IE	BrE/AmE	IE	BrE/AmE	IE	BrE/AmE
Male	53.08%	46.02%	49.17%	50.83%	57.5%	42.5%	50 %	50%
Female	50.42%	49.58%	46.67%	53.33%	58.75%	41.25%	55%	45%

When the respondents were grouped according to their sex (Table 3), the male, irrespective of their age, opted for 53.08% of the Indian English items while the female respondents preferred 50.42% of the same. Male respondents in the age group of 18-29 years approved the usage of 49.17% Indian English items while the female counterparts approved 46.67% of the Indian English items. Male respondents in the age group of 30-45 years approved the usage of 57.5% items while the female respondents in that age group approved 58.75% of Indian English items. In the age group of 45-60 years the preference for Indian English items among the male and female respondents were 50% and 55% respectively.

Group B: Distinct Indian English Morpho-Syntactic Features

Table 4 - Response as per Profession

Overall	Journalists	Linguists	Teachers	Students
80%	82.48%	75%	78%	84.52%

When all the responses were taken into consideration, it was found that 80% of the items were deemed suitable for formal usage by the respondents. The journalists approved 82.48% of the items while the linguists, teachers and students approved 75%, 78% and 84.52% of the items respectively.

Table 5 - Age-wise Breakup

18-29 years	30-45 years	46-60 years
85.12%	74.88%	80%

As evident from Table 5, respondents in the age group of 18-29 years approved 85.12% of Indian English morpho-syntactic items for formal usage. Those in the age group of 30-45 years regarded 74.88% items suitable whereas the respondents in the age group of 46-60 years regarded 80% of the Indian English morpho-syntactic items suitable for formal usage.

Table 6 - Male/Female Response

Gender	Overall	18-29 years	30-45 years	46-60 years
Male	82%	86%	78%	82%
Female	78%	84%	75%	75%

All the male respondents irrespective of their age approved 82% of the Indian English Morpho-Syntactic items for formal usage while the female respondents preferred 78% of the items. In the age group of 18-29 years, 86% and 84% of the items were approved by the male and female respondents respectively. In the age group of 30-45 years, the male respondents approved 78% and the female respondents 75% of the items. 82% of the items were deemed suitable for formal usage by the male respondents in the age group of 46-60 years while the female counterparts approved 75% of the Indian English Morpho-Syntactic items for formal usage.

Implications of the findings

The study was carried out with the primary objective of assessing the acceptability or otherwise of distinct Standard Indian English Morpho-Syntactic features. The findings from the study have the following implications:

1. Most of the people who are closely associated with the English language actually prefer using those morpho-syntactic features of English that are contextually more suitable especially in the sociolinguistic landscape of a multilingual nation like India. Hence most of them prefer Indian English.
2. The users of English no longer have a conservative approach towards its usage when it comes to more formal aspects of the language. The high percentage of acceptability of Indian English morpho-syntactic features is an indicator of this implication.

Suggestion and Conclusion

The findings from the study are a pointer to the fact that Standard Indian English usage has not only gained acceptability among the English users in India, but also has emerged as the suitable alternative to Standard British English so far as norm setting in the formal domains of the Indian socio-linguistic landscape is concerned. Moreover, from the perspective of Schneider's Dynamic Model of Nativisation, the findings more or less justify Schneider's contention that Indian English has reached the phase of endonormative stabilisation in which the indigenous norms are widely accepted and it is no longer necessary or desirable to remain oriented towards Standard British English (Schneider, 2007). However, the findings also imply that a large number of users of English are still sceptical about the usage of Indian English morpho-syntactic items. Therefore it is imperative to expedite the codification process of Standard Indian English through dictionaries and grammar books because an external standard sets the norms for English usage in India through reference to its grammar, dictionary or pronunciation manual (Bamgbose, 1998, p. 2).

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Technological Advancements in Cybernetics as Crème De La Crème in ESP Classrooms

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Abstract

This paper mainly deals with the significance of teaching English for the contemporary learners through the innovative pedagogy – English for Specific Purposes (ESP) with the sustenance of technological advancements in the field of cybernetics that plays a considerable role for professional and domestic success. ESP in collaboration with technological advancements chiefly helps out the learners to be adept in workplace with high qualities of aptitude and attitude. ESP further aims at various missions in the field of ELT and pact with the enhancement of the learners which changes the lifestyle of the same. The implication of teaching ESP through English is to make the learners to communicate, comprehend, listen and write in English effectively which also flourishes self-confidence and commitment towards personal excellence. The pedagogy of teaching ESP with the help of various updated technological advancements for the learners plays a crucial role to engrave skillful carvings in the learning places besides working scenario.

Keywords: ESP, ELT, Contemporary Learners, Pedagogies, Technological Advancements

Introduction

English for Specific Purposes (ESP) aims at creating a real purpose for learners' enhancement of English according to their professions and provide a natural context. ESP emphasizes the language skills besides the support of various specific activities the learners could prove their ability towards the language English. ESP has become quite admired in the realm of education to share information and generate discussion with the support of the learners and their requirements according to their profession. The characteristic features of ESP as designed to meet the specific needs of the learners and it makes the use of the underlying methodologies and activities of the specialism it serves. English for Specific Purposes has become increasingly important because of the increase in vocational training and learning throughout the world. The French phrase *crème de la crème* denotes 'the best of the best' similarly in English for Specific Purposes (ESP), the contemporary technological advancements in the arena of cybernetics pave the proper way for the learners not only focusing on the language part which deals with grammar, lexis and register but also the skills of the activities to be enriched. According to the words of Laurence Antony, English for Specific Purposes (ESP) is an approach to language teaching that targets the current and/or future academic or occupational needs of learners, focuses on the necessary language, genres, and skills to address these needs, and assists learners in meeting these needs through the use of general and/or discipline-specific teaching materials and methods.

ESP with the collaboration of technological advancements in cybernetics is one of the highlighting methodological frameworks offers learners a rich and comprehensible exposure towards language which improves the ability of the learners and motivates them to attain the language besides various skills efficaciously. The chief objective of the ESP learners is to acquire a set of professional abilities to perform their tasks magnificently in their jobs because they are highly acquainted with the language English. Through ESP the facilitators could relate their curriculum with various professional courses like management studies, medicine, nursing, tourism, finance, navy etc., because it helps the learners in enhancing their

professional skills as well as English proficiency according to their work based tasks. English for Specific Purposes makes the learners to communicate, comprehend, listen and write in English effectively which also flourishes self-confidence and commitment towards professional besides personal excellence.

Objectives of ESP and Its Branches

The ultimate objective of the ESP is to cater the needs of a specific group of learners towards English language. Conventionally ESP courses were typically planned for intermediate or advanced adult learners. Nowadays many learners of various fields could learn academic or vocational English at an earlier age and at a lower level of proficiency. During the early days, the language English had been taught and learnt to motivate the learners in communicating well for their professional purpose and further it had been transmuted into the academic purpose into various forms such as, English for occupational purposes (EOP), English for vocational purposes (EVP), English for medical purposes (EMP), English for business purposes (EBP), English for legal purposes (ELP), and English for sociocultural purposes (ESCP) etc., Apart from the above mentioned various forms in teaching English, ESP – English for Specific Purposes is completely inimitable because it caters the specific needs of the learners and enhances their professional skills. The use of English Language had been rapidly increased after 1960 due to the improvement of new technologies which made teaching the language with many fascinating options in more dynamic terms of improvements. It helps the learners to get engaged and learn the language according to their interests with various updated technologies. The language English is not been educated for the learners as a detached subject instead it is combined with the learners' requirements related to their professions which is regarded as the essential point in ESP. It also is further defined as learned centric approach in the field of ELT.

The Facilitators of ESP

ESP facilitators should process the three Cs to enhance the knowledge and skills of the learners such as curiosity, collaboration and confidence. The facilitators of ESP should be interested in the particular subject area and they must consult with their subject experts for their feedback to implement the new curriculum. The facilitators of ESP should attain more confidence and competence in exploring new concepts for the benefits of the learners. In the field of education like teaching learning process during the practice of bountiful drills by talking up the communicative activities, the learners habitually work in pairs, groups or in individuals and present their drills towards the facilitators to enhance their language. The facilitators of ESP in every session should encourage the learners to take part in the allotted activities for the enhancement of their profession and professionalism in their language too. The facilitators of ESP should conceptualize the importance of the curriculum for the learners and allow them to practice the drills with the recent technological advancements in the form of electronic gadgets and apps.

The facilitators of ESP should encourage the learners to use new techniques and support the students to achieve them with various forms of social media in continuing them to post their work of assessments or any other form of work on the blog that help the learners to access it with full interest during the pandemic. *Facebook, Twitter, YouTube, WhatsApp, Telegram, Clubhouse and other social networks* should be regarded as the fortunate thing of technological advancements in the field of cybernetics which also be handled in the most constructive way among the learners. The facilitators of ESP should contextualize the position and ask the students to create a page in any platform virtually for developing the

language and tweet their ideas, suggestions and opinions in the form of story writing, creative writing, common grammar usages, life based situations, movie reviews etc., Teaching English with the support of new technologies for the millennium learners should be inculcated plentiful crucial factors with bursting enthusiasm and the facilitators of ESP should have an access to a wide array of exploration on the latest methodologies in implementing various teaching techniques to increase the learning circumstance in the midst of the learners.

21st Century Virtual ESP Classrooms

In the 21st Century classroom, ESP teachers are facilitators of learners' learning and the creators of dynamic online classroom environments than the routine on campus classes in which learners can widen the implementation of new technologies like, *YouTube, Blogs, Social Networking Web Based Learning digital tools like Padlet, Nearpod, Edmodo, Tricider, Mentimeter, Penzu Diary, QR Codes, Google Docs etc.*, for learning English language. By the words of Elena Belyaeva and Svetlana Rubtsova in their essay, "Language and Communication Training for Business Education: The Missing Competencies" as,

Digital competence is the most recent concept describing technology related skills. During the recent years, several terms have been used to describe the skills and competence of using digital technologies, such as ICT skills, technology skills, information technology skills, twenty-first century skills, information literacy, digital literacy and digital skills.....The development of digital competences is important not only in a continuous perspective of the development of new technologies, but also for the possibility of their use in the context of professional and business communication.(172)

The facilitator should handle it proficiently with the base of English for shaping the traits of the learners to grab hold of the career opportunity and evolve it with the outstanding approach. The facilitators of ESP correspondingly should understand the reality and keep the learners of English language engage themselves with abundant thought-provoking ways to obtain the language English captivatingly because English is the most established language which provides more confidence to establish themselves efficaciously in their workplace scenario. The combination of digital technologies and English Language Learning has now become the most effectual and ground-breaking technique which creates the *Paradigm Shift* in the arena of ELT. Learning English Language with the help of technological advancement is one of the new-fangled methodologies which progresses towards enlightenment and empowerment.

The responsibility of the facilitator should be an efficient one who edifies English as the proficiency oriented than the knowledge-based subject. English Language Teaching in the present-day scenario especially the lockdown periods is considered to be one of the most challenging components for the facilitators and also the learners to convey any sort of information with the support of technical advancements. In the world of technology, education is really an imperative one which gratifies the requirements of the learners, absolutely different from the traditional classroom. In the traditional method of teaching, gives importance for lectures, notes, involuntary memorization, aiming for marks etc., among the learners than equipping their skills for the future. Now the scenario has been entirely rehabilitated into cybernetic mode like online classes, online national and international conferences, webinars, online workshops, online tests, e-quizzes, online semester examinations, online competitions, virtual farewell, virtual tours, etc. This paper briefly

ascertains the considerable techniques and its innovative pedagogies to learn English with the support of new technologies in the domain of ELT. According to the words of Jeremy Day and Mark Krzanowski, the teaching and learning process of ESP as,

ESP (English for Specific Purposes) involves teaching and learning the specific skills and language needed by particular learners for a particular purpose. The P in ESP is always a professional purpose – a set of skills that learners currently need in their work or will need in their professional careers. This broad definition can be taken to include business skills, such as English for Job-hunting or Presentations, but many ESP teachers see their field as distinct from mainstream Business English. (6)

Conclusion

The pedagogy of teaching English in the digital epoch with the endeavors of the facilitators plays a momentous role to engrave skillful carvings in the personality of the learners in the personal besides the working scenario. It also focuses the meticulousness of the facilitators who facilitates the learners, in the ESL classroom make them not only in enhancing the language English but also equips them as brilliants in handling various updated technological apps, widens the intention of the learners to generate a strong aspiration towards English. The sustenance of the facilitators of ESP would enhance the ability of the learners to a greater level of competence which would establish them in their profession. The resolution of the facilitators of ESP is not to create the learners in his own image but to develop the learners who can create their own image with various abilities required for their profession. The consequence of teaching English through various methodologies is to make the learners to communicate, understand, listen and write in English effectively which also provides self-confidence and obligation towards their professional needs besides personal excellence.

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The Hurdle of Cultural Factors for Undergraduate Learners in ESL Learning in Odisha

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Abstract

English is taught as the second language in Odisha. Its cultural factors that originate from homogenous sociolinguistic and religious setting do inevitably affect the learning of English in the state. Over the time, Odisha has evolved into a linguistic basis since its consolidation as a separate state on the first of April 1936. Various groups of learners having their own cultural backgrounds don't conform to the parameters prescribed by the academicians; they rather look at learning English from their own perspective. Consequently, learning of this global language reaches the learners in an incomplete or disjointed way. A collaborative effort of all the teachers, the taught, syllabus designers, curriculum framers, academicians, the government, people of the community and ethics of the society etc should be made, keeping an eye on the emerging trend of global scenario in 21st century and also paying due respect to the cultural sentiment of the learners so that both our target of imparting English language and means of achieving the target will be quite easy. The present article is a modest attempt to explore various means and strategies to improve the level of learning at undergraduate level in Odisha.

Key Words: ESL, UG learners, cultural factors, language learning etc.

Introduction

Culture is sum up transmitted behavioural patterns, arts, beliefs, institutions and thought characteristic to a community. These characteristics are transmitted through language. So it is obvious that learning a language is affected by these behavioural patterns. Culture and language are so closely related that they are regarded as two inseparable parts of a same coin. One can't exist without the other. Since its inception in 1936, the state of Odisha has its own age old socio-cultural, linguistic, economic, religious & ethnic identity in the proto type multi lingual, multi cultural & multi ethnic India. As per the implementation of three language formula prescribed by the National Education, English is treated as ESL next to FLO/MIL (O) & TLS/H. Hence forth English is being taught in Schools, Colleges & Universities as ESL & English language and literature as a compulsory subject. It has also become the medium of instruction at secondary, undergraduate and university levels. Over the years, Odisha has evolved as a state on linguistic basis since its consolidation as a separate state. Various groups of learners having their cultural background don't conform to the parameter prescribed by the academicians; they rather look at learning English from their own perspectives. Consequently, learning of this global language reaches the undergraduate learners in an incomplete or distorted way. The scholar would like to highlight only the cultural factors affecting ESL learning at the UG level.

Cultural Factors Effecting ESL Learning

Undergraduate level usually consist of three years i.e., the first yr, second yr and final year as per the 10+2+3 pattern but with the New Policy on Education-2020 it has become four years as 5+3+3+4 pattern. In this stage English is taught as compulsory subject. The UG learners' ESL learning is affected due to some cultural factors in the following way as per the

responses solicited from the UG learners from an extensive questionnaire provided to them. Firstly, some kinship terms come hindering the way of UG learners' ESL learning. Some terms denoting relations do not have equivalents in English. Unlike the English familial structure which is micro by nature. Odisha provides an extended macro type structure. Family is an umbrella term where both the sides of parents are distinguished. English culture, fully westernized, supports the kinship-terms confined only to immediate blood relationship like mother, father, son, daughter, uncle, aunt, cousins. The cultural boundary in Odia ever extends to give a culture specific name to each and every relation. The UG learners often face many difficulties in using the kinship terms. Except the terms denoting blood relation the rest kinship terms are like uncle, aunt and cousins. It's very difficult on the part of the UG learners for a supportive ESL learning situation that crop up on the way. A common example may be cited here to bring home the point.

To address the people before us we personal pronoun 'you' in English which denotes both individual and group as well, but in Odia Tu, Tume and Apana are used to mean individual and Tumbhemane, to mean a group. There is mis-match between the first and ESL learning situation. The cultural setting of Odisha is quite different from that of English. By the way, ESL learning is affected. While searching for all the English equivalents of all these Odia words the UG learners just go vacant.

Food habit is quite different in Odisha. There are separate terms for each food items. Rice, meaning the peeled seed of paddy, is used in English. But the substance 'rice' has got multiple physical identities on the cultural background in Odisha. And all these identities are named by various types of words. Our cultural practices make it inevitable to use variety of rice-produces like bhata, chuda, mudhi, lia, pakhal, chuna, pitha, chakuli, manda, chakel, arisha, etc and so on but they have no English terms. So it is very difficult on the part of the UG learners for ESL learning situation. They find this foreign language inadequate in using the names of food items in their day to day life situations. Dress pattern is another cultural factor that comes up as hurdle in the way of UG learners' ESL learning. Some Odia dresses have no English terms like Dhoti, Lungi, Kapta, etc. While expressing dress items the UG learners find the stock of their English vocabulary coming of no use.

Similarly, the dress pattern of the people of Odisha is quite different from that of the English. As English is the most adaptable language it can accept the MT terms of dress. Heterogeneous classroom situation is another cultural factor that comes up as an obstacle for the UG learners' ESL learning. There is no uniformity in the learners' group. There are varied of social divisions like rich, poor, general, OBC, ST, SC, genius, mediocre, slow learners, Hindu, Muslim, Jains, Christians, Sikhs, boys, girls among the students who come from such multifarious backgrounds. It is very difficult to find uniformity among the UG learners that affects the academic ESL learning atmosphere.

Manner of talking with the family member at family and with teachers at college is another cultural factor. There is no proper environment for conversation in English. Even the same thing happens in classroom situation in the college campus. Teachers teach in bi-lingual method instead of direct approach. The family members never speak in English. So, there is very little scope for a positive atmosphere for ESL learning.

Remedial Measures & Pedagogical Suggestions

After analysis and interpretations of the tabulated data collected from the solicited responses from the UG learners through an extensive questionnaire provided to them, the following are the suggested remedies and pedagogical suggestions so as to promote a learner-friendly ESL learning situation.

In case of the kinship terms as it is unavoidable in English, MT terms may be given place in English. English is the most adaptable language in the world. That's why it has become global language. Kinship terms like- Bada Bapa, Bada Maa, Guru Maa, Mita, Mita Bapa, Mita Maa, Nana, Mausai, Khudi, Ja, Ka etc. can be used in English language. The MT terms can freely be entered to English. The UG learners should feel comfortable in using these terms in their day to day life situation. All the family members, teachers should cooperate.

The problem of using 'you', both for singular and plural case can be avoided if the UG learners get accustomed to using only one word-'you'. A big revelation regarding the use of language is that frequent use of a particular word gets adaptability and accurately means the intention of the speaker in his context, however strange it may be. Teachers, the family members and the members of the society can cooperate for a conducive ESL atmosphere.

Thirdly, food practice in Odisha is regulated by the popular taste of the people and their climatic condition. MT terms on food items like Pakhal, Mudhi, Chuda, Khichidi, Bhaja, Chakuli, Lia, Ukhuda, Chhatua, Jau, Khiri etc should be used by the UG learners in their day to day life situation so that they feel comfortable in the ESL learning atmosphere. The teachers, parents and the members of the society should co-operate with them.

Fourthly, the dress habit in Odisha is as per the cultural tradition .Many dress words like Saree, Dhoti, Lungi, Dupatta etc. can be used by the UG learners in English so that they can be comfortable in the ESL learning situation. There should not be imposition upon them to search for any English equivalent for such terms. Free hand should be given to them.

Heterogeneous element is a great challenge for the UG learners in Odisha classroom situation. It is overcrowded one with all kinds of discrimination among the general, ST, SC, OBC; among the genius, mediocre and the slow learners, among the Hindu, Muslim, Sikh, Christians, Jains and Buddhists etc religious background, between the rich, middle class and the poor, between the boys and girls in co-educational institution etc. The teachers should take utmost care to bring a homogenous ESL atmosphere in this regard. So that the UG learners can get an atmosphere for the ESL learning without any discrimination. Again there should not be any superiority and inferiority complex between the senior and junior UG learners. There should not be any social taboos between the boys and girls in co-educational institutions. They should be allowed to talk without any hesitation. Both can take part in co-curricular and extra-curricular activities. They can get better scope for a learning atmosphere. The UG learners must realise that India is a secular state, there should not be any communal discrimination; rather there should be communal harmony among the all religious group of learners, so that they can know the ideology of each religious group through discussion. Their MT may be Odia, Hindi, Punjabi, Urdu but they can share their feelings through ESL. They can communicate themselves harmoniously.

The UG learners should be provided with culturally learning materials like films, cinemas, music and dance, you-tube materials etc and so on. They can get much information pertaining to it. The teachers, college authority and the MC members should encourage them to search and present through the culture capsules. Again they should be motivated for ESL learning atmosphere.

The relationship between the speaker and the hearer- their occupation and their status etc. also plays an important role in the teaching-learning of a language. The UG learners should be encouraged to make face to face contact as well as telephonic conversation in large or whole group discussions. Active participation of the UG learners plays an important role in ESL learning situation. Teacher-taught relationship should be friendly so that, the learners can express and share their feelings, thoughts and ideas. The teacher should be the role model for them. Classroom teaching should be interactive in bi-polar manner. Different kinds of discourses on political, social, cultural, religious, spiritual, moral, ethical, aesthetic and

intellectual subject-matters should be made for a learning atmosphere of ESL learning situation. The spoken aspect of the UG learners can be nurtured properly.

Conclusion

To sum up, a collaborative effort of the teachers, the taught, syllabus designers, curriculum framers, academicians, parents, guardians, Government and the elite people of the community and ethics of the society etc. should be made, keeping an eye on the emerging trends of globalization, privatization and liberalization in the 21st century and also paying due respect to the cultural sentiment of the UG learners, so that both our target of imparting English Language and means of achieving the target will be easy. The present article is a modest attempt to explore the various means and strategies to improve the levels of learning at the UG level in Odisha as a case study on Linguistics and ELT with a hope to making further study by other research scholars in future.

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