

ROCK PEBBLES

September - 2020

Vol. XXIV No. III



A Peer-Reviewed Journal of Multidisciplinary Studies

Our Guest - Referees

Prof. Basudeb Chakrabarti (retd), Kalyani University, W. B.

Prof. Bishnu Charan Dash, Assam University, Diphu campus

Prof. Hitesh D. Raviya, The Maharaja Sayajirao University of Baroda

Prof. K. Muthuraman, Annamalai University

Prof. Mukta Mahajan, North Maharashtra University

Prof. S. Chelliah, Madurai Kamaraj University

Prof. Kalpana Purohit, J N V University, Jodhpur

Prof. Prasanna Sree, Andhra University

Prof. Rosaline Jamir, N I T, Nagaland

Prof. Pradip Kumar Patra, Bodoland University

Prof. Nigamananda Das, Nagaland University

Prof. Mallikarjun Patil, Karnataka University

Prof. Aparajita Hazra, SKB University, Purulia

Prof. Tanu Gupta, Chandigarh University

Prof. Rebecca Haque, University of Dhaka, Bangladesh

Dr. Rajesh V. Basiya, KSKV Kachchh University

Dr. Vandana Rajoriya, Dr HS Gour University, Sagar

Dr. Krushna Chandra Mishra, Rajiv Gandhi University, Itanagar

Dr. Bhagyashree Varma, University of Mumbai

Dr. Prasenjit Panda, Guru Ghasidas University, Bilaspur

Dr. Khem Raj Sharma, The Central University of Himachal Pradesh

Dr. Rosy Chamling, Sikkim University

Dr. Dhrubajyoti Das, Cotton University, Guwahati

Dr. Saugata Kumar Nath, Assam University, Silchar

Dr. Bikash Chandra Dash, Assam University, Diphu campus

Dr. Keshab Sigdel, Tribhuvan University, Nepal

Dr. S R Moosavinia, Shahid Chamran University, Iran

ROCK PEBBLES

A Peer-Reviewed Journal of Multidisciplinary Studies

UGC - CARE listed vide Sl. No. 168, Gr. D

September 2020 Vol. XXIV No. III

Chief-Editor

Rtn. Udaya N. Majhi, D. Litt

Board of Editors

Dr. R. Sheela Banu, Sri Gobinda Sahoo.
Dr. Chitta R. Bhoi, Dr. Prakash Bhadury,
Dr. Subash Ch. Rout, Dr. Namita L. Jagaddeb

Managing Editor

Ms. Namita Sutar

Design & Layout

Sri Hemanta Kr. Patra. Jajpur Town
Print-Tech Offset Press, Bhubaneswar

Cover Art

Title : Immersion in Enlightenment
Artist : Kala Ratn Sonjaye Maurya
Sir J.J. Institute of Applied Art, Mumbai, Maharashtra

Correspondence Address

H.O : NARANPUR, Post: KODANDAPUR, Via: DEVIDWAR
Dist.: JAJPUR, ODISHA, INDIA, PIN Code-755007
Bhubaneswar Office : Qrs. No. D-17, Unit-6, Bhubaneswar - 751001.
Delhi Office : H-97, Gyan Mandir Road, Jaitpur Extn., Ph.-I, Badarpur, New Delhi - 110044
e-mail : rockpebbles 2007@rediffmail.com / rockpebbles2010@gmail.com
website : www.rockpebblesindia.com
Cell - 9437009135 / 9437449490, WhatsApp-9861012630 / 7978238911

about the Journal

ROCK PEBBLES

R.N.I. No: 48173/89

ISSN: 0975-0509,

UGC-CARE No. 168 (Gr-D)

is published monthly.

Editorial office at - Naranpur,

Post: Kodandapur, Via: Devidwar

Dist - JAJPUR, Odisha, India - 755007

e-mail: rockpebbles2007@rediffmail.com

rockpebbles2010@gmail.com

website : www.rockpebblesindia.com

Subscription Fees

Annual - Rs. 1000/-

Lifetime - Rs. 10,000/-, (12 years)

Subscription fees should be deposited through NEFT or online in the following SB Accounts of ROCK PEBBLES:-

Canara Bank, Rambagh Branch, A/c No: 1676101011729, IFSC - CNRB0001676.

Bank of India, JAJPUR Town Branch A/c No. 51201011000396, IFSC - DKID0005120.

Indian Bank, Ankula Branch, A/c No: 6008953666, IFSC - IDIB000A080

Indian Overseas Bank, JAJPUR Town, A/c No: 262901000000067, IFSC - IOBA0002629

We also accept Bank Draft in favour of ROCK PEBBLES payable at State Bank of India, JAJPUR Town Branch, IFSC - SBIN 0000094.

We do not accept cheques. Foreign subscribers are requested to remit subscription fees by International Money order to the Managing Editor. We receive research papers prepared as per latest version of MLA guidelines. Deadlines for submission of papers:- for January, February & March issue - 1st January to 10th January. For April, May, June issue - 1st April to 10th April. For July August, Sept issue - 1st July to 10th July. For October, November, December issue - 1st October to 10th October. On principle, we don't publish any writer consecutively. A Literary Journal has no funds of its own. Hence, all contributors are requested to subscribe the Journal for its survival. All rights are reserved by the publisher. Nothing in this publication may be reproduced without permission of the publisher. The pages in Rock Pebbles are forums for the authors, who write without editorial interference. The Editors are grateful for the opportunity to consider unsolicited research papers. ■

Editor speaks.....

The pangs and sufferings of human civilization due to Covid-19 are beyond expression and words. Simply, with the increasing period of the grip of the pandemic, the socio-political-economic vertebrae of all the countries have started dwindling. History has never witnessed such a long battle. But every challenge comes with a reciprocal opportunity. Many alternative ways have been developed to bring life onto the track, on which it was gliding earlier smoothly. One such alternative is the virtual platform that has risen to the height of its utility in different walks of life. In the literary field also it is in vogue. Since the lockdown and shutdown period, many institutions and organisations have started meetings, poetry reading sessions, symposiums, and seminars in a massive way. Even Kendra Sahitya Akademi is not an exception to the trend. And a new drift called webinar is in vogue. It has provided litterateurs and literature lovers with a great reliable respite. Though web conferences started in the year 1996, the term webinar was first used in the year 1998 by Eric R. Korb who registered the trademark "webinar" for the first time. The term is a portmanteau of 'web' and 'seminar'.

Rock Pebbles family too is not an exception in keeping the literature lovers tucked in the garland by using the trend. The first endeavour was on 20th September 2020 with the webinar topic "Literary Contributions of Gita Mehta to Indian Literature". We are overwhelmed with the awe-inspiring response from our esteemed well-wishers. We received requests from many scholars for paper presentation. But finally, seven celebrated professors from different universities across the country could be accommodated to present their scholarly papers and about 80 scholars (from 14 states) participated in the National Webinar. The first experiment was a grand success and we have planned to have the second issue of the webinar on 25th October 2020.

We wish all our contributors, readers and well-wishers a healthy and safe stay at home.

-Editor

CONTENTS

	Page
Editorial	ii
Teaching English Language through Literary Texts: A Critical Study R. Dyvadatham	07
A Note of Integration in Dattani's <i>Final Solutions</i> Against Religious Differentiation Prakash Bhadury	19
Can the Precariat Speak in Modern Capitalist India?: A Close Reading of Aravind Adiga's <i>The White Tiger</i> Indrajit Mukherjee	29
The Journey of Mohandas into Mahatma: An Interface of Gandhi with Tukaram Sanjiv Kondekar & Savita Deogirkar	38
Utopia of the American Dream: Revisiting Scott Fitzgerald's <i>The Great Gatsby</i> Mary Mohanty	46
Food and Gender Symbolism in Easterine Kire's <i>A Terrible Matriarchy</i> Monali Ghosh Dastider	52
Paraphrasing the Untranslatable: A Deleuzean/Derride an Approach to William Faulkner's <i>As I Lay Dying</i> Jiju Varghese Jacob	58
The Disintegration of Tribal Life – A Study of Gopinath Mohanty's <i>The Ancestor</i> Soumyakanta Senapati	70
The Odds of Dalit Women in Urmila Pawar's <i>The Weave of my Life</i> : <i>A Dalit Woman's Memoirs</i> : A Brief Study Piyushbala & Priyanka Mishra	76
Racial Identities and Postcolonial Literary Traits P.C. Kambodia	82
Can Theatre of Roots Claim the Title 'National Theatre of India'? A Critical Analysis of the Post-Independent Indian Theatre Sandhya Ravisankar	90

J.M. Coetzee's <i>Disgrace</i> : Racial Paranoia, Vengeance and Dystopia in Post-apartheid South Africa	
D. P. Digole	99
U.R. Ananthamurthy's Place in Indian English Literature as a Critical Insider in Constant Search for Change and Tradition in a Tradition-bound Society: An Appraisal	
S. Chelliah	106
Folk Literature in North East India: Exploring the Themes of Love and Lamentation in Select Mizo Folk Songs	
Dipak Kumar Doley	112
Portrayal of Modern Issues and its Effects in the Selected Short Stories of Saroj Pathak	
Ronald Franklin & Rooble Verma	122
An Overview of the Tribal Spirit in <i>Paraja</i> and <i>Adibhumi</i> : The Assumption of Reality and Ethnic Tourism	
Mousumi Patra	128
Indian Spiritual Thought as Envisioned by Sri Aurobindo	
Pralay Kumar Manna & Sudhir Kumar Singh	135
Gender issues in the Folksongs of Western Odisha	
Rajendra Bhue	140
Transience of Life, Love and Seasons in Vikram Seth's <i>Summer Requiem</i> : A Thematic and Stylistic Study	
Tabinda Shamim & Amna Shamim	146
The Rural in Jibanananda Das's Poems: From Source Language Text to Target Language Text	
Sanchita Das	156
Power, Blackness and Beauty: Slavery and Black American Women Writing	
Deepthi Viswambharan	160
The Enigma of Mutilated Being in J. M. Coetzee's <i>The Death of Jesus</i>	
Snehlata Tailor	169
Exploitation of Underprivileged : A Study of <i>The Color Purple</i> and <i>Untouchable</i>	
Geetanjali Birtia	178
Robert Penn Warren's Art of Picturizing Modern Man's Failure to Achieve Wholeness and Search of Values of the Past for a Meaningful Life: A Brief Analysis	
C. Ramya	183

Human Sensibility and Consciousness in Donna Tartt's <i>The Goldfinch</i>	
K. Maheswari	188
Sublimation of Sex and Sexuality in D. H. Lawrence's <i>Lady Chatterley's Lover</i>	
Manoj Mankar & P.D. Nimsarkar	195
A Critique of Shashi Deshpande, Sara Aboobaker and B.T.Lalita Naik's Select Novels.	
Renuka L. Nayak	209
Harold Pinter's Political Activism and Theatre	
Meenakshi Dey	218
Pedagogical Significance of English Language in Education in India	
Reshma Tabassum	225
Men and Masculinity in Sashi Deshpande's Selected Novels	
Ashifa Sobhan	233
Quest for Self Identity in Baldwin's <i>Go Tell It on the Mountain</i>	
Ms. Kavita & Arun Kumar Mishra	240
Perception, Thought Structure, Expression, Actuality and Sense of Protest as Matrix in Jayanta Mahapatra's Poetry	
M. Jayashree	251
Mystic Vision and Illumination of Soul : A Reading of Tagore's Poetry	
N. Padmapriyadharshini	257
Tragic Sensibility in the Plays of Tennessee Williams: A Study	
N. Kaushi Reddy	264
The Ultimate Goal of Learning a Language as an Effective Process of Giving People 'Information' and 'Communication': A Brief Note	
R.S. Sri Akilandeswari	268
Nehru as a Literary Artist-cum-Visionary Integrating Profession and Practice, Thought and Action with Scientific Temperament in all Respects : An Appraisal	
J. Kavithanjali	271
The Influence of our Past in the Evolution of our Inability to Live Intensely	
Saranya Francis	279

Socio-Economic, Political and Cultural Consciousness: A Study on Selected Works of Arvind Adiga	
Satya Sundar Samanta	284
Exile as a Motif in Poetry of Nissim Ezekiel and R. Parthasarathy : A Brief Study	
Sayed Tasifur Rahman	290
The Crisis of the Cornered in Sivagami's <i>The Grip of Change</i>	
Suresh G. Gangotri	296
Impact of Religion and Culture on Indian Women: Revisiting Kuntala Kumari Sabat's <i>Dark Bride</i> and Ashapura Devi's <i>Subarnalata</i>	
Diptimayee Sahoo	302
The Trinity of Wordsworthian Poetry	
Shibabrata Panda	308
The Utopian Concept of W.B. Yeats' Poems	
Nanda Kishore Mohanty	314
Condition of Dalit Women in Urmila Pawar's ' <i>The Weave of My Life : A Dalit Woman's Memoirs</i> '	
Mitu Kumari	318
Ayi Kwei Armah's <i>Osiris Rising</i> : A Post Colonial Perspective	
Girijashankar Mane	325
Nostalgic Aromas in the Poems of Ranjana Sharan.	
Chetna Pathak	330
Social Realism in Sriranga's Play <i>Harijanwar</i>	
Manjunatha Kelaginamani	335
Development of Modern American Drama with special reference to Edward Albee	
Manoj Kumar Singh	341
Book Review by Chittaranjan Bhoi	347
<u>Long - Term Subscribers</u>	28
<u>Subscription Form</u>	350

Teaching English Language through Literary Texts: A Critical Study

R. Dyvadatham

This paper aims at emphasizing the use of literature as a popular technique for teaching both basic language skills (i.e. listening, speaking, reading, and writing), and language areas (i.e. vocabulary, grammar and pronunciation) through literary texts. Reasons for using literary texts in foreign language classroom and main criteria for selecting suitable literary texts in English classes are stressed so as to make the reader familiar with the underlying reasons and criteria for language teachers' using and selecting literary texts. Moreover, literature and the teaching of language skills, benefits of different genres of literature (i.e. poetry, short fiction, drama and novel) to language teaching and some problems encountered by language teachers within the area of teaching English through literature (i.e. lack of preparation in the area of literature teaching in TESL / TEFL programs, absence of clear-cut objectives defining the role of literature in ESL / EFL, language teachers' not having the background and training in literature, lack of pedagogically-designed approaches.

Key Words:

Literature, Teaching Literature, The Teaching of Language Skills, Foreign Language Teaching, Literary Texts,

Introduction

Literature is beginning to be viewed as an appropriate vehicle for language learning and development since the focus is now on authentic language and authentic situations. English education in India has largely depended on the teaching of literature. It is only in the recent years that there has been a shift of emphasis from teaching literature to language. In many situations while English language teaching adopted a structural approach, literature was taught as a separate subject. Nevertheless, current approaches have endeavored to reexamine the value of literature and have begun to uphold its worth again. These approaches assert the value of literature teaching from several aspects, primarily, literature as an agent for language development and improvement. Literature is a verbal art that leads readers to appreciate the beauty of language. Literature is used in English Language teaching to broaden students' horizons by giving them a knowledge of the classics of literature, to improve students' general cultural awareness, to stimulate students' creative and literary imagination and to develop their appreciation of literature. Literary texts offer a rich source of linguistic

input and can help learners to practice the four language skills – listening, speaking, reading and writing – in addition to exemplifying grammatical structures and presenting new vocabulary. The Literary texts provide opportunities for multi-social classroom experiences.

Discussion

In recent years, the role of literature as a basic component and source of authentic texts of the language curriculum rather than an ultimate aim of English instruction has been gaining momentum. Among language educators, there has been a hot debate as to how, when, where, and why literature should be in ESL / EFL incorporated curriculum. Vigorous discussion of how literature and ESL / EFL instruction can work together and interact for the benefit of students and teachers has led to the flourishing of interesting ideas, learning, and improved instruction for all.

In this paper, **1) Why a language teacher should use literary texts in the language classroom**, what sort of literature language teachers should use with language learners, literature and the teaching of language skills, and benefits of different genres of literature to language teaching will be taken into account. Thus, the place of literature as a tool rather than an end in teaching English as a second or foreign language will be unearthed.

2. Teaching Literature-what and why;- The use of literature as a technique for teaching both basic language skills (i.e. listening, speaking, reading and writing) and language areas (i.e. vocabulary, grammar and pronunciation) is very popular within the field of foreign language learning and teaching nowadays. Moreover, in translation courses, many regional language teachers make their students to translate literary texts like drama, poetry and short stories into their mother tongue. Since translation gives students the chance to practice the lexical, syntactic, semantic, pragmatic and stylistic knowledge they have acquired in other courses. Translation both as an application area covering four basic skills and as the fifth skill is emphasized in language teaching. In the following section, why language teachers use literary texts in the foreign language classroom and main criteria for selecting suitable literary texts in foreign language classes are stressed so as to make the reader familiar with the underlying reasons and criteria for language teachers' using and selecting literary texts

3. Reasons for Using Literary Texts in Foreign Language Classes according to Collie and Slater (1990:3), there are four main reasons which lead a language teacher to use literature in the classroom. These are valuable authentic material, cultural enrichment, language enrichment and personal involvement. In addition to these four main reasons, universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are some other factors requiring the use of literature as a powerful resource in the classroom context .

Literature is authentic material. Most works of literature are not created for the primary purpose of teaching a language. Many authentic samples of language in real-life contexts (i.e. travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles) are included within recently developed course materials.

Thus, in a classroom context, learners are exposed to actual language samples of real life / real life like settings. Literature can act as a beneficial complement to such materials, particularly when the first “survival” level has been passed. In reading literary texts, because students have also to cope with language intended for native speakers, they become familiar with many different linguistic forms, communicative functions and meanings.

2. Cultural Enrichment; For many language learners, the ideal way to increase their understanding of verbal / nonverbal aspects of communication in the country within which that language is spoken - a visit or an extended stay - is just not probable. For such learners, literary works, such as novels, plays, short stories, etc. facilitate understanding how communication takes place in that country. Though the world of a novel, play, or short story is an imaginary one, it presents a full and colorful setting in which characters from many social / regional backgrounds can be described. A reader can discover the way the characters in such literary works see the world outside (i.e. their thoughts, feelings, customs, traditions, possessions; what they buy, believe in, fear, enjoy; how they speak and behave in different settings. This colorful created world can quickly help the foreign learner to feel for the codes and preoccupations that shape a real society through visual literacy of semiotics. Literature is perhaps best regarded as a complement to other materials used to develop the foreign learner’s understanding into the country whose language is being learned. Also, literature adds a lot to the cultural grammar of the learners.

3. Language Enrichment;-Literature provides learners with a wide range of individual lexical or syntactic items. Students become familiar with many features of the written language, reading a substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. Students also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to make use of some of that potential themselves. Thus, they improve their communicative and cultural competence in the authentic richness, naturalness of the authentic texts.

4. Personal Involvement; Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader. Once the student reads a literary text, he begins to inhabit the text. He is drawn into the text. Understanding the meanings of lexical items or phrases becomes less significant than pursuing the development of the story. The student becomes enthusiastic to find out what happens as events unfold via the climax; he feels close to certain characters and shares their emotional responses. This can have beneficial effects upon the whole language learning process. At this juncture, the prominence of the selection of a literary text in relation to the needs, expectations, and interests, language level of the students is evident.

Maley (1989:12) lists some of the reasons for regarding literature as a potent resource in the language classroom as follows: 1. Universality 2. Non-triviality 3. Personal Relevance

4. Variety 5. Interest 6. Economy and Suggestive Power 7. Ambiguity 1. Universality Because we are all human beings, the themes of literature deals with are common to all cultures despite their different way of treatment - Death, Love, Separation, Belief, Nature ... the list is familiar. These experiences all happen to human beings. 2. Non-triviality Many of the more familiar forms of language teaching inputs tend to trivialize texts or experience. Literature does not trivialize or talk down. It is about things which mattered to the author when he wrote them. It may offer genuine as well as merely “authentic” inputs.

Personal Relevance Since it deals with ideas, things, sensations and events which either constitutes part of the reader’s experience or which they can enter into imaginatively, they are able to relate it to their own lives. 4. Variety Literature includes within it all possible varieties of subject matter. It is, in fact, a battery of topics to use in ELT. Within literature, we can find the language of law and of mountaineering, of medicine and of bull-fighting, of church sermons and nursery talk.

5. **Interest** in Literature deals with themes and topics which are intrinsically interesting, because part of the human experience, and treats them in ways designed to engaged the readers’ attention. 6. **Economy and suggestive power** One of the great strengths of literature is its suggestive power. Even in its simplest forms, it invites us to go beyond what is said to what is implied. Since it suggests many ideas with few words, literature is ideal for generating language discussion. Maximum output can often be derived from minimum input.

7. **Ambiguity** As it is highly suggestive and associative, literature speaks subtly different meanings to different people. It is rare for two readers to react identically to any given text. In teaching, this has two advantages. The first advantage is that each learner’s interpretation has validity within limits. The second advantage is that an almost infinite fund of interactive discussion is guaranteed since each person’s perception is different. That no two readers will have a completely convergent interpretation establishes the tension that is necessary for a genuine exchange of ideas.

Apart from the above mentioned reasons for using literature in the foreign language class, one of the main functions of literature is its sociolinguistic richness. The use of language changes from one social group to another. Likewise, it changes from one geographical location to another. A person speaks differently in different social contexts like school, hospital, police station and theatre (i.e. formal, informal, casual, frozen, intimate styles speech). The language used changes from one profession to another (i.e. doctors, engineers, economists use different terminology). To put it differently, since literature provides students with a wide range of language varieties like sociolects, regional dialects, jargon, idiolects, etc., it develops their sociolinguistic competence in the target language. Hence, incorporating literature into a foreign language teaching program as a powerful source for reflecting the sociolinguistic aspects of the target language gains importance.

Criteria for Selecting Suitable Literary Texts in Foreign Language Classes
;When selecting the literary texts to be used in language classes, the language teacher

should take into account needs, motivation, interests, cultural background and language level of the students. However, one major factor to take into account is whether a particular work is able to reveal the kind of personal involvement by arousing the learners' interest and eliciting strong, positive reactions from them. Reading a literary text is more likely to have a long-term and valuable effect upon the learners' linguistic and extra linguistic knowledge when it is meaningful and amusing. Choosing books relevant to the real-life experiences, emotions, or dreams of the learner is of great importance. Language difficulty has to be considered as well. If the language of the literary work is simple, this may facilitate the comprehensibility of the literary text but is not in itself the most crucial criterion. Interest, appeal, and relevance are also prominent. **Enjoyment**; a fresh insight into issues felt to be related to the heart of people's concerns; the pleasure of encountering one's own thoughts or situations exemplified clearly in a work of art; the other, equal pleasure of noticing those same thoughts, feelings, emotions, or situations presented by a completely new perspective: all these are motives helping learners to cope with the lingual

3. Literature and the Teaching of Language Skills ;Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. However, when using literature in the language classroom, skills should never be taught in isolation but in an integrated way. Teachers should try to teach basic language skills as an integral part of oral and written language use, as part of the means for creating both referential and interactional meaning, not merely as an aspect of the oral and written production of words, phrases and sentences.

3.1. Literature and Reading ESL / EFL teachers should adopt a dynamic, student-centered approach toward comprehension of a literary work. In reading lesson, discussion begins at the literal level with direct questions of fact regarding setting, characters, and plot which can be answered by specific reference to the text. When students master literal understanding, they move to the inferential level, where they must make speculations and interpretations concerning the characters, setting, and theme, and where they produce the author's point of view. After comprehending a literary selection at the literal and inferential levels, students are ready to do a collaborative work. That is to state that they share their evaluations of the work and their personal reactions to it - to its characters, its theme(s), and the author's point of view. This is also the suitable time for them to share their reactions to the work's natural cultural issues and themes. The third level, the personal / evaluative level stimulates students to think imaginatively about the work and provokes their problem-solving abilities. Discussion deriving from such questions can be the foundation for oral and written activities (Stern 1991:332). 3.2.

Literature and Writing Literature can be a powerful and motivating source for writing in ESL / EFL, both as a model and as subject matter. Literature as a model occurs when student writing becomes closely similar to the original work or clearly imitates its content, theme, organization, and /or style. However, when student writing exhibits original thinking like interpretation or analysis, or when it emerges from, or is creatively stimulated by, the

reading, literature serves as subject matter. Literature houses in immense variety of themes to write on in terms of guided, free, controlled and other types of writing.

Literature as a Model for Writing There are three main kinds of writing that can be based on literature as a model: Controlled Writing: Controlled model-based exercises which are used mostly in beginning-level writing typically require rewriting passages in arbitrary ways to practice specific grammatical structures. For instance, students can be reporters doing a live newscast, or they can rewrite a third person passage into first person from a character's point of view Guided Writing: This activity corresponds to intermediate-level ESL / EFL. Students respond to a series of questions or complete sentences which, when put together, retell or sum up the model. In some cases, students complete the exercise after they receive the first few sentences or the topic sentence of a summary, paraphrase, or description. Guided writing exercises, especially at the literal level, enable students to comprehend the work. Model approach and scenario approach are very beneficial in this respect.

Reproducing the Model: This activity comprises techniques like paraphrase, summary, and adaptation. These techniques are very beneficial ESL / EFL writing exercises. In paraphrasing, students are required to use their own words to rephrase the things that they see in print or hear aloud. Since paraphrase coincides with the students' trying to make sense of the poem, it is a strikingly useful tool with poetry. Summary work goes well with realistic short stories and plays, where events normally follow a chronological order and have concrete elements like plot, setting, and character to guide student writing. Adaptation requires rewriting prose fiction into dialog or, reversely, rewriting a play or a scene into narrative. This activity enables students to be aware of the variations between written and spoken English (Stern 1991:333).

Literature as Subject Matter for Writing; Finding appropriate material for their writing classes is sometimes difficult for composition teachers since writing has no subject matter of its own. One benefit of having literature as the reading content of a composition course is that the readings become the subject matter for compositions. In a composition course whose reading content is literature, students make inferences, formulate their own ideas, and look closely at a text for evidence to support generalizations. Thus, they learn how to think creatively, freely and critically. Such training helps them in other courses which require logical reasoning, independent thinking, and careful analysis of the text (Spack 1985:719). There are mainly two kinds of writing based on literature as subject matter: writing "on or about" literature, and writing "out of " literature. These categories are suitable and useful for ESL / EFL .

Writing "On or About" Literature; Writing "on or about literature" comprises the traditional assignments - written responses to questions, paragraph writing, in-class essays, and take-home compositions - in which students analyze the work or in which they speculate on literary devices and style. Writing "on or about" can occur before students begin to read a work. The teacher generally discusses its theme or an issue it raises, and the students write about it with reference to their own life experience. This helps interest them

in the work and makes them ready for reading and writing about it. Most writing assignments done during as well as after the reading, however, derive from class discussion. They take many forms, such as questions to be answered, assertions to be debated, or topics to be expanded, discussion groups to be established.

Writing “Out of” Literature ;Writing “out of” literature means making use of a literary work as a springboard for composition - creative assignments developed around plot, characters, setting, theme, and figurative language. There are many forms of writing out of literature, such as Adding to the Work, Changing the Work, Drama-Inspired Writing and a Letter addressed to another Character, etc. Adding to the Work: This comprises writing imaginary episodes or sequels, or, in the case of drama, “filling in” scenes for off-stage actions that are only referred to in the dialog.

Changing the Work: Students can make up their own endings by comparing the author’s ending to their own. Short stories can be rewritten in whole or in part from the point of view of a character versus a third person narrator or of a different character. Drama-Inspired Writing: It is possible to derive drama-inspired writing activities from plays, short stories, novels, and sometimes poetry. The student steps into the consciousness of a character and writes about that character’s attitudes and feelings.

Dramatization: Dramatization requires classroom performance of scripted materials. Students can make up their own scripts for short stories or sections of novels, adapting them as closely as possible to the real text. Based on the story, they must guess what the characters would say and how they would say it. Scripts written by students are also probable with plays. Poems comprising one or more personae may also be scripted by students. Students should attentively read assigned sections of dialog in advance and be able to answer questions about characters and plot. They should indicate vocabulary, idioms, or dialog they don’t understand and words they cannot pronounce. Students next rehearse the scene with their partners. Although they don’t memorize it, they learn it well enough to make eye contact and say their lines with meaning and feeling. Moreover, they discuss semiotic aspects of staging the scene (i.e. facial expressions, gestures, and the physical aspects). At last, the dramatization is presented before the class.

Improvisation and Role-Playing;

Both improvisation and role-playing may be developed around the characters, plot, and themes of a literary work. Improvisation is a more systematic activity, i.e., a dramatization without a script. There is an identifiable plot with a beginning, middle, and end in improvisation. However, in role playing, students picture characters from the work being read and join in a speaking activity other than a dramatization, such as an interview or panel discussion. Group Activities Making each student responsible for facts and ideas to be contributed and discussed, group activities stimulates total participation. All students are involved and the participation is multidirectional. When teaching English through literature, some of the group activities used in language classroom are general class

discussion, small-group work, panel discussions, and debates. All of these group activities both develop the speaking abilities of the students and give importance to pronunciation practice. Teachers indicate pronunciation errors of the students during the act of such activities so as to correct such errors (Stern 1991:337).

Benefits of Different Genres of Literature to Language

1. Using Poetry to Language Teaching; Poetry can pave the way for the learning and teaching of basic language skills. It is metaphor that is the most prominent connection between learning and poetry. Because most poetry consciously or unconsciously makes use of metaphor as one of its primary methods, poetry offers a significant learning process. There are at least two learning benefits that can be derived from studying poetry: The appreciation of the writer's composition process, which students gain by studying poems by components

As Çubukçu (2001:1) mentions, poetry is a rewarding and enjoyable experience with the properties of rhyming and rhythm both of which convey "love and appreciation for the sound and power of language." At this juncture, it can be stated that students become familiar with the suprasegmental aspects of the target language, such as stress, pitch, juncture, intonation by studying poetry. Through poetry, students can also study the semiotic elements in the target language. Semiotic elements constitute a cultural training as well..

2.Using Short Stories to Language Teaching Short fiction is a supreme resource for observing not only language but life itself. In short fiction, characters act out all the real and symbolic acts people carry out in daily lives, and do so in a variety of registers and tones. The world of short fiction both mirrors and illuminates human lives (Sage 1987:43). The inclusion of short fiction in the ESL / EFL curriculum offers the following educational benefits (Arýoðul 2001:11-18): • makes the students' reading task easier due to being simple and short when compared with the other literary genres, • enlarges the advanced level readers' worldviews about different cultures and different groups of people, • provides more creative, encrypt, challenging texts that require personal exploration supported with prior knowledge for advanced level readers, • motivates learners to read due to being an authentic material, • offers a world of wonders and a world of mystery, • gives students the chance to use their creativity, • promotes critical thinking skills, • facilitates teaching a foreign culture (i.e. serves as a valuable instrument in attaining cultural knowledge of the selected community, • makes students feel themselves comfortable and free, • helps students coming from various backgrounds communicate with each other because of its universal language, • helps students to go beyond the surface meaning and dive into underlying meanings, • acts as a perfect vehicle to help students understand the positions of themselves as well as the others by transferring these gained knowledge to their own world.

In brief, the use of a short story seems to be a very helpful technique in today's foreign language classes. As it is short, it makes the students' reading task and the teacher's coverage easier. An important feature of short fiction is its being universal. To put it

differently, students all over the world have experienced stories and can relate to them. Moreover, short fiction, like all other types of literature, makes contribution to the development of cognitive analytical abilities by bringing the whole self to bear on a compressed account of a situation in a single place and moment (Sage 1987:43).

3.Using Drama to Language Teaching ;Using drama in a language classroom is a good resource for language teaching. It is through the use of drama that learners become familiar with grammatical structures in contexts and also learn about how to use the language to express, control and inform. The use of drama raises the students' awareness towards the target language and culture. In this context, the use of drama as a tool rather than an end gains importance in teaching a foreign language. Yet, there is one obvious danger: cultural imposition should be severely avoided since it results in the loss of language ego and native language identity in many cases . To put it differently, language learning should be culture-free but entirely not culture-biased. For this reason, the new language and the context of the drama should fuse into a language learning process with high interest, relevance and enjoyment.

Learners should make use of drama to promote their comprehension of life experiences, reflect on particular circumstances and make sense of their extralinguistic world in a deeper way (Sarýçoban 2004:15). The educational benefits of drama, according to (Lenore 1993), are as follows: • stimulates the imagination and promotes creative thinking, • develops critical thinking skills, • promotes language development, • heightens effective listening skills, • strengthens comprehension and learning retention by involving the senses as an integral part of the learning process, increases empathy and awareness of others, • fosters peer respect and group cooperation, • reinforces positive self-concept, • provides teachers with a fresh perspective on teaching. Some other educational benefits of using drama in a foreign language class can be listed as follows (Mengü 2002:1-4): • bringing authenticity into the classroom, • exposing the learners to the target culture as well as the social problems a society may be undergoing, • increasing creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation, and examination of moral attitudes, while developing communication skills and appreciation of literature, • helping learners improve their level of competence with respect to their receptive and productive skills, • providing a solid basis for the learners to bridge the gap between their receptive and productive skills, • offering students the space and time to develop new ideas and insights in a range of contexts, • enabling students to develop new understandings and forms of knowing not accessible in other more traditional ways of learning. In other words, the use of drama seems to be an effective technique in today's communication-based, student-centered foreign language teaching. Since it is an authentic material, it helps students to promote their comprehension of the verbal / nonverbal aspects of the target language they are trying to master. Particularly, teachers, who wish to make language learning more colorful, motivating and interesting, can make use of drama in their language classes. Since drama is the reenactments of social events, students improve their personality and code of behavior. Thus, they can achieve more meaningful and realistic teaching from which students can benefit to a great extent.

4.Using Novel to Language Teaching; The use of a novel is a beneficial technique for mastering not only linguistic system but also life in relation to the target language. In novel, characters reflect what people really perform in daily lives. Novels not only portray but also enlighten human lives. Using novel in a foreign language class offers the following educational benefits: • develops the advanced level readers' knowledge about different cultures and different groups of people, • increases students' motivation to read owing to being an authentic material, • offers real life / real life like settings, • gives students the opportunity to make use of their creativity, • improves critical thinking skills, • paves the way for teaching the target language culture, • enables students to go beyond what is written and dive into what is meant, Helton, When selecting a novel to be used in the foreign language class, the language teacher should pay attention to whether the novel has an intriguing story that will be of interest to the entire class. Themes and settings captivating their imagination and exploring the human condition should be included in the nature of the selected novels.

Novel should have a powerful, fast-paced plot and interesting, well delineated, memorable characters. The content of the novel should be suitable to students' cognitive and emotional levels. Specific themes and concepts being developed in class should also be incorporated within the novel. When assessing comprehension, teachers may employ novel tests requiring students to develop the sub-skills of written language like spelling, handwriting, grammar, and punctuation. Essay type tests written by teachers help students to gradually improve their skills in writing and organizing material into paragraphs with acceptable sentence structure. The tests are made up of not only fact-based questions serving as a basis of evaluating comprehension but also open-ended questions developing critical thinking abilities. The open-ended questions enable students to predict outcomes, make comparisons and contrasts, and draw conclusions. Class discussions of each novel event should comprise the main idea and supporting details, including who, what, when, where, and how. Details of various social issues such as sexual harassment and abortion, which are often an integral part of the plot, can provoke interesting debate. Discussions can also facilitate vocabulary development (Helton, C.A, J.Asamani and E.D.Thomas 1998:1-5) .

In sum, the use of novel is a very beneficial technique in today's foreign language classes. If selected carefully, using a novel makes the students' reading lesson motivating, interesting and entertaining. Though many students find reading a novel written in a target language difficult, boring, unmotivating, novel is a very effective way of building vocabulary and developing reading comprehension skills. It is through reading that students broaden their horizons, become familiar with other cultures, and hence develop their intercultural communicative competence, learning how to view the world from different perspectives. The result will be the possession of critical thinking and writing.

. Conclusion

Literature plays an important role in the English programs of many non-English speaking countries. However, there are some problems encountered by language teachers

within the area of teaching English through literature. First, there are very few pedagogically-designed appropriate materials that can be used by language teachers in a language classroom. Second, there is a lack of preparation in the area of literature teaching in TESL / TEFL programs. Third, there is the absence of clear-cut objectives defining the role of literature in ESL /EFL. Many instructors try to include literature in their classroom, but lack the background and training in that field. The teacher has an important role in teaching English through literature. First, he should determine the aim of language teaching in relation to the needs and expectations of the students. Giving a questionnaire or interviewing with the students orally, the teacher can set up the aim and the objectives of the language teaching. Second, he should select the appropriate language teaching method, teaching techniques, and classroom activities. Then, the teacher should select the literary texts relevant to the aim and the objectives of his teaching. While selecting literary texts to be used in language classroom, the students' language proficiency, interests, age, sex, etc should be taken into account in order not to bore students with inappropriate materials. At elementary levels, for example, students should be given simplified or specially written stories. At advanced levels, however, students are given literature in its original form so that they can develop their literary competence in the target language.

To put it another way, students learn practically the figurative and daily use of the target language in the literary texts and encounter different genres of literature (i.e. poems, short stories, plays, etc.) at advanced levels. Observing how characters in a play or a short story use figures of speech, such as simile, metaphor, metonymy, etc so as to express their communicative intention, students learn how to write English more clearly, creatively, and powerfully. As Obediat (1997:32) states, literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners. Custodio and Sutton (1998:20) explain that literature can open horizons of possibility, allowing students to question, interpret, connect, and explore.

Thus, literature provides students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to this material by developing literary competence, then they can effectively internalize the language at a high level (Elliot 1990:198). Especially, for students with verbal / linguistic intelligence, the language teacher's using literature in a foreign language class serves for creating a highly motivating, amusing and lively lesson. Literature is not only a tool for developing the written and oral skills of the students in the target language but also is a window opening into the culture of the target language, building up a cultural competence in students. ■

Works Cited

Arýođul, S. 2001. "The Teaching of Reading Through Short Stories in Advanced Classes"
Unpublished M.A Thesis. Ankara: Hacettepe University.

- Collie, J. and S. Slater. 1990. *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: CUP
- Custodio, B. and M. Sutton. 1998. "Literature-Based ESL for Secondary School Students" in *TESOL Journal*. Vol 7, No.5, p.p: 19-23. 65
- Çubukçu, F. 2001. "Use of Poetry for EFL Purposes." (Unpublished Article). İzmir: Dokuz Eylül University.
- Elliot, R. 1990. "Encouraging reader-response to literature in ESL situations" in *ELT Journal*. Vol 44, No. 3, p.p:191-198
- Elsevier, Inc. Maley, A. 1989. "Down from the Pedestal: Literature as Resource" in *Literature and the Learner: Methodological Approaches*. Cambridge: Modern English Publications.
- Helton, C.A, J.Asamani and E.D.Thomas. 1998. "A 'Novel' Approach to the Teaching of Reading". Tennessee State: Tennessee State University, p.p: 1-5, Available Internet Address: <http://www.nade.net/documents/SCP98/SCP98.19.pdf> Hiller
- Inc. Saraç, S. 2003. "A Suggested Syllabus for the Teaching of Poetry Course in ELT Departments of Turkey" Unpublished M.A Thesis. Ankara: Hacettepe University.
- J.P. 1983. "Teaching Poetry in the Foreign Language Classroom: Theory and Practice." Unpublished PhD Dissertation.
- Mengü, H.I. 2002. "A Suggested Syllabus for the Drama Teaching Course in ELT Departments". Unpublished M.A Thesis. Ankara: Hacettepe University.
- Murcia, M. Boston: Heinle & Heinle Publishers. Murat Hıpmanoğlu is an instructor at Ufuk University, English Preparatory School. E-mail: hismanoglu@ufuk.edu.tr 66
- Obediat, M. 1997. "Language vs. Literature in English Departments in the Arab World" in *English Teaching Forum*. Sage, H. 1987. *Incorporating Literature in ESL Instruction*. New Jersey: Prentice-Hall,
- Sarıçoban, A. 2004. "Using Drama in Teaching Turkish as a Foreign Language" in *Eurasian Journal of Educational Research*. No.14, p.p: 13-32.
- Tony Brook: State University of New York. Lenore, K.L. 1993. *The Creative Classroom A Guide for Using Creative Drama in Classroom*. U.S.A.:
- Zzack, R. 1985. "Literature, Reading, Writing, and ESL: Bridging the Gaps" in *TESOL Quarterly*. Vol 19, No.4, p.p: 703-721. Stern, S. 1991. "An Integrated Approach to Literature in ESL / EFL" in *Teaching English as a Second or Foreign Language*. ed.

Dr.R.Dyvadatham , Associate Professor, Dept. of English & Communications, Dravidian,University, Kuppam, Andhra Pradesh.

A Note of Integration in Dattani's *Final Solutions* Against Religious Differentiation

Prakash Bhadury

Final Solutions (2005) is Mahesh Dattani's masterpiece which came in the wake of the Babri Masjid demolition in 1992 in India that unleashed violence and riots between the two major communities, namely the Hindus and Muslims. The drama questions the role of people with vested interest along with politicians and police. The rioting mob and frightful condition across the nation were a cause of grave concern as such incidents kept on erupting time and again since independence without any lasting solution. The present paper attempts to show the root cause of the disease of communal disharmony in India. Differentiation is natural phenomenon and Dattani put forth a possible solution toward establishing the much touted integration. The scenes of the drama shuttles between three generations beginning with the days of partition of the nation till the time of conflict. The paper is analyzed through the analytical methods, comparative study and on the basis of extant literary theory. Use of English language of the colloquial pattern and the way it is used on public places has been a powerful tool in voicing the psychic tenor of the people. Finally, the drama glides through the vicissitudes of life, through the trauma and hatred, to a more matured collective sensibility of religious harmony.

Key Words: Chorus, Communal, Hindu, Integration, Muslim, Mob, Riot.

Dattani's *Final Solutions* earned him the Sahitya Academy Award as it showed how the bad breath is planted amongst people by a few with vested interest; how it is politicized and common people pay a huge price engaging in communal riots for no rationale. The drama has laid bare the plight of common people during Hindu-Muslim riot in the wake of Babri Masjid demolition in 1992. It has succinctly shown that the demons of violence are inside all of us as we the people carry the germs of hatred of one community against the other. The root of the communal hatred is sowed during the partition of India into two as Hindustan and Pakistan, based on religion and history bears the proof as to the inhuman mass killing of people on religious grounds; as to how both the communities were

engaged in spreading violence and perpetrating hatred against each other, so callously. After the independence, both the Hindu and Muslim communities are engaged in establishing their dominance through the process garnering support for one's own community that propagate hatred against each other as malignant disease. The drama elucidates the incident of the riot in Bombay which was witnessed by one of the protagonists, namely Ramnik and his family members with the presence of two Muslim young boys. The deplorable and eye opening incident speaks of as to how false communal sentiments trigger violence in both the communities and the whole area is put to unrest. Normal life is paralyzed and people suffer for a few culpable miscreants. The present paper endeavours to show where exactly is the seed of communal disharmony; the drama traces the root cause from the beginning till the central scene that took place in Ramnik's home toward a clearer perception of the problem and the message that dawns upon for a solution for this recurring problem. It also attempts to make the contrastive study especially with the *Midnight's Children* with the support of relevant literary theory. Different dramatic tools, techniques and English language have been other powerful tools in driving home the fundamental issue of the drama that suggests a viable solution amid multiple alternatives.

The drama has shown violence and hatred between the Hindus and Muslims in public place and the same is replicated in private place as well in so far as it infused the galled sentiments of the family members Ramnik. The partition is the cog in the wheel of the trauma of communal violence that formed the collective sentiments of both the communities of Hindu and Muslim. There have been a plethora of partition literature reflecting the trauma of partition. So many novels, poems, essays, and reflective writings have come up since the days of independence but Dattani has presented the old wounds in a fresh touch clarifying the basic dividing line that kept the two major communities of Hindus and Muslims engaged in constant strife and discrimination. Without addressing the root cause of the hatred, without the right perception of the collective sensibility of hatred, a solution cannot be brought to bear upon. Speaking the dictum or reciting the words of wisdom what Dattani understood, would not be enough to disengage the communities concerned from violence. Curiously, the individuals of both the communities assembled in Ramnik's home show their maturity and understanding of the country's rich culture and tradition. They are aware of the values of religious tolerance, the values of acceptance of differences and peaceful coexistence. This does not happen straight away. In the crucial moment of the dramatic incidents, when the conflict of outsider (Babban) and insider Smita is juxtaposed, wherein both of them belonged to the two warring minority and majority communities, Aruna, Smita's mother could not accept it as normal incident as she still remembers the scars of the partition of India that resulted into mass exodus of both the communities from either sides of the borders during partition. The victims' minds still bear the old scars of that colossal loss of lives and pain of separation and exodus to another part of the country.

In a rioting moment, Bobby and Javed, the two prominent characters of the drama

escaped to Gandhi family. The fanatic mob, hiding under masks, was behind these two men. Even the mob surrounds them and snatches wrist watch from one of them after enquiring their whereabouts. A bus ticket from Jeevanagar from one of them proves their journey details with date and home. The mob/chorus during their search could take out a prayer cap from Javed indicating his Muslim identity. The mob keeps changing their mask of Muslim and Hindu faiths in turn representing both the communities in frenzied mood. During the first chorus, an individual from the mob covers Javed's face to hide identity; other people prefer to put on headress with a sense of respect and pride. Bobby, one of the prime characters and a Muslim boy, removes his handkerchief to prove his secularist bent of mind. His name is also camouflaged with a common name as he is Babban but now he is making it Bobby to sound as an English name. Thus, he avoids any Hindu or Muslim identity; perhaps he understood that the divide between any majority and minority is rooted to a sense of straight jacketing oneself.

The root problem of the dichotomy of Hindu and Muslim and the age old hatred against one another is shown and supported by the stagecraft of the drama. While showing the distinction between minority and majority by the aid of skillfully designed chorus and dress pattern, the episode is uncovered through the memory of Hardika, the grandmother of Smita. It is a technique of stage setting to bring into the notice of the audience the two distinct levels of incidents while unfolding the sordid happenings of the past and the present, all at a time. The horse-shoe or crescent –shaped slopping at the stage setting is a symbolic representation of two sets of people and two communities came together in Ramnik's family. It shows a distinct divide between the two communities that pervades across the communities and places. At one level, 'a roll topped desk and an oil lamp converted into an electric one, suggests that the period is the pre independence India or just around independence (CP II: 165). Daksha is represented in two distinct period of time: one narrating her story from her diary as a young bride of fifteen and the other as Hardika, a grandmother of the family at the present time in so far as: "the entire action of the play is seen through her eyes" (CP II :1). This typifies a distinct sense of continuity of the history: what happens on the street now is what happened during the time of partition- the same hatred and bad breath, unabated. The chorus of the Hindu or Muslim mask reminds a continued terror from both the communities. The chorus from behind the masks is expressionism in drama for it takes the audience to the exact ambience of the hatred and mindset that moves the people into hurling injuries at a moment of instigation. The black colour suggests the darkness of human heart and gloom all around.

Daksha's diary reads out so much sad happenings about sufferings of both the communities due to violence while she shuttles between the present and past. She alludes to two terrible things: "Like last year, in August, a most terrible thing happens to our country" and "we ...gained independence, you should have seen it. Everyone was awake waiting for midnight..." (CP II: 166). The first one is the demolition of Babri Masjid and the second one is Salman Rushdie's *Midnight's Children*. The play as quoted in Multani was

commissioned before the ‘destruction of Babri Masjid in 1992. Nair also states the same thing as:

...the Babri Masjid, a Muslim mosque in the city of Ayodhya, considered by the Hindus to be the birthplace of their god Ram, was demolished by a rampaging mob. The aftermath of that event led to a flaring of communal tensions and sparked riots between Hindus and Muslims in many Indian cities. *Final Solutions* was Dattani’s response to the violent events and a plea for tolerance (3).

The flash back or dimming and shining of the light on the stage is another technique by the dramatist to make contrast of different moral values of different times. Daksha shuttles between her days of youth and the days of demolition of Babri masjid in her grand old days. She drives one-point home: Nothing has changed in the mindset of the people since then. Konar in this regard supports the point that:

The flash back technique puts side by side the time-in –clock and the time-in-mind that makes a comparison between different moral values separated by time. Different zones and levels on the stage indicate the different psychological impasse of different characters because it is only through psychological actions and reactions Dattani make us visible the true representation of society (8).

Further, the central point of communal unrest and a need of a possible solution to this age old problem of both the communities could well be contrasted with canonical text on partition literature of Rushdie. The dramatic characters of Dattani’s *Final Solutions* and the *Midnight’s Children* have parallels in terms of their cue to religious pluralism. In *Midnight’s Children* Saleem’s father was a native of Kashmir and he was taken as a misfit in Indian culture. In a similar way Dattani’s play alludes the scene of partition in which Muslims are taken as foreigners. Daksha, like Saleem understands the vagueness of any sentiments on the basis of one’s belief. The point Dattani puts very subtly through the characters that it is more the matter of being and becoming, than forming any conjectures on blind belief and thereby get reduced to worthlessness and a matter worth pitying. At the height of communal frenzy at Bombay, Daksha while narrating her childhood story of her best friend, Zarine, recalls her passion for Noor Jehan song that echoed faintly through Zarine’s window. This is the contrast of natural human bond against any narrow communal sentiments. The song continues to reverberate to her ears at a time when the sharp hatred in the present moment is made clear through the dialogue of the chorus:

CHORUS 1: Why did they stay?

CHORUS 2: This is not their land. They have got what they wanted. So why stay?

CHORUS 3: They stay to spy on us.

CHORUS 4: Their hearts belong there. But they live on our land.

CHORUS 5: They are few. They can’t do much harm.

The rest turn and look at Chorus 5.

CHORUS All except 5: Time will tell who they are. Whether they mean harm (CP II: 176)?

The chorus speaks of the divided allegiance and a lack of sense of belongingness for the minority and here is the point as to why is this lacking! Thus, what unfolds in the Ramnik Gandhi family is a mirror of the historical reality of India's communal divide between majority Hindu and minority Muslims.

English language used in the drama has been distinctly Indian English the way it is used on streets and markets and it is a kind of code-mixed language that leaped out of flaunted academic English that lays more importance on correctness to the language of common people that empowers and helps communicate as common language. Generally, a person is identified by the quality of English s/he speaks. For example, Roopa in *Tara* is identified as less educated class. Daksha was of pre independence generation. When she reads out from her diary about the happenings of the past, her English becomes more formal with frequent use of Indian Bhasha (vernacular) terminologies. Thus, it evolves an indigenous English which is witnessing more and more of code-mixing and code-switching over the years. The terms she uses as *tonga-driver*, *khoya woman*, *smoking a hooka* (CP II :175) are code-switching. Again terms like *charpai galli* (lane), (cot), *Baap re!* (note of surprise), *wagh* (tiger) (CP II :175) etc. in running sentences are code-mixing. The purpose it serves is that it is a tool which speaks of a character's educational and cultural background, socio-political awareness, class, and it helps bring all the categories of people together on a common platform of communication. Since the saga of colonization, English language found its place as an indispensable medium of communication in a diversified multilingual India. The language not only bound the Indian states together through socio-political intercourses, but also served as a medium of intellectual exposition, a bridge between the East and the West and helped to crystalize the very idea of nation state.

The analysis so far has shown that there is the major divide between the two communities and its continuity and that things remain the same is recurrence of riots and hatred in the hearts of both the communities. A few prominent characters are skillfully created to bring in solution to the problem. The character of Javed is like a tragic hero who is subjected to *hamartia* and he learns the lesson at a young age. He is one of the hoodlums in the complicity of the riot against the Hindu procession of the cart festival at Kreembagh. He understands his mistakes of ; he confesses that it was politically motivated. A doze of hatred and ill feelings are bred by a few and disseminated among the community members for a solidarity, not realising that it was for the wrong reason or the false sentiments. Every single member is "swayed by their own religious fervor, united by their fantasies of persecution, constantly reassuring themselves that this is their land by taking out procession" (CP II: 205). A doze of jihad is infused by exploiting the religious sentiments in which we justify our existence through a delusion of valour and heroism as we all have a common mindset of finding a cause to give purpose to. For Javed, it is that delusion of valour that leads to the motivation of any holy war.

The real problem with Javed -like people is that they are brain washed and victimized and the venom is spread across not knowing its far reaching problem in the society at large. The chorus-all as a public voice brands them, logically so, as traitors and threatens to kill them. They attack the savior like Ramnik to throw the culprits out. At a deeper level, these people are doubly victimized. Bobby is already victimized asschool drop-out in the hands of pseudo jihadist and he is thrown out of home by his father. For Javed, the damage to his tender mind was done in his childhood as he felt the discrimination on his being Muslim (CP II 200)! Thus, joining the hoodlums was not in his instinct; it was only socially conditioned false sentiments.

Dattani has put to litmus test to all the characters in the drama laying bare the root of the problem and identifying it without any prejudice in order to bring in a solution to the vexing issue. The intentions of the Hindus are doubtful as well. It was certainly unfortunate that the axle of the chariot broke during the *rathayatra* (cart procession) from Vishnu *Mandir* (temple). When violence broke out, politics played its role to add fuel to the fire. Ramnik clarified the game plan with nuanced language: “another chariot was to be brought there to pick up the broken idols, but... was refused entry. Curfew was imposed and for some reason the idols have been lying there for four days! Why did they do it” (CP II: 193)? The arrogance of the majority has had its play. Ramnik despite being one of the member of the majority, shows calmness and poise as he is more secured and can play the role of a civilized host what Javed clarifies, “you know you have peace hidden inside your armpit” (CP II :192). In this context Padamsee in the note of the play rightly questions that, “Can we shake off our prejudices or are they in our psyche like our genes? Will we ever be free or ever-locked in combat...? Arabs against Jews, whites against blacks, Hindus against Muslims? Are there any final solutions (CP II: 161)? While mob/chorus whispers ‘freedom!’ insinuating the historical facts of India’s freedom struggle of 1947, freedom was a far cry for one and all as Daksha’s diary mentions that the dogs of communal violence would bring more unrest and perpetrate violence to both the communities. She misunderstood the words of her father that the British rulers had let loose the dogs and the dogs are not confined in a single community; it is in every community.

The problem of communal hatred is rooted in the biased view of the world and religion. A host of blunt headed characters have proven the point on stage that how prejudice breeds the problem and the words of wisdom languish in silence. Daksha suffered against life-long prejudice of her husband as he would come home, demand his food, criticize it before eating it, answer her in grunts and groans and chew ‘tambacoo pan’ (197). Such narrow people, unaware of the country’s rich traditions and cultures are the real problems who irrespective of any cast or faith get involved in hatred and violence against other community. The mass in chorus- 2 has rightly identified the locus of the problem:

Our future is threatened. There is so much that is fading away, we cannot be complacent about our glorious past seeing us safely through. Our voices grow hoarse. Our bellowing pales in comparison to the whisper of a pseudo- secularist

who is in league with the people who brought shame to our land! Half-hearted, half-backed, with no knowledge of his land's greatness. He is still a threat (CP II: 212).

The phrase 'half-baked' Indians, used in Arvind Adiga's *The White Tiger* (2008), was meant to describe about Indians in Euro-centric discourses. However, Adiga's idea as reflected in Dattani is not to belittle the Indians but its sole purpose is that: "The story unfolds and unearths the corruption, the class divide, the vicious political system... Adiga has deconstructed the society in which people at the periphery push to the center and the center is pushed to the periphery" (Bhadury: 36). Similarly, Dattani cautions the people against the half-hearted, half-backed and pseudo-secularists who plays the pivotal role in any communal violence.

The drama on stage centers around the precincts of Ramnik's home to show a variety of contrasting characters with all the differential attitudes and mindsets. The characters like Bobby and Javed, Smita and Aruna, Ramnik and Hardika are counterpoised to show through their interactions and mutual oppositions how prejudice and hatred stand in a way of a solution. A wide gap exists between preaching and practice. Aruna is quite rational in her argument about equal respect for all religions, but her expression shrinks when Javed attempts to pick up the bucket for fetching drinking water. At the same time, she preaches to Javed: Please try to understand. We have nothing against you. It is only that, we have our ways and customs and ... and... we are all equal. There is no doubt. We respect your religion and we wish you well (CP II: 209). If water is filled by a Muslim it is contaminated and it is to be made pure for bathing the deity. Smita very openly rejects such dry gospel of religious view.

Characters like Smita and Bobby echo a similarity of secular belief as they reject any identification or any labels. She retorts against the fixed beliefs of his mother as wrong, "...What if I did what you do? Praying, fasting, and ... purifying myself all day. Would you have listened to me if I told you were wrong" (CP II: 210)? Bobby was never lured to any party or the hoodlums. Javed justifies that while he was attracted in such meetings, "Babban never came to any of these meetings. He was busy trying to forget his faith (CP II: 205). Hence, rigidity in any belief system is prevalent in any community and we are not ready to accept or accommodate others' faiths. Thus, Dattani constructs a language that expresses the collective consciousness of wounded psyche of both the communities. Aruna is a vegetarian, but she does not have a right to criticize others' food habit as the cue here is to Bobby or Javed. Ways of god are many, but she is closed minded to accept others' faith and ways of life as true and acceptable.

Dattani skillfully has created the locus of Ramnik's home while showing the problem of differential discourse through a Hindu character so as to avoid hurting any minority sentiments. Since child hood, Smita obeyed her mother's prejudice by obeying her wish by going to temples, or by making garlands. Truly, religion is not making such things. Smita's

idea and by extension, Dattani's idea on religion is precisely what Vivekananda explained in the context of the necessity of religion in London:

Religion must also be inclusive, and not look down with contempt upon one another, because their particular ideals of God are different. In my life I have seen a great many spiritual men, a great many sensible persons, who did not believe in God at all, that is to say, not in our sense of the word. Perhaps they understood God better than we can do (Vol.2: 67).

The use of pluralization in *solutions* indicate that there are many ways to get at the heart of the issue of hatred and perennial problem of riot between the two communities and amid multiple options one of the ways is to expose the superstition and ignorance of what religion stands for. The new generation is quite aware of the hollowness of any fanaticism. Smita and Bobby stand in opposition to Javed, Ramnik or Hardika. Both Javed and Ramnik are not as clean as they are known for or as they present them to be. Javed clarifies to Ramnik that, "you hate me because I showed you that you are not as liberal as you think you are" (CP II: 199). Javed and Aruna are counterpoised with the Smita and Bobby duo. The former holds fast with their beliefs, rightly so and the latter displays some degree of liberalism difference. The duo is believers but not prejudiced in religious faith. They are more open ended as to religious faith and practices. The audience might be sympathetic to Javed for his honesty and redeemable character. Being trapped in Ramnik's home and being threatened by the action of the mob, he shows the courage to speak on the teeth of Ramnik that he is no different with the mob.

He confesses his complicity in destabilizing the cart festival as he was guided by the idea of a sense of freedom- a freedom against the discrimination as minority and for finding an answer to the question: "don't we have our anger and frustrations" (CP II: 205)? But at the same time, he shows redeeming quality by plunging into an existential dilemma that draws all the sympathy for him from the audience and his guilt seems to be absolvable. Further, he is beset with his existential questions at the hour of a sense of security and respite as the guest of Ramnik family:

Why am I here? What am I doing here? The joyride gets over and you get off. And you are never sure again... Now that I am alone ... I hate myself. It was different when I used to attend the meetings. I was swayed by what now appears to me as a cheap sentiment. They always talked about motherland and fighting to save our faith and how we should get four of theirs for every one of ours (CP II: 205).

One of the possible solutions as implicated here and what Vivekananda stated in his lectures in Europe in the end of nineteenth century, is to understand God in a better way by overcoming the ignorance and darkness of heart and myopic vision of the world. The drama has shown a life to be lived on individual pattern the way Smita and Bobby have adopted and Dattani has put forward for all of us to understand. As a final solution, Bobby

decides, “one final deed to be done” (CP II: 223) and while Aruna stops him coming near the puja room, Bobby picks up the idol, “see! See! I am touching God” (CP II 224)! The mob/chorus as public voice asserts that they had no foul intention of breaking the idols. Bobby endeavours to establish that God is not so silly to burn someone into ashes, nor He minds any human touch and “He does not cry out from the heavens saying He has been contaminated” (CP II: 224). In the final scene, he shows that God never abhors His own creation and any rituals, divorced from the spirit of humanity, is not any religion at all:

The play is woven fine with political allegory, religious diversity, evolving social matrix of new reality of Indian society that endeavours for lasting peace integrating all the diversities. The country has witnessed colossal loss of innocent lives on account of violence on the basis of religious diversities. The chasm between minority and majority and differentiations in terms of various other parameters are rooted to the psyche of the people in general and it is the time to get rid of those prejudiced mindset. The dramatist endeavours to address the issue from its root so as to strike a balance in the society or else, the nation bequeathed with a great chain of tradition and religious value would remain engaged in continuous violence that began since the pre independence days. The drama begins with history and moves to the root of the problem of religious differentiations. The stage setting, dialogue, theme and Indigenous English language of common people are designed so realistically that the problem on stage becomes everyone’s concern that stimulates one an all for a lasting solution. The chorus is designed as a tool to voice the public opinion about any riot and prejudiced mindset of both the communities. The pluralization of solution is to indicate that integration amid differentiation is one of the possible solutions and thus, characters like Ramnik, Smita and Bobby echo a voice of synthesis out of the dialectics of the problem. The audience is driven through a secular and non-sectarian narrations and finally moves to a solution of pluralism against the eclipsed voice of hatred and riot. ■

Works Cited

- Bhadury, Prakash. “India Relocated in Arvind Adiga’s *The White Tiger*”, *Research Analysis and Evaluation*. 3.35, August 2012, Print.
- Dattani, Mahesh. *Collected Plays I*. Penguin books India Pvt. Ltd. New Delhi. 2000. Print.
 ----- *Collected Plays II*. Penguin books India Pvt. Ltd. New Delhi. 2000. Print.
- Konar, Ankur. “Drama, Dattani and Discourse: Position and Exposition”. *Lapis Lazuli*, 2.2, Autumn 2012. <http://pintersociety.com/vol-2-issue-2autumn-2012>. Web. Viewed on 12 March 2018.
- Multani, Anjeli. “Final Solutions?” Eds. Anjeli Multani. *Mahesh Dattani’s Plays, Critical Perspectives*. New Delhi: Pencraft International, 2007, 145-155. Print.
- Nair, Vijay. “From Final Solutions to Where Did I Leave My Purdah”? *SW Daily*. December 14, 2012. <http://www.sampsoniaway.org/blog/2012/12/14/from-final-solutions-to-where-did-i-leave-my-purdah>. Web. Viewed on 26 Apr 2018.

Padamsee, Alyque. "A Note on the Play". *Collected Play* by Mahesh Dattani. New Delhi: Penguin Books India Pvt. Ltd. 2000. Print.

Rushdie, Salman. *Midnight's Children*. Vintage Books .Random House, 2011. http://books.google.co.in/books/about/Midnight_s_Children.html. Web. Vewed on April 21 2018.

Vivekananda, Swami. "The Necessity of Reliigion". The Complete Works of Swami Vivekananda.ed. Swam Bodhasarananda. Mayavati memorial Edition.3rd ed. Vol. 2. Kolkata: Advaita Ashrama Publication Department. Print.

Dr. Prakash Bhadury, Assistant Professor of English, Sri Sri University, Cuttack, Odisha.

Long - Term Subscribers

..... Contd.

693) Diptimayee Sahoo, Ph. D Research Scholar, Utkal University of Culture, Bhubaneswar, Odisha

694) Sri Basudeb Mallik, LP-505, Prashanti Vihar, Po-KIIT, Bhubaneswar, Odisha.

695) Snehlata Tailor, Asst. Professor, Department of English, MLSU, Udaipur, Rajasthan

696) Ashifa Sobhan, Associate Professor & Head, Department of English, Namrup College, Assam

697) Principal, Ekamra College, Bhubaneswar, Odisha

698) Mrs. J. Nandhini, Asst. Prof. of English, The Standard Fireworks Rajaratnam College for Women, Sivakasi, Tamil Nadu.

Can the Precariat Speak in Modern Capitalist India?: A Close Reading of Aravind Adiga's *The White Tiger*

Indrajit Mukherjee

The logic behind the structuring of subaltern literature is based upon their manifold representations in the modern capitalist societies around the globe, thereby problematizing the notions of identity-politics, marginalisations, resistance, protest, assimilation, recuperation and contested values. Although literary critics like Terry Eagleton claim that postcolonial literature does not provide us the scope to talk much about economic oppression (Eagleton 80), the authoritarian structures are contested from different sites of margins signaling new synergies of negotiating socio-economic marginalities through politics of representations. In other words, this kind of literature internalizes the tendency to incorporate the agencies of protest through a veritable staging of the unease, ennui, and stasis that afflict the human mind owing to oppression. It can serve its function by trying to represent the prevalent social, historical, and cultural contexts from which it has emerged to critique and propagate the dominant hegemonic discourse of a totalitarian regime. In the conflict between the discourse of the public and the national, the personal is marginalized into macro-histories of the nation. Aravind Adiga has tried to trace the voice of those oppressed classes by creating a literary paradigm through which they can speak or rather be heard. This paper seeks to represent precariat/ subaltern perspectives in terms of class, caste, gender, and the underpinning of poverty, and deprivation of education by the regulatory bodies of the State and its repressive measures in his Booker Prize-winning novel, *The White Tiger* (2008). The potential success of this novel is achieved through a praxis of representing social exclusion, uncalled for maltreatment, and analysis of indifference towards certain sections of people across class and caste, thereby providing the precariat with a voice in modern capitalist India. The literary theorists and philosophers I call on consist of Jacques Derrida, Emmanuel Levinas, Slavoj Žižek, Giorgio Agamben, Martin Heidegger, Gayatri Chakraborty Spivak, and Antonio Gramsci.

Keywords: Subaltern, Capitalist, Resistance, assimilationist, Precariat.

The term “precariat”, a combination of two English words “precarious” and “proletariat”, has been one of the most troublesome words for critics. In the discussion of sociology, this term refers to a social class who lives in uncertain metabolism instead of a guaranteed life, thereby illustrating Agamben’s notion of “Homo Sacer” in the context of modern democracy (Agamben 1). In this era of the dominant cultural logic of capitalism, this term has striking parallelism to “subaltern”, a significant term in postcolonial glossary popularized by G. C. Spivak through taking a leaf out of her Italian counterpart Gramsci who, in his use of binary oppositions, such as force/ consent, hegemony/ subordination, active/ passive, refers to those subordinate classes who do not play any pivotal role in the formation of the dominant hegemonic discourse of a totalitarian regime¹ (Gramsci xv) and that it is the primary duty of an intellectual to speak for the subaltern (ibid 28). This term has a great significance in contemporary times because the modern capitalist society is marked by “forms of sectarian strife, pervasive inequality and discrimination, caste- or gender-based violence and political maladies of different types which shatter the imagined wholeness of the nation” (Chakraborty 109). In other words, both these terms deal with the relationship of power-politics between the bourgeoisie and the proletariat and that a postcolonial writer has to trace the voice of those oppressed class by creating a literary paradigm through which they can speak or rather be heard. For example, Ghosh in his novel *In an Antique Land* (1992) creates a palimpsest narrative in which the narrator tries to discover fugitive material traces of an anonymous mediaeval subaltern life among the contemporary scenario of fellaheen subalterns in Egypt, where he is engaging in extensive anthropological research.

Now the question arises in our minds what is the relationship between the precariat and the modern capitalist society? The philosopher Zizek, like Marx, shows us how the contemporary capitalist society has come into a kind of “holy alliance to exorcise this spectre, but do they really want to get rid of it?” (Zizek *TP* 54). In this situation, when a common man is only concerned with monetary gains and personal happiness, the neoliberal capitalism is opening him up, thereby creating the context for the emergence of insecurity, layoffs and unemployment. Though Emmanuel Levinas identifies “money” as the main medium to bring and protect democracy, the proper-circulation of money is not possible in the master-slave dialectics of modern democracy (Levinas 1). Another modern French philosopher Alan Badiou raises a pertinent question, “How can we accept the law of the world being laid down by the ruthless interests of a camarilla of inheritors and parvenus?” (Badiou 12). The success and failure of two world wars, the mass slaughter of at about six million Jews in the Holocaust of Nazi Germany, the Cold War, the destruction of Berlin Wall, Fukuyama’s concept of the “end of history”, the liberal triumph of capitalism, the contemporary digital era, the 9/ 11 event of terrorism, the “No” vote issue of Greece, lead to the construction of ISIS and Brexit. Today we can say that the regimes of the European Union and American democracy are crippled and all forms of racism and bigotry seem to have taken the focal points of interest in our soil too, though Pappéis much hopeful about the future because each and every respectable person in the Western countries “would not

stand on the side of the oppressive ideology and instead identify with its victims and deem their struggles as anticolonialist” (Pappe 25). While Heidegger identifies “being-towards-death” as the driving force of *Da-sein* (Heidegger 294), Zizek metamorphoses it into “being towards debt- a new way of life” (ZizekTP 54). Nihilism is far from over, the triumph of metaphysics is in its glory, making a modern man ultimately “the hollow men” (Eliot 20) in this capitalist world. The performative act that Derrida has called for is being implemented and redefined through several philosophical discourses to express a postcolonial yearning for an otherness that slips away during the era of imperialist domination. This paper tries to explore “the native’s will to self-recovery” (Hart 15) in the Oxford-educated Indian journalist Adiga’s epistolary novel *The White Tiger* through giving a voice to the protagonist and critiquing the resistance of “the power structures created by capitalism in India” (Walther 593), thereby illustrating that the curse of colonialism does not finish when the colonialists depart from us.

Inspired by Rushdie’s *magnum opus* *Midnight’s children* (1981), the present narrative deals with the trials and tragedies of Balram who, sitting in a 150 square foot office in the hi-tech city of Bangalore beneath a Bollywood-style chandelier and writing letters to an outsider, Wen Jiabao, wants to tell him something about how life is rotten in the wretched land of capitalist India. The novel shows that he is born in a grey remote village called Laxmangarhand brought up under the benign tutelage of a poor family of the Halwai caste.² He is not even given an identity through naming and is termed “Munna” and that his village school teacher claim this cannot be “a real name” (Adiga 13). The existential crisis of this subaltern child reminds me of Ralph Ellison’s *Invisible Man* (1952) in this sense that Ellison’s narrative presents the pathetic condition of a black slave victim and his subsequent invisibility in maintaining the self within the corpus of the modern mammon-worshipping White American civilization. Balram describes himself as “half-baked” i.e. “He can read and write, but he doesn’t get what he’s read” (ibid 7) because he, like many other subaltern teens in the darkness of India,³ is not allowed to finish his rights to education, though his brilliance as a student earns him the title of the “white tiger” (ibid 35). Even he is presented *Lessons for Young Boys from the Life of Mahatma Gandhi* by the School Inspector who tries to help him in every possible way. But his poor rickshaw-puller family becomes the obstacle of his education because he is forced to work at a teashop with Kishanto pay for marrying off Reena, one of the daughters in this family. Their family is a representative of the traditional set of families in rural India, subdued by superstitious and paralysed by poverty, where prejudices, jealousies, parochialism and mean-mindedness are mostly unrelieved by any touch of love or tone of pity. Influenced by Dickens’s depiction of the education system in Victorian England, Adiga exhibits the realistic milieu of “Right to Education” through the subalternity of Laxmangarh village.⁴ The novelist also shows how the capitalist system creates the phantasmagoric condition of the rural education system through presenting unethical practices of Balram’s school teacher, such as sleeping and drinking toddy during school hours, stealing money from the Mid-Day meal programme and selling the students’ uniforms (ibid 33).⁵

Since the protagonist is deprived of social privileges, he enjoys himself the privilege of narrating the tale of exclusion and denigration. This Bildungsroman shows how the slow but steady upbringing of a child mind through the cool sequestered vale of Laxmangarhis corrupted by four greedy Zamindars who plunder subalterns and exploit their labour. Balram, an unsophisticated simple-minded son of the soil, views the vast world of Nature rising into inequalities and diversified by the varied exuberance of abundant vegetation—how the sky-kissing trees provide shade, how creepers clinging to trees toss their heads to and fro in sprightly dance, how there is a struggle for existence for the grace of sunshine among the impenetrable dark thickets of wild nameless plants in the undergrowth and how the leaves of plants that have sustained a defeat in this grim struggle have grown pestilence-stricken multitudes, how laughing at their fate in the splendid sunshine of late autumn the green earth, benumbed by the dewy perfume of Parasites' blossoms, gradually goes out of sight with all its opulence, beauty and mystery. In this way, we remain glued to a blessed sylvan milieu and become instinctive witnesses to the unconscious growth of a child-mind in the remote region of rural India, free from the sophistication of urban life. But this scene soon becomes fled when we are aware of the fact that this picturesque Indian village in the poor state of Bihar is run by four landlords, exercising their power-politics over the subaltern people by “exploiting the common goods which guarantee the survival of the village” (Carbone 126) and that their capitalist mentality is characterised by “its literal rootedness in the land of India: the origins of their wealth are in land-ownership” (Goh 348). To get rid of the new-Thatcherite vocabulary of these “animals”, Balram runs away from Laxmangraha and arrives in the Capital with the son of a rich landlord, his daughter-in-law, and their two dogs, Cuddles and Puddles.

The novelist presents a scathing critique of capitalism through presenting the metamorphosis of his protagonist from a poor Dalit boy to a business tycoon. From the very beginning of his story, Balram realizes that he should become an entrepreneur to rise above his caste and his social position. His definition of the term entrepreneur may be wider than some: he mentions an “act of entrepreneurship” that put his rather blurred face on wanted posters all over the country and illustrates the significance of entrepreneurial success in capitalist India (Adiga 8-9).⁶ Their “India Shining” slogan, exemplified by their faith in the notions of modern capitalism, turns into “its neo-imperial and exploitative potentials” (Herbert 946). After crushing the skull of his patron and looting a large amount of money on one rainy day in Delhi, he takes on the identity of his employer and becomes a booming entrepreneur in Bangalore (Adiga 320). This murder can be seen as an act of class tug of war and that the novelist reminds us of Dickens's Pip in this respect that both of them are forced to commit evil deeds in the social hierarchical system, thereby raising the question how the metropolitan milieu of capitalism produces criminals in “the global realm of new mega-cities” (Detmers 544).⁷ This transformation also resembles me of the journalist Friedman's journey to the Silicon Valley of India in his travelogue (2005) and the transfiguration of Jamal Malik from a subaltern tea-seller to a millionaire in Danny Boyle's Academy Award-winning film (2007). This bitter and disenchanting chauffeur finally speaks

and thereby criticizes Spivak's notion through declaring, "I am tomorrow" (Adiga 4), thereby introducing new dawn in which the subaltern will rule the world and thereby disrupts, deconstructs, and dismantles the dominant hegemonic discourse of our society.⁸ He sets up a cab for the sake of picking up and dropping off his employees; he has the ambition to start an educational institution for the sake of the poor Dalit children (ibid 275), thereby implying that the discourse of "capitalism breeds in him an anti-feudal attitude that stops the cycle of exploitation of the poor" (Nandi 295). In Tagore's symbolic play *Rather Rashi*, the symbolic chariot gains its motion only with the active participation of the social outcast, the so-called "untouchable" (Tagore 276).⁹

Applying Carl Schmitt and Agamben's critique of the Sovereign to contemporary fundamental Hindu communalism and casteism, AnustupBasu in his recently published work (2020) shows how Occidental and Oriental theorists include a vast range of polytheistic and pantheistic cults to create social hierarchies at a time when we are striving for our monolithic identities and destroying our pluralistic views. *The White Tiger* tries to pinpoint these hierarchies within societies — one rich, prosperous, and other deprived in every field, thereby illustrating how the subalterns are butchered and battered on the threshold of their undone years in the village where the basic needs of the life are taken off from subalterns by a person like Vijay who kills those who ask about their basic rights with the help of the policeman. Moneybags, police, muscles power, and organized forms of violence assure the victory in the whirlpool of politics (Adiga 100), meaning that local elections are rigged and bought and the hopeless and hapless subaltern stays in the Darkness "discussing Kama Sutra" (ibid 98). Even the birth of distrust and growth of bloody conflict between communities that have believed in the principle of peaceful co-existence and cultivated fraternal relation for centuries is seen when Ashok's marriage with a Christian girl creates an implicit turmoil in his family or even when the Stork calls his grandson "Gavaskar". Adiga comments that we are lagging behind China because of the "rottenness and corruption" (ibid 50) of the "half baked" (ibid 10) politicians and that Balram expresses his anguish for this degraded democratic set up which promotes the divide and rule policy in modern capitalist India (ibid 64). The acquisitiveness for political power is what the rebel poet Nazrul Islam criticises in these politicians throughout his literary oeuvre and what Kiran Desai, like George Orwell, in her book *Hullabaloo in the Guava Orchard* attacks in her inimitable style. Thus modern India becomes V. S. Naipaul's wounded land, an area of darkness, and ideologically powerful means-in-itself to negotiate his anxiety of sustenance and affirmation to the ancestral homeland. Basu also makes a critique of this capitalism in the Hindutava notion of modern India: "It is the possibility of a new, augmented dimension of the political in the Schmittian sense, an electronic Hindu political monotheism, if you will, surpassing the old impasses of print capitalism" (Basu 10).

To conclude, Agamben's writing shows how several forms of violence against the precariat have to be camouflaged by sovereignty as bare life, thereby creating a space to negotiate analyses of capitalist neoliberal policy and "the social, political and legal structures

they both produce and rely upon” (Bignall and Svirsky 4). In many cases, the authoritarian govt. can make its citizens “Homo Sacer”, a metaphor in which genocide is usually seen as an excuse for this omnipresent violence. The law of the Roman Empire classified a type of person as “Homo Sacer”, and that it was neither a crime to kill them, nor would the plague of self-defence work for them. They were considered to have belonged to the “in-between” space between man and inanimate objects and even their bodies were not sacred in terms of being martyrs. Even today, the status of Balram as a poor Dalit exemplifies the status of Homo Sacer because he follows the trajectory of other postcolonial characters as an alienated, Other-ised individual from the formerly colonial world who has to adapt capitalist practices for the sake of his existence. Several post-Independence economic policies of the political parties, particularly in the form of a state controlling over economic planning in the 1950s or the neo-liberalization in the 1990s, has widened the gap between the rich and poor people, thereby creating communal tensions between the Hindus and Muslims and inequalities in wealth distribution among people, unemployment and religious fundamentalism. The French economist Thomas Piketty in his recent research shows a vivid picture of rising income inequality in our motherland when the economic growth has picked up its pace as a result consequence of both crony capitalism and religious fundamentalism. This thought involving a politics of exclusion, and thereby othering, is significant for postcolonial thought with its rabid penchant for binaries that essentially fragment thought from the initiation itself. M. S. Veena shows how this “book that makes us think again and again about those realities of life in India that we hate to remember and so conveniently choose to forget” (Veena 251). ■

End Notes

Žižek shows how a totalitarian regime is closely associated with “the ‘return of the repressed’ of liberalism itself” (ŽižekSC 115).

This Halwai caste can be seen as an important illustration of the “Dalit Bahujans”, whom KanchaIlaiah describes as “people and castes who form the exploited and suppressed majority” in India (Ilaiah ix),

Ana Cristina Mendes remarks: “Even though Adiga’s mapping of a Dark India might be seen an opportunistic depiction of Indian destitution, it represents some critics the future of a nation coming to terms with images of endemic poverty and underdevelopment” (Mendes 281).

SominiSengupta’s write up in *The New York Times* means that the subaltern children give up their education and compel to do menial jobs because the lack of awareness for education and poor condition of parents do not permit them forgetting education.

The National Education Policy, published on 29 July 2020, is criticised because the tendency of this policy towards commercialization or privatization will heavily affect the majority of the financially challenged section of the society from taking proper education in future.

Sara D. Schotland shows how deceit becomes the sole form to be successful, and violence puts back “constructive protest” in contemporary times of India (Schotland 17).

Manav Ratti notes: “When the subaltern become the agent of human rights (rather than the powerful righting wrongs for the less powerful), murder then seems justified from the perspective of a poor man like Balram” (Ratti 4).

R. Farsi show the life of the protagonist can be seen as a success and a failure at the same time: “As an entrepreneur, he is a success; but as a family member, he is a betrayer and failure since he sacrifices others for his own freedom” (Farsi 786).

Rabindranath Tagore makes a critique of the social structure thus: “suddurer tan, melechhherchhnoya” (Tagore 276).

Works Cited

Adiga, Aravind. *The White Tiger*. Harper Collins, 2008.

Badiou, Alan. “Capitalism Today” *The Rebirth of History: Times of Riots and Uprisings*. Verso, 2012, pp. 7-15.

Basu, Anustup. “Introduction.” *Hindutva as Political Monotheism*. Duke University Press, 2020, pp. 1-10.

Bignall, Simone and Marcelo Svirsky. “Introduction: Agamben and Colonialism.” *Agamben and Colonialism*. Edinburgh University Press, 2012, pp. 1-16.

Braut, Pascale-Anne and Michael Naas, translators. *Rogues: Two Essays on Reason*. By Jacques Derrida, Stanford University Press, 2005.

Carbone, Paola. “A White in the Indian Law Jungle: A reading of Aravind Adiga’s debut novel.” *Polemos*, vol. 7, no. 1, pp. 123-142.

Chakraborty, Abin. “Postcolonialism and Popular Culture.” *Popular Culture*. Edited by Krishna Sen, Orient BlackSwan, 2019, pp. 98-121.

Pappe, Ilan. “The Old and New Conversations.” *On Palestine*. By Noam Chomsky and Ilan Pappe, edited by Frank Barat, Haymarket Books, 2015, pp. 13-46.

Detmers, Ines. “New India? New Metropolis? Reading Aravind Adiga’s *The White Tiger* as ‘condition-of-India novel.’” *Journal of Postcolonial Writing*, vol. 47, no. 5, December 2011, 535-545.

Dickens, David. *Great Expectations*. Chapman and Hall, 1861.

Eagleton, Terry. “From the Enlightenment to the Second International.” *Ideology: An Introduction*. Verso, 1994, pp. 63-92.

Eliot, T.S. “The Hollow Men.” *T. S. Eliot’s Selected Poems*, edited by Desiree Hirst, Palgrave Macmillan, 1991, pp. 20.

Ellison, Ralph. *Invisible Man*. Random House, 1952.

- Farsi, Roghayeh. "Narrative mapping and motivation in Aravind Adiga's *The White Tiger*." *Neohelicon*, vol. 5, May 2018, pp. 771-788.
- Friedman, Thomas L. *The World Is Flat: A Brief History of the Twenty-First Century*. Farrar, Straus and Giroux, 2005.
- Ghosh, Amitav. *In an Antique Land*. Ravi Dayal Publishers, 1992.
- Goh, R. B. H. "The Overseas Indian and the political economy of the body in Aravind Adiga's *The White Tiger* and Amitav Ghosh's *The Hungry Tide*." *The Journal of Commonwealth Literature*, vol. 47, no. 3, pp. 341-356.
- Gramsci, A. *Selections from Prison Notebooks*, edited by Q. Hoare and G. N. Smith, Lawrence and Wishart, 1971.
- Hart, Stephen M. "Introduction: Globalization of Magical Realism: New Politics of Aesthetics." *A Companion to Magical Realism*, edited by Stephen M. Hart and Wen-Chin Ouyang, Tamesis Publication House, 2005, pp. 1-22.
- Heller-Roazen, Daniel, translator. *Homo Sacer: Sovereign Power and Bare Life*. By Giorgio Agamben, Stanford University Press, 1995.
- Herbert, Caroline. "Spectrality and Secularism in Bombay fiction: Salman Rushdie's *The Moor's Last Sigh* and Vikram Chandra's *Sacred Games*." *Textual Practice*, vol. 26, no. 5, 2012, pp. 941-71.
- Ilaiah, Kancha. "Preface." *Why I Am Not a Hindu: A Sudra Critique of Hindutava, Philosophy, Culture and Political Economy*. Samya, 2012, pp. vi-ix.
- Levinas, Emmanuel. "Sociality and Money." *Business Ethics*, vol. 16, no. 3, July. 2007, pp. 203-7.
- Macquarrie, John and Edward Robinson, translators. "Dasein's Attestation of an Authentic Potentiality-for-Being, and Resoluteness." *Being and Time*. By Martin Heidegger, Harper and Row, 1962.
- Mendes, Ana Christina. "Exciting Tales of Exotic Dark India: Aravind Adiga's *The White Tiger*." *The Journal of Commonwealth Literature*, vol. 45, no. 2, pp. 275-93.
- Mitra, Priti Kumar. *The Dissent of Nazrul Islam*. Oxford University Press, 2009.
- Naipaul, V. S. *India: A Wounded Land*. Alfred A. Knopf, 1979.
- Nandi, Swaralipi. "Narrative Ambiguity and the Neoliberal Bildungsroman in Aravind Adiga's *The White Tiger*." *Journal of Narrative Theory*, vol. 47, no. 2, 2017, pp. 276-301.
- Piketty, Thomas. "India has to come to terms with inequality." Interview by Narayan Lakshman, *The Hindu*, 20 May 2020, <<https://www.thehindu.com/news/national/india-has-to-come-to-terms-with-inequality-thomas-piketty/article31636033.ece?homepage=true>>. Accessed 18 June 2020.

Ratti, Manav. "Justice, subalternism, and literary justice: Aravind Adiga's *The White Tiger*." *The Journal of Commonwealth Literature*, vol. 55, no. 2, 2018, 1-18.

Rushdie, Salman. *Midnight's Children*. Jonathan Cape, 1981.

Schotland, Sara D. "Breaking Out of the Rooster Coop: Violent Crime in Aravind Adiga's *White Tiger* and Richard Wright's *Native Son*." *Comparative Literature Studies*, vol. 48, no. 1, 2011, pp. 1-19.

Sengupta, Somini. "Education Push Yields Little for India's Poor." *New York Times*, 17 January 2008, <<https://www.nytimes.com/2008/01/17/world/asia/17india.html>>. Accessed 18 June 2018.

Sharma, Sanjay. "National Education Policy 2020: All You Need to Know." *The Times of India*, 30 July, 2020, <<https://timesofindia.indiatimes.com/home/education/news/national-education-policy-2020-all-you-need-to-know/articleshow/77239854.cms>>. Accessed 15 August 2020.

Slumdog Millionaire. Directed by Danny Boyle, performance by Dev Patel, Freida Pinto, Anil Kapoor, Irrfan Khan, Celador Films, 9 Jan. 2009.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, Macmillan Education, 1988, pp. 271-313.

Tagore, Rabindranath. "Rather Rashi." *Rabindra Rachanavoli*, Govt. of West Bengal Govt., 1990.

Veena, M. S. "Aravind Adiga's *The White Tiger*: A Critical Analysis." *Postcolonial Approaches to Literature: Text, Context, Theory*, edited by Subashish Bhattacharjee, Saikat Guha and Mandika Sinha, Authorspress, 2015, pp. 244-252.

Žižek, Slavoj. "Some concluding notes on violence, ideology and communist culture." *Subjectivity*, vol. 3, no. 1, 2010, pp. 101-116.

..... *Trouble in Paradise: From the End of History to the End of Capitalism*. Melville House, 2014.

Walther, Sundhya. "Fables of the Tiger Economy: Species and Subalternity in Aravind Adiga's *The White Tiger*." *MFS Modern Science Fiction*, vol. 60, no. 3, 2014, pp. 579-598.

Indrajit Mukherjee, Assistant Professor, Dept. of English, Nistarini Women's College, W.B.,
Email - perfectindrajit.mukherjee@gmail.com

The Journey of Mohandas into Mahatma: An Interface of Gandhi with Tukaram

Sanjiv Kondekar

Savita Deogirkar

Saints wrote and spoke for the masses. The vogue for translating modern thought to the masses in an acceptable manner has not yet quite set in. But it must come in time. I would, therefore, advise young men like my correspondent not to give in but persist in their effort. — M. K. Gandhi

“Saints wrote and spoke for the masses.” quoted Gandhiji in one of the letters referring to Tukaram, the 17th century poet of India. Tukaram, one of the greatest of modern poets, whose thoughts on different aspects of life are still relevant in today’s world, influenced and shaped many great minds of modern India. Mahatma Gandhi, widely known as the Father of the nation, was one of them, who led the world on the path of Truth and Non-violence. The fact that Mahatma Gandhi was deeply influenced by Saint Tukaram’s teaching is amply evident from his translations and renderings of Tukaram’s selected Abhangas, that he did at the very crucial juncture of his life when he was in Yeravda Central Jail in Pune. If we closely look at Gandhiji’s selection for translation, we see a deep urge for the companionship of grand thoughts as those of Tukaram’s. Gandhiji speaks highly of Tukaram’s poetry. The reference to Tukaram’s philosophy has been made so frequently in his letters and speeches on different occasions from the different parts of the country viz. Gujrat, Maharashtra, West Bengal, New Delhi, etc. that we can safely discuss the role of Tukaram’s poetry in moulding Gandhism.

Key-Words: -Gandhism, Truth, Abhanga, Translation, Poet-Saint, Yeravda, Mahatma.

Introduction

Philosophers, thinkers or revolutionaries are not descended from heaven. They are shaped and moulded in a socio-cultural milieu they are part of. Nonetheless, they are influenced by history, traditions and the socio-political environment of their native country. Mahatma Gandhi, one of the greatest leaders, the country has ever produced, was one of

them. A glorious symbol of truth and non-violence, Mohandas Gandhi's personality was multidimensional. Other than freedom-fighter, he was a social reformer and a profound thinker. Gandhi's statements, his letters to his pals and colleagues and life have invited much political and scholarly scrutiny of his beliefs, principles and his influences.

Gandhism, as we know today in its entirety, is shaped by many influences such as Leo Tolstoy, John Ruskin, Gopal Gokhale and many others. And they are paid much attention to in Mahatma's autobiography *My Experiments with Truths* (1927). Mahatma Gandhi who inspired many leaders of India and the world with his Philosophy of truth and non-violence was possessed by the poetry of Tukaram (1608-50), one of the greatest poet-saints of the country. Gandhi had a high opinion about Tukaram and has talked about the saint reverentially in letters and speeches he delivered on different occasions. Nonetheless, Mahatma has translated some of the beautiful poems of his beloved poet-saint. Tukaram's poems played a vital role in shaping and moulding Mahatma's powerful ideas such as adherence to truth, non-violence, civil disobedience, the metaphor of three monkeys, Harijan movement, etc.

Born into a Vaishnav family, Mohandas was attracted to saint poetry from the very childhood. Gujrati poet Narsi Mehta's composition, "vaishnav jan to tene kahiye" had a lasting impression on Mahatma Gandhi. Narsi Mehta was undoubtedly impressed by Marathi poet-saint Namdeo's abhangas. Mehta's poetry showers praise on Vitthal and refers Namdeo intermittently. Therefore, Mahatma Gandhi was ultimately attracted towards Marathi poet-saints especially Tukaram. This legacy was continued by Gandhiji's follower Kishorlal Mashruwala who translated 120 abhangas of Tukaram in Gujrati, published in 1956 while in prison (More 241-242).

During his incarceration in 1930 in the Yeravda Central Prison, Mahatma read Tukaram's Gatha with the help of his Marathi co-prisoner friends. Moved by the appeal and profundity of Tukaram's Poetry, he started selecting and translating songs into English. He could translate only sixteen of them. Yet available translations clearly exhibit Tukaram's influence on Gandhi's personality.

Yeravda prison has a special place in Gandhiji's life. It was the same place where he was motivated by one of his fellow prisoners named Jeramdas to put aside everything and complete his autobiography what we know today as *The Story of My Experiments with Truth* (Gandhi xi). Renowned journalist Sachin Parab has extensively talked about Gandhi's translations of Tukaram's poetry in one of his articles. He said that enculturation of Mohandas Karamchand Gandhi into Saint-Mahatma was a continuous process of reading, experiencing, experimenting, and meditating on life. When imprisoned in Yeravda Jail, Gandhiji was moved by Tukaram's irresistible poetry and consciously chose some of the Abhangas for translation (50).

Therefore, the present paper discusses the influence of Saint Tukaram on Gandhian Philosophy in the light of Gandhiji's letters, speeches and translations. Translations of

Tukaram were done by Mahatma Gandhi in Yeravda Central Jail between 15-10-1930 to 28-10-1930. According to Gandhiji, we constantly grow inwardly until our death. He himself had modified his thoughts in the due course of time. In this connection, he states, “When anybody finds any inconsistency between any two writings of mine, if he has still faith in my sanity, he would do well to choose the later of the two on the same subject.” (Desai 2) I followed the later in this paper.

Divinity Incarnated

Gandhiji's Harijan Andolan was influenced by one of the Abhangas of Tukaram. Gandhiji realized and recognized his real worth after effacing his negativity towards Life. The goal was now clear: Eradicating poverty and untouchability. For him, the truth was the valuable ingredient of all that we involve in. He was an uncompromising crusader against racism and colonialism and above all the messiah and saviour of untouchable and downtrodden people. He found his God in serving them. But it did not happen all of a sudden. Gandhi might have been meditating on this for years. And when he read Tukaram's poetry, he was deeply moved realizing the true concept of God and Sainthood.

A close analysis of one of the Abhangas which was translated by Gandhiji on 15th October 1930 would be sufficient to prove Gandhi's love for Tukaram and his compassion for the People from all the strata of society. Tukaram says in Abhanga no.347, “Je Ka Ranjale Ganjale! (Lad 57-58).” And Mahatma translates as,

Know him to be a true man who takes to his bosom those who are in distress!
Know that God resides in the heart of such a one!!
His heart is saturated with gentleness through and through!
He receives as his only those who are forsaken!!
He bestows on his man servants and maid servants the same affection, He shows to his children!
Tukaram says: What need is there to describe him further?
He is the very incarnation of divinity!! (Gandhi *Trans. of Tukaram* web)

For generations, man is in search of God but he couldn't find one. So here Gandhiji through Tukaram, wanted to tell us that God is to be found in the person who treats downtrodden, untouchables, forsaken or servants as his children. According to him, in such a person divinity is incarnated. Gandhiji and Tukaram found their God in the masses who were beguiled in the name of God by the then stakeholders of religion.

Mercy: The Capital of Saint

Gandhian philosophy of non-violence is the need of time and will remain the same for the ages to come that eradicates hatred, greed and lust for power which is the present day scenario. Ahimsa is the core value which he taught and practiced his whole life. Mercy and Compassion for the tiniest of being is one of the important principles of Gandhiji's Ahimsa. Similarly, Tukaram says, “Compassion means good feeling towards all living

things.” (264.1 Lad 45) Following translation of Tukaram’s Abhanga no.1510 (Lad 261) elaborates the traits of a virtuous and merciful person. Gandhiji translates,

Even so good men’s powers are for the benefit of the world;
They afflict the body for the service of others! Mercy towards all is the stock-in-trade of the good;
They have no attachment for their own bodies!
Tuka says: Others’ happiness is their happiness;
Nectar drops from their lips! (Gandhi *Trans. of Tukaram* web)

Gandhiji followed Tukaram’s Abhanga in his life. He identified himself with everything that lived. According to Gandhiji this is impossible without selfless love. Truth and Non-violence are integral parts of Gandhiji’s life. In this connection, Pearson opines about Gandhiji, “He believes in conquering hate by love, in the triumph of right over might, and all the effort of his public life is directed towards persuading the masses in India of the truth of this ideal (Watson 193).”

Metaphorical Monkeys

Meditating on the contemporary situation in society, Tukaram observed that people especially the upper class were becoming more and more sinful. Envy, backstabbing, adultery, exploitation in the name of religion were prevalent. So, he vehemently attacked the stakeholders through his poems. The Material world as seen and experienced by both Gandhiji and Tukaram must have been identical in some way or the other. That may be one of the reasons Gandhiji was attracted towards Saint Tukaram’s Poetry. After having a look at selections and translations, Tukaram’s ideas evidently correspond with morals and principles that Mahatma would closely adhere to and teach in his future life. We can clearly trace the roots of Gandhiji’s three monkeys back to the Mahatma’s meditation and translation of a very famous poem of Tukaram. Three Monkeys metaphorically suggest, ‘see no evil, hear no evil, speak no evil’. The relevance of the ideas and thoughts expressed in the 17th century poem no. 4409 (Lad 720), “Papachi Vasna Dau Nako Dola!” is strongly underlined by Gandhi’s translation in the 20th century. Mahatma translates,

God, let me not be witness to desire for sin, better make me blind;
Let me not hear ill of anyone, better make me deaf;
Let not a sinful word escape my lips, better make me dumb;
Let me not lust after another’s wife, better that I disappear from this earth.
Tuka says: I am tired of everything worldly, Thee alone I like, O Gopal.

(Gandhi *Trans. of Tukaram* web)

The order in which three monkeys metaphorically suggest three sins exactly corresponds with Tukaram’s ideas expressed in the Abhanga under discussion. The restraint exercised by both the Mahatmas in their life is common knowledge now. What Tukaram taught in the 17th century is substantiated by Gandhiji in the 20th century. And the steady stream of inspiring thoughts will never cease in the coming days.

Truth is the Salvation

Gandhiji was convinced doubtlessly that the method of righteousness was ultimately the key to humanity. Gandhi was a staunch believer that the standard of life is to be raised through ethical and moral aspects. And he realized that it can happen only if a person is devoted to the sayings of great saints. Maharashtra was then a known land of Sainthood. The Bhakti movement was at its peak then. Mahatma Gandhi was convinced deeply about the importance of truth and morality in an individual's life. His conviction that morality is the basis of things, and that truth is the substance of all morality, echoes Tukaram's teachings. (Gandhi 38)

One of the identical traits between two is that, both of them were staunch seekers, followers and practitioners of Truth. When Gandhiji read Tukaram's Abhanga no. 2306 (Lad 393), "Hechi Dan De Ga Deva!", he must have felt a strong urge to sing and tell others about it. Thus he translated the Abhanga as,

O God, grant only this boon!
I may never forget Thee!!
And I shall prize it dearly!
I desire neither salvation nor riches nor prosperity!!
Give me always company of the good and Truth!
Tuka says: On that condition!
Thou mayest send me to the earth again and again!!
(Gandhi *Trans. of Tukaram* web)

Tukaram's poetry has a typical appeal to God. He always seeks the company of good and truth. Neither salvation nor worldly riches and prosperity could attract him. He just asked for the company of Truth. If truth has to prevail in this world, Tukaram would like to take birth again and again. Truth is salvation for Tukaram whereas for Gandhiji "Truth is God." (Desai 3) No wonder he translated this poem to ask for the same. Gandhiji was as humble as Tukoba regarding the quest for truth. It would be apt to take a note of his own view about the seeker of truth, "The seeker after truth should be humbler than the dust. The world crushes the dust under its feet, but the seeker after truth should so humble himself, that even the dust could crush him." (Gandhi xiv)

Eradication of Untouchability

Annihilation and eradication of untouchability from Indian society was one of the most important campaigns Gandhiji had undertaken. Harijan Andolan was the part of it. In 1930 when in Yeravda central prison, Gandhiji asserts strongly, "None can be born untouchable, as all are sparks of one and the same fire. It is wrong to treat certain human beings as untouchables from birth (Desai 19)." He further states, "This is rank irreligion fit only to be destroyed (Desai 19-20)." This definition of religion certainly has the impact of Tukaram's Abhanga no. 55 (Lad 8).

In Tukaram's times untouchability was even strongly observed as compared to the modern period. Some corrupt Brahmins were taking undue advantage of religious authority. Tukaram attacked the practice in harsh tone. Gandhiji tried to capture the essence in the following manner, He who becomes enraged at the touch of a Mahar is no Brahmin.

There is no penance for him even by giving his life.

There is the taint of untouchability in him

Who will not touch a Chandal.

Tuka says: A man becomes what he is continually thinking of.

(Gandhi *Trans. of Tukaram web*)

To pacify the intensity of this brutal practice of untouchability, Gandhiji supported inter-caste marriages. He would attend only such kind of marriages. He managed Brahmins and untouchables to dine together at the same place. In this connection following opinion is quite relevant, "He wipes out the barriers of separation in his personal relations, and seats Brahmin and "untouchables" at common board and leads them in breaking bread together (Watson 532)."

Peace: Within and Without!

Gandhi believed in the power of Tukaram's Abhangas that would pacify a troubled heart that was exactly he advised in one of his letters to Parachure Shastri asking him to remain calm and sing Tukaram's Abhangas if he is on his death bed. By that time he acknowledged the power of Tukaram's Abhangas which often connected Atman and the body. Gandhiji believed that saints explain personal God and yet worship the formless. That formless is difficult to recognize and understand and unison with one is beyond the boundaries of commoners unless they learn from their own experiences than merely depending on external circumstances that mostly influence collective lives.

Here in this Abhanga, God is like a friend who walks hand in hand with his devotees. Pandurang bears the burden of true Bhakt. Gandhiji's confidence in this song compelled him to translate this for daily ashram prayers. To attain peace, within and without Tukaram's Abhanga no.2000 (Lad 346) will surely be helpful,

Wherever I go, Thou art my companion;

Having taken me by the hand Thou movest me!

I go alone depending solely on Thee;

Thou bearest too my burdens! If I

am likely to say anything foolish;

Thou makest it right!

Thou hast removed my bashfulness and madest me self-confident;

O Lord. All the people have become my guards, relatives and bosom friends!

Tuka says: I now conduct myself without any care;

I have attained divine peace within and without!

(Gandhi *Trans. of Tukaram web*)

Saints: Saviors of the Masses

The statement, “*Saints wrote and spoke for the masses.*” is a testimony of Gandhiji’s awareness of the Bhakti Movement and its chief proponents like Tukaram and other saint poets. As he himself was fighting for the cause of downtrodden masses, found his inspirations in the works of saint poets. Saints like Dnyaneshwar and Tukaram chose vernacular Marathi to write and sing their poetry instead of a then dominant Sanskrit language of the upper class Hindus. The reason was very clear, that masses should be educated and evoked through the medium very close to their hearts and intelligible to the minds.

Saints fought bravely every odd situation for the good of others. They believed that true merit lies in the welfare of masses and downtrodden people. Truth is the only religion people should adhere to; all other sham rituals are there only to exploit people. Company of goodness and recitation of God’s name (Truth) is salvation. That is the heaven on the earth. All of the above teachings are to be found in Tukaram’s Abhanga no.1027 (Lad 181-182) which was translated by Gandhiji. He sings,

Merit consists in doing well to others, sin in doing harm to others;
There is no other pair comparable to this!
Truth is the only religion (or freedom); untruth is bondage;
There is no secret like this!
God’s name on one’s lips is itself salvation;
Disregard (of the name) know to be perdition! Companionship of the good is the only heaven;
Studious indifference is hell!
Tuka says: It is thus clear what is good and what is injurious;
Let people choose what they will! (Gandhi *Trans. of Tukaram* web)

Tukaram not only educated and enlightened contemporary masses through his poems but he continues to do so through the ages. Every household in Maharashtra recites and sings his poems. How can Mahatma Gandhi not be influenced by him? Gandhian Philosophy bears the stamp of Tukaram’s teachings. And surely Tukaram will be the fountainhead of reformation and renaissance for the future generations.

Conclusion

Gandhiji had a great passion for Saint-Poet’s compositions across the country be it Gujarati poet Narsi Mehta, Tamil poet Tiruvalluvar, Nanak from Punjab, Sufi poet Kabir or Dnyaneshwar and Tukaram from Maharashtra. Commenting on the epigrammatic quality in the saint poetry, he says, “Few of us here may know the name of Tiruvalluvar. People in the North are innocent even of the great saint’s name. Few saints have given us treasures of knowledge contained in pithy epigrams as he has done. In this context, I can at this moment recall the name of only Tukaram.” (Gandhi *Trans. of Tukaram* web)

The seed of non-co-operation was sown into Gandhiji’s mind through one of the

Abhangas of Tukaram. In a speech given at Wai (Satara), Gandhiji declared his non-cooperation movement by firmly affirming that man can co-operate with one who himself is having some goodness in his character but if he is ignorant about his humanity no one can make him good. Collective responsibility of boycotting such would be the only option left. In one of the Abhangas taught by Tukaram, the ascetic has already declared that there is no co-operation between a God and a monster. (Gandhi *Trans. of Tukaram* web)

Maharashtra is like a pilgrimage for Gandhi and so while glorifying it in one of his speeches, Gandhiji says, “The province which has produced heroes in the modern age, which gave Shivaji and in which Tukaram flourished, is for me nothing less than a pilgrimage. I have always believed that Maharashtra, if it wills, can do anything.” (Gandhi *Trans. of Tukaram* web) No wonder Gandhiji found his Political and social inspiration in Maharashtra. Gopal Krishna Gokhale and Saint Tukaram respectively moulded Gandhiji’s political and social views.

Endless inquiries into the life and works of both Tukaram and Mahatma Gandhi are insufficient to bring to the fore the treasures of teachings and philosophies of them. This Paper was an attempt to throw some light on the unflinching bondage of two great Vaishnavas. While concluding, I want to quote English scholar W. W. Pearson, “He (Mahatma) is a saint, a man of austere and ascetic life who follows Truth at whatever cost to himself (Watson 182).” And I have tried my level best to be faithful to the available sources. Moreover, these sources were very insightful to be given due attribution. ■

Works Cited

Desai, Valji Govindji. *Trans. From Yeravda Mandir*. Ahmedabad: Navjivan Publishing House, 1995. Print.

Gandhi, Mohandas Karamchand. *The Story of My Experiments with Truth*. New Delhi: Om Books International, 2012. Print.

———, trans. “Translations of Tukaram (1930).” & “Notes on Tukaram.” *Tukaram.com*, Web. 2019.

Lad, P. M, ed. *Tukarambabanchya Abhangachi Gatha*. Mumbai: Maharashtra Government, 2011. Print.

More, Sadanand. *Tukaram Darshan*. Pune: SakalPrakashan, 2014. Print.

Parab, Sachin. “Tukaram Maharaj and Mahatma Gandhi.” *Maharashtra Times*, 5 March 2010, Pune ed. Print.

Watson, Blanche. *Gandhi and Non-Violent Resistance*. New Delhi: Anmol Publication, 1989. Print.

Sanjiv Kondekar, Assistant Professor in English, Nutan Adarsh College, Umred, Dist. Nagpur, Maharashtra.

Dr. Savita Deogirkar, Associate Professor, in English, VMV College, Nagpur, Maharashtra.

Utopia of the American Dream: Revisiting Scott Fitzgerald's *The Great Gatsby*

Mary Mohanty

A utopia is an imaginary world that has perfect qualities for its people. It is a dream paradise or heaven, a perfect world or society without any problem. It is an ideal place which one wishes or dreams of; a wish-fulfillment that is articulated in literature.

The concept of the American Dream is based on the idea that given equal opportunities anyone can achieve success through hard work. Equal opportunities and hard labour are key words in American Dream. Anyone can achieve anything by it. It is this spirit of American Dream which has characterized the American society and nation since the very beginning. The idea of utopia has been a part of the American Dream since its very conception. Scott Fitzgerald is a modern American novelist. This paper highlights the search for utopia and the failure of the American Dream in Fitzgerald's *The Great Gatsby*. It underscores how the American Dream of success through hard work is a utopian idea in the modern American society which is corrupt and morally degenerated to its very core.

Key Words: Utopia, American Dream, Success, Morality, Failure,]

A utopia is an imagined community or society that possesses almost perfect qualities for its citizens. It is a dream paradise or heaven, a perfect world or society without any problem. It is an ideal place which one wishes or dreams of; a wish-fulfillment that is articulated in literature. The 'American Dream' is the national ethos of the United States which includes the ideals of democracy, rights, liberty, opportunity and equality for all Americans. It implies equal opportunity for all for prosperity and success, and an upward social mobility for the family and children which can be achieved through hard labour in a society with few barriers. It is an idea that defines the experiences of the people of America since its existence. The term was coined by historian James Truslow Adams in 1931 in his book *Epic of America*. He defined 'American Dream' as 'a better and richer and fuller life' for every American, 'with opportunity for each according to ability or achievement' irrespective of 'social class or circumstances of birth'.

The 'American Dream' can be traced to the 'Declaration of Independence', which proclaims that 'all men are created equal with the right to life, liberty and the pursuit of happiness'. The Preamble of the U.S Constitution declares similar freedom to 'to secure the Blessings of Liberty to ourselves and our Posterity'.

The idea of the 'American Dream' existed long before James Truslow coined the term. Historically it originated in the American quest for new lands and the conquest of the Frontier. The Governor of Virginia expressed it well in 1774, the Americans 'for ever imagine the Lands further off are still better than those upon which they are already settled . . . if they attained Paradise, they would move on if they heard of a better place farther west'. When the Europeans first came to settle in America after it was discovered by Colombus in 1492, they found America a New World, a virgin land, a land with infinite possibilities. It was a land of great promise for them where they could attain their dream of 'success' by means of hard labour. American dream puts emphasis on the concept of the 'self-made man', that is, a person can attain his dream goal of success by means of hard labour. He does not depend on others of success. 'The dream became the pursuit of self-actualization, the pursuit of wealth and social standing that elevated one's lot and improved the quality of life' (Introduction 7). However, the dream of happiness or success was synonymous with acquiring lots of material wealth which opens the gate to power, position and status in society. It was a dream that one could acquire lots of wealth by means of hard labour and thus could achieve upward social mobility to be a member of the upper class.

The concept of the 'American Dream' has repeatedly found its place in popular discourse as well as in American literature. A few instances are: *Autobiography* of Benjamin Franklin, Mark Twain's *The Adventures of Huckleberry Finn* (1884), Willa Cather's *My Antonia*, F. Scott Fitzgerald's *The Great Gatsby* (1925), Theodore Dreiser's *An American Tragedy*, Toni Morrison's *Song of Solomon* (1977) and Arthur Miller's *Death of a Salesman*. Writers like Hunter S. Thompson, Edward Albee, John Steinbeck, Langston Hughes, and Giannina Braschi used the theme of the American Dream as well in their writings. Besides, the American Dream is often used as a theme by Asian American fiction writers as well.

Francis Scott Key Fitzgerald (1896-1940) was an American novelist, whose writings illustrate the flamboyance and excess of the Jazz Age, that is, 1920s. Though he was a popular writer and achieved fame and fortune in his life, his novels did not receive much critical acclaim until after his death. Like Ernest Hemingway, he was the most notable member of the 'Lost Generation' of the 1920s. He is renowned for his four famous novels: *This Side of Paradise*, *The Beautiful and Damned*, *The Great Gatsby*, and *Tender is the Night*. His unfinished novel *The Last Tycoon* was published posthumously. He also published four volumes of short stories and contributed around 164 short stories in magazines during his lifetime.

The Great Gatsby is a classic of American literature. It is a critique of the 'American Dream' and the modern American society. This paper highlights how Fitzgerald depicts the

all corrosive moral degeneration in American society which has resulted in the failure of the American Dream in the modern America. Basically the plot revolves around the dream of the protagonist Jay Gatsby, though other characters like Tom Buchanan, Jordan Baker and Myrtle Wilson have their dreams in their own ways. Tom Buchanan, a former national football player, dreams of 'the dramatic turbulence of some irrecoverable football game' (29). Myrtle Wilson, the wife of the garage owner on the Valley of Ashes, George Wilson, dreams of upward social mobility and a luxurious life through her illicit relationship with wealthy Tom Buchanan. Unlike the 'American dream' which presupposes 'hard labour' on the part of the dreamer to achieve his goal, the dreams of Tom Buchanan and Myrtle Wilson are not backed by 'hard labour' in true sense of the term. On the contrary, Jay Gatsby has two dreams of his life—to be wealthy and to marry Daisy whom he loves intensely. First, his original name is James Gatz. He hails from a poor peasant family in North Dakota. A chance meeting with a millionaire, Dan Cody, with whom he works, makes him dedicate himself to achieve wealth. His second but primary dream is to marry Daisy. It is his romantic dream. When getting training to be an officer in Louisville, he meets and falls in love with the most beautiful Daisy who hails from a rich aristocratic family. Daisy is courted by a number of officers; but she falls in love with Gatsby and promises to wait for him. But she marries a wealthy and powerful young man named Tom Buchanan who belongs to the same upper class wealthy aristocratic family. When Jay Gatsby returns from War, he devotes his life to get back Daisy. He acquires wealth by corrupt means in order to be very rich so that he can go back to his past and marry Daisy. Actually he becomes fabulously rich by hard labour, though by corrupt means. He is a self-made man. Unlike the traditionally rich Tom and Daisy, he does not inherit any wealth and property. He acquires it. His dream centers round Daisy. He is a romantic lover. In the very first chapter, Nick Carraway, the omniscient narrator describes how he finds Jay Gatsby, his neighbour:

I decided to call him. Miss Baker had mentioned him at dinner, and that would do for an introduction. But I did not call him for he gave a sudden intimation that he was content to be alone—he stretched out his arms toward the dark water in a curious way, and far as I was from him I could have sworn he was trembling. Involuntarily I glanced seaward—and distinguished nothing except a single green light, minute and far away, that might have been the end of the dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness (40).

This 'green light' is a significant recurring symbol in the novel. It signifies Gatsby's romantic dream for Daisy. His 'stretched out arms' suggest his dream to embrace Daisy. After he meets Daisy in the house of Nick, he no longer sees the green light. Jay has no friends so to say. He is all alone in his pursuit of his dream.

He owns and lives in a huge Gothic mansion in West Egg of Long Island, just the opposite of East Egg where Daisy and Tom live. He throws lavish parties every Saturday night with the hope that someday Daisy would come to his party and their relationship would revive, but no one knows anything about him. Even the guests do not know who is

their host. He appears to be a mysterious man whose reputation is built by rumours in his great parties. They speculate about his true identity. Eventually Nick receives an invitation from Jay Gatsby to his lavish party. In the party, he meets Jay Gatsby and Jordan Baker. Jay Gatsby requests Nick through Jordan Baker to arrange a meeting between him and Daisy in his house. Jay Gatsby is so much obsessed with his dream of getting back Daisy in his life that he wants to obliterate the years of their separation and to redeem the past years of his passionate love with Daisy and to marry her. The following conversation between Nick and Jay Gatsby makes it clear:

He wanted nothing less of Daisy than that she should go to Tom and say: "I never loved you." After she had obliterated three years with that sentence they could decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house—just as if it were five years ago.

. . . . "You can't repeat the past."

"Can't repeat the past? " He cried incredulously. Why of course you can!"

He looked around him wildly, as if the past were lurking here in the shadow of his house , just out of reach of his hand.' (105-106).

Nick arranges a meeting between Jay and Daisy. After sometime Jay invites Nick and Daisy to his house. He shows them all his rooms and things. Fitzgerald describes the reaction of Jay through Nick:

He hadn't once ceased looking at Daisy and I think he revalued everything in his house according to the measure of response it drew from her well-loved eyes. Sometimes, too, he stared around at his possessions in a dazed way as though in her actual and astounding presence none of it was any longer real. Once he nearly toppled down a flight of stairs (92).

While Jay Gatsby loves Daisy with his mind and soul, Daisy's love for Jay is not so deep. She is drawn towards the artificiality of life. When Jay shows his expensive suits, dressing-gowns, ties, shirts, 'piled like bricks in stacks a dozen high', Daisy screams in great joy. Fitzgerald describes her joy in these words:

Suddenly with a strained sound, Daisy bent her head into the shirts and began to cry stormily.

"They're such beautiful shirts", she sobbed, her voice muffled in the thick folds.

"It makes me sad because I've never seen such—such beautiful shirts before" (92).

Jay Gatsby's romantic love and his dedication for Daisy do not match the object of his dream. Daisy loves outward glamour of life. She lacks the depth of true and sincere love for Jay. Jay feels this lack of depth in the love of Daisy for him and Fitzgerald expresses this idea in these sentences:

His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God (106).

After Tom comes to know about the relationship between Daisy and Jay he becomes furious. He knows that Daisy would not leave him; but he wants to prove his superiority to Jay. So, one day he arrogantly proposes all of them to drive to New York. While returning he insists that Daisy and Jay drive together by Jay's yellow car. Daisy drives the car and runs over Myrtle who rushes forward thinking that it is Tom who is driving the car because while going to New York Tom was driving the same car. Daisy and Jay do not stop and rush forward. Then Nick and Tom return along the same road and find that Myrtle is dead. Tom drops the hint to angry George Wilson that the yellow car belongs to Jay. George vows to take revenge thinking that Jay is Myrtle's secret lover. When Nick returns home he finds Jay waiting behind a bush keeping watch over Daisy and Tom. Jay thinks that Tom may create problem for Daisy. Nick and Jay find Daisy and Tom sitting opposite each other at the kitchen table with a plate of cold fried chicken between them and two bottles of ale. Fitzgerald describes the intimacy between Daisy and Tom as if nothing has happened:

They weren't happy, and neither of them had touched the chicken and the ale—and yet they weren't unhappy either. There was unmistakable air of natural intimacy about the picture and anybody would have said that they were conspiring together (133).

Jay Gatsby refuses to budge from his watch over Daisy and Nick returns home. In the words of Nick:

“I want to wait here till Daisy goes to bed. Good night , old sport.”

He put his hands in his coat pockets and turned back eagerly to his scrutiny of the house, as though my presence marred the sacredness of the vigil. So I walked away and left him standing there in the moonlight—watching over nothing (134).

Next day Gatsby is found murdered in his swimming pool. The body of George Wilson is also found in the nearby garden. Wilson first kills Gatsby and then commits suicide. Nick takes upon himself the responsibility of arranging the funeral of Jay Gatsby. Nick instinctively calls Daisy only to find out that she and Tom have left for some unknown destination. Nick contacts many of Jay's business partners, friends and guests to attend the funeral. Nobody except Jay's old father, Henry Gatz, the Owl-eyed man, the West Egg post man and a few servants attend his funeral. Jay Gatsby lives and dies alone. He becomes great for his idealistic and romantic love for Daisy.

In this novel Scott Fitzgerald depicts the failure of the American Dream in the failure of Jay Gatsby to achieve his dream, that is, Daisy. Daisy is not worthy of Gatsby's dream and love. She is fickle-minded and artificial in her love for Jay. She is a hypocrite like her husband Tom. She never reveals the truth that she was driving the car when the

accident occurred. She is careless and callous in her attitude. She does not attend Jay's funeral who sacrifices his life for the sake of her love. No doubt Jay acquires his wealth by unfair means. But he is great for his single-minded devotion to achieve his dream of Daisy. Fitzgerald exposes the degeneration of moral values in all spheres of life in modern American society. It has crept into the family, the basic unit of society. There is illicit and immoral relationship and hypocrisy between husband and wife. In course of time the American dream of success has become divorced from moral values and hence it fails. ■

Works Cited

Scott Fitzgerald, F. *The Great Gatsby*. Ed. Evangeline Manickam. Hyderabad: Orient Blackswan Pvt. Ltd, 2016. Print.

[https:// en.m.wikipedia.org/wiki/F._Scott_Fitzgerald](https://en.m.wikipedia.org/wiki/F._Scott_Fitzgerald) dated 11.3.2019

[https://en.m. wikipedia.org>wiki> Utopia](https://en.m.wikipedia.org/wiki/Utopia). Dated 11.3.2019

Dr Mary Mohanty, Associate Prof, P.G. Dept. of English, S.C.S (A) College, Puri, Odisha.

Food and Gender Symbolism in Easterine Kire's *A Terrible Matriarchy*

Monali Ghosh Dastider

Nagaland is one of the seven sisters of the northeast. The Northeast of India has always been considered as an alien geographical location for the rest of the India. As a result, its different cultures have never been noticed by the rest of the world, not even in any literature. However, recently, a growth of interest towards the northeast and its culture has been significantly noticed especially in literature. Nagaland and other states of the northeast suffer from marginalization. Being a patriarchal society, women are therefore doubly marginalized. Therefore, a lack of representation of women in literature could also be seen throughout the ages. Trying to revert the age-old traditions of this tribal area, few women writers of Nagaland like Easterine Kire, Temsula Ao and others have initiated writing and portraying the Naga culture and especially the life of Naga women. This paper would deal with these issues with special reference to Easterine Kire's 'A Terrible Matriarchy'. It would focus on the gendered differences faced by the Naga women in every step of their life even in the distribution of food. Food becomes a device for women subordination in a Naga household family. In this novel, Dilieno, the protagonist as well as the narrator becomes the object of suppression under her own grandmother. The novel revolves round the central character Dilieno and her growth both physically and mentally, also looking through the nuances of the Naga society from within.

This paper would also focus on food and its role in the life of a Naga woman and how food becomes a device for gendered differences. It would also look upon the women characters who are actually responsible for the suppression of the same gender and why does matriarchy happened to be 'terrible'.

Key Words: Food, gender, patriarchy, matriarchy, differences.

"One is not born, but rather becomes a woman" (*Beauvoir*, 267)

Rightly said by Simone de Beauvoir, a woman is not born, but rather is made a woman by means of the norms of the society, not through the point of view of physical structure, but from the point of view of traditions made or created by people all over the world. In India, discriminatory attitude towards men and women have existed for generations and it has affected the lives of both the genders. Since times immemorial, women are considered as someone who is supposed to remain within a boundary fixed by the society

which is solely patriarchal. Patriarchy is still dominant in most of the parts of India. The Northeast is one such part of India where apparently it is believed that the position of women is better than the rest of the country, but, like all other parts of India, northeast cannot be counted apart in terms of patriarchy as there are instances of the prevailing patriarchy in northeast too. Moreover, there is also a fact that northeast and its people are not always easily accepted by the rest of India. It has always been a victim of marginalization, deprived of many things which other states or their people are privileged to get. Owing to this fact, the women in the northeast are therefore doubly marginalized. My focus in this paper is on the novel *A Terrible Matriarchy* by Easterine Kire who is a Naga woman novelist. Kire is the first Naga writer to write novels in English. The novel is filled with the Naga women's experiences and the prevalent patriarchy there. Kire has observed and tried to translate the minute details of a woman's life in a Naga society from various positions of women.

A Terrible Matriarchy is a coming of age novel of the protagonist Dilieno who is shifted to her grandmother's house at the age of five with the motive of making her a 'good woman'. Lieno's shift to her grandmother is whole-heartedly accepted by her parents too. In one instance, when Lieno complains about her grandmother's behaviour towards her, we find that her father replied in favour of the grandmother, which made her break into tears, he said, "Lieno, that is not respectful to your grandmother. She has had a hard life. She only wants to make sure you turn out to be a good woman" (Kire, 5). The grandmother took the charge of her upbringing claiming that she is a girl and she needs to be trained for household chores so that she grows up into 'a good woman'. A 'good woman' in Grandmother's view was akin to a workhorse without bad blood. Boys, in her opinion, will be boys. In her eyes, "They should be taught to be manly. In my father's day, boys never did any work because they had to look after the village and engage enemy warriors in warfare. The household that did not have a male heir was considered barren" (37)

"The girl must start working at home. Don't let her run about with her brothers anymore. That is not the way to bring up girl-children". (Kire, 04) These were the grandmother's words to Dilieno's mother where she is seen instructing her mother about what a girl child should do at home. According to her grandmother, girl children need a different kind of upbringing than the boys. The boys could have all the pampering around the world which girls are not allowed to expect. Instead girls are expected to take the responsibility of the household chores irrespective of their age. That is why, we see Lieno performing heavy household works, being the helping hand for Bano from a very tender age. Her Grandmother never used to call her by her name; rather she called her as 'the girl', or 'the errand girl' (Kire, 04). What is striking here is how patriarchy is performed in the household by the matriarch of the house. Being a woman herself, the grandmother discriminates Lieno from her brothers the most. The most significant way to discriminate a girl from a boy is through food. Food and its distribution have played a major role in gender discrimination not only in this novel but in a day-to-day life all over the world.

My grandmother didn't like me. I knew this when I was about four and a half.

I was sitting in her kitchen with my brother, Bulie, older to me by two years, when she served us food. Hot rice and chicken broth.
“What meat do you want?” she simpered sweetly, as she ladled out gravy and meat. I quickly piped up, “I want the leg, Grandmother, give me the leg.”
“I wasn’t asking you silly girl,” she said, as she swiftly put the chicken leg into my brother’s plate, “that portion is always for boys. Girls must eat the other portions.” (*Kire, 01*)

Kire sets the sail of gender discrimination through food from the very first lines of the novel. In the words of Sanghamitra De, ‘The novel opens with the description of the kitchen as a space, where gender discrimination is ‘terribly’ played out. The enactment of the gendered framework of food behaviour upholds the role of food as a marker of gender difference as rice and meat, symbol of nourishment is frequently ‘denied to the girl child’ (*De, 01*). Here, food becomes the marker of the differentiation between a girl and a boy. Infact, food has always played a major role in a society and more precisely in every household without being noticeably important.

From times immemorial, women and food has been intricately related. The traditional setup of the Indian society specifically, and also moreorless in other parts of the world, is that the basic and most important role of a woman is to prepare food for her family regardless of her marital status either voluntarily or involuntarily. Kitchen is supposed to be the only ideal place where a woman in the Indian society fits in. Other than the real world, literature is playing an important role in depicting the stories and conditions of these women who are dedicated to the kitchen willingly or unwillingly. To look back, the roles which men and women acquire come from the ancient times, when men, who are said to be physically stronger than women, perform the works that are to be done outside the household, and women did the domestic works. This trend is continued even at the contemporary period, there are still many families where the male goes out, works and earns for his family and the women stays back at home looking after the needs of her family. Judith Butler also maintains the position that women ‘becomes’ women under a cultural compulsion or choice to become one. The compulsion does not come from ‘sex’ (*Butler, 12*). If a girl or a woman fails to prove herself as a skilled cook- able to feed her family, she becomes the subject of criticism. In *A Terrible Matriarchy*, however, Kire showcases the life of a girl child in a Naga patriarchal society ironically practiced by a woman herself. Regardless of her age, a girl has to take responsibility of her household. The grandmother is always seen pampering her grandsons by offering them bigger and better pieces of meat, sweets like jaggery at the sametime not letting have Lieno the same sweet or bigger piece of meat just because she was a girl. However, Lieno’s mother is seen to be quite broad-minded as she insists on Lieno’s education going against her mother-in-law, i.e Lieno’s grandmother. The novel presents a picture of women of three generations- the grandmother, the mother and Lieno, in which the mindsets of all the three women are different from each other. They all have their own set of believes but at some point of time in their life, they had to suppress their

desires, even from having new clothes to a filling meal. Moreover, the grandmother is strongly against the decision of sending Lieno to school. In context to this conversation, the grandmother said: “In our day, girls did not go to school. We stayed at home and learnt housework....I really do not approve of girls getting educated. It only makes them get fancy notions about themselves and they forget their place in family.” (*Kire*, 22) These lines somehow show the picture of how girl child were brought up in the grandmother’s generation, and she is hardly receptive of any change going on in the society or in her own family.

However, on the other side of the coin, there is another aspect of the Naga society and as a matter of fact, all over India, which has been going on from ages, from one generation to the other is that, a woman has to be economically dependent on her male heirs, be it father or husband. The property rights always shift from male member to male member. No female are ever given any property. If a woman’s husband dies and if she does not have a son, the property would automatically shift to the husband’s brother, if there is any, or else to any nearest male member of the family. In other words, there has always been a special preference for male child in a family as they are said to be the one who will look after their parents or family. So, the grandmother is always seen pampering her grandsons without any limit that does harm them rather than doing any good because apparently she assumed that they will be there for her in times of need and even the house in which she lives would be transferred to any of them. Like Vini, Lieno’s brother, who gives into drinking from a very small age and the grandmother instead of controlling or showing him the right path, gave him money to enjoy. As a result, Vini’s end was quite a tragic one, leaving the family devastated after him. Having support of a male member in the family was a woman’s biggest strength, without whom, she will have no one to look after her.

Bano, on the other hand, was the Grandmother’s brother’s daughter, who stayed with the grandmother, performed all her household chores especially cooking. The grandmother was not willing to get Bano married because without her, she would face problems in surviving. When Lieno came to stay with the grandmother, she was given the role of Bano’s helper. These experiences made Lieno a responsible girl at an early age, For instance, when Pete, Lieno’s another brother died, her mother was in shock and at that time, Lieno came back to her house to look after her house, she took over all the responsibilities of the house and helped them getting out of that trauma. She did all these when she was just eleven years old. This incident also indicates to the point that, every Indian household needs a woman to run the errands. When Lieno came to her house, she was the only girl in that house; she was called from her grandmother’s house to cook for the family and do the household works as her mother was devastated from the shock and stopped doing anything. Despite the fact that, her other brothers and her father were all present in the house, she was the one who performed all the duties. Again, leading us to the same point that cooking and kitchen has always remained a woman’s domain and it would continue to be so. In her classic study *Feeding the Family*, Marjorie Devault explores the centralilty of women’s “caring work” in the production of the heteronormative family. Beyond the

basic provision of nutritional sustenance, feeding the family demands care, connection and sensitivity to the needs of loved ones, “for the food provided for a family cannot just be any food, but must be food that will satisfy them” (*Devault, 126*). In her grandmother’s house, Lieno felt that the food that was served was her grandmother’s. She could not call it as just food, but ‘her food’. And when the word food is adjoined with someone’s name, it is supposed that the person has all the rights on how and on whom she will spend the food. “At Grandmother’s house it was always her food. It had to be attached with the pronoun ‘her’ to make it clear that it was food cooked and served by Grandmother so she had every right to do with it as she wished. Serving, for instance, chicken leg to my brother and none to me” (*Kire, 01*). Here, the connotations are very clear that the one whose food it is, has all the rights to decide the amount and the contents of the food to the persons served. Her dear ones would get some special helpings and the rest may not. This is what happened with Lieno, the grandmother followed the patriarchal norm of giving more to the male child and less to the girl. As Anita Mannur in her book *Culinary Fictions: Food in South Asian Diasporic Culture* opines that:

The home is part of the private sphere in which the values of patriarchy are reaffirmed, with women, paradoxically, located both at the center and at the periphery of the familial home space. Far from being neutral spaces, homes are contested sites “manifest on geographical, psychological and material levels. (*Mannur, 52*)

Moreover, what is more noticeable in this novel is the patriarchy performed by the matriarch through denial of good food and education. The gender discrimination gets more affective as a result of this. However, the male members of the family except Vini, are much more liberal and open-minded towards females unlike the Grandmother. Lieno’s father, her brothers and her uncle Atu used to treat her equally like the boys and supported her in getting educated. Hence, contradicting the grandmother’s stance on what a women deserves.

Food has always been an important and very powerful metaphor for people in their day to day life as well as in literature. In ‘Toward a Psychosociology of Contemporary Food Consumption’, Roland Barthes asserts that:

For what is food? It is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the sametime, a system of communication, body of images, a protocol of usages, situation and behaviour. Food sums up and transmits situation, it constitutes an information, it signifies...(Barthes, 49-50)

As he says, food signifies and determines people’s position in the house. Like Lieno, who has always been denied of good food in her grandmother’s house. It is interesting to note the juxtaposition of women that, the duties of kitchen are assigned to them from times immemorial, she has been the one preparing food for the whole family, but again, she herself is denied of all the good food and the luxuries of life. Kire, in her novel, successfully deals with the inner workings of the narrator Lieno who in her childhood gets so confused of her Grandmother’s behaviour towards her and ultimately when she comes to know the

reason behind it, sympathizes for her Grandmother. However, Lieno turns out to be a very strong and intelligent girl as she grows up. Kire intertwines the issues related to food and its connection to gender through the 'terrible matriarch', the grandmother. Lieno being the victim of this discrimination opens up a window for the readers to understand the position of women in the society and that women themselves are very much responsible for their own position. It's not only men who dominate women but in many cases, it is the matriarch of the house who tends to dominate other women in the house, as a result of which, the domination continues from generation to generation with different intensities. ■

Works Cited

- Barthes, Roland. "Toward a Psychosociology of Contemporary Food Consumption". *European Diet from Pre-Industrial to Modern Times*. Ed. Edborg and Robert Forster. New York. Harper and Row. 1975. Print.
- Beauvoir, Simone de, *The Second Sex*, ed by H.M Parshley, New York. Alfred A.Knopf. 1967. Print.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York. Routledge. 1990. Print.
- Cairnes. Kate, Josee Johnson, Shyon Baumann. "Caring About Food: Doing Gender in the Foodie Kitchen". *Gender and Society*. 24/5(2010): 591-615. Jstor. Web. 30 December 2019.
- Counihan, Carole.M and Kaplan, Steven. L, Ed. *Food and Gender: Identity and Power*. Italy. Taylor & Francis. 1998. Print.
- Counihan, Carole. M. *The Anthropology of Food and Body: Gender, Meaning and Power*. New York. Routledge. 1999. Print.
- DeVault, Marjorie L. *Feeding the Family: The Social Organization of Caring as Gendered Work*. Chicago, IL: University of Chicago Press.1991. Print.
- De, Sanghamitra. "Food, Culture and Gendered Space: A Reading of Easterine Iralu's 'A Terrible Matriarchy'". *Café Dissensus*. 14 June. 2017. Web. 01 February 2020.
- Jackson, Elizabeth. *Feminism and Contemporary Indian Women's Writing*. London. Palgrave Macmillan. 2010. Print.
- Kire, Easterine. *A Terrible Matriarchy*. New Delhi. Zubaan. 2007. Print.
- Mannur. Anita. *Culinary Fictions: Food in South Asian Diasporic Culture*. Philadelphia. Temple University Press. 2010. Print.
- Millet, Kate. *Sexual Politics*. United Kingdom. Doubleday and Co. 1970. Print.
- Nubile, Clara. *The Danger of Gender: Caste Class and Gender in Contemporary Indian Women's Writing*. New Delhi. Sarup and Sons. 2003. Print.

Monali Ghosh Dastider, Ph.D. Research Scholar, Department of English, Gauhati University, GopinathBardoloi Nagar, Guwahati, Assam.

Paraphrasing the Untranslatable: A Deleuzean/ Derridean Approach to William Faulkner's *As I Lay Dying*

Jiju Varghese Jacob

This paper, a post-structuralist reading of As I Lay Dying, makes up an interface of two post-structuralist stances, the Derridean and the Deleuzean. Here the becoming-other of language and the deconstruction of the novel's semantics find an analogous existence. The text executes its own disintegration through its medium by constantly foregrounding its own innate contradictions. The novel manifests a chasm between the medium and the putative message to leave the latter alienated from the former. The quintessence of this medium-message dichotomy foregrounds the close correspondence between the absence of the omniscient narrator and the central event of the book: the death of Addie Bundren.

Key Words: referentiality, schizophrenia, minor language, major language, signifier-signified dichotomy, rhizome

As I Lay Dying (1930), in a sense carries forward the themes of *The Sound and the Fury*: the family, language, madness. The novel can be called a “test case” of narrative form, challenging literary principles of space, time, and narrative voice. There are fifteen narrators, each identified by first names. Eight are from “the town” (Jefferson) or “the hamlet” (Frenchman’s Bend); seven are members of the Bundren family, including Addie who is dead. Though the novel has a simple basic plot structure, the author interlaces it with a complex mix of tragic and grotesquely funny elements. *As I Lay Dying* is told in fifty-nine monologues of varying length. Most of these monologues represent the thoughts of the Bundrens themselves, but sixteen chapters are narrated by eight non-family members. These punctuate the story told by the Bundrens and comment upon it, giving the outsiders’ perspectives on what might seem like a foolish odyssey—for it takes ten days in the July heat to accomplish.

The purpose of the Bundren family's journey is to fulfil Anse Bundren's promise to bury his wife Addie with her family in Jefferson. The major obstacles to the journey are trials by flood and fire: a flooded river that they must cross in their wagon and the burning of a barn where Addie's coffin is sheltered overnight. The action of the novel is compressed into ten days, beginning with the day of Addie's death and concluding the day after her burial, but occasional flashbacks fill in important episodes in the past. Though the novel may be approached from the varying points of view of the characters; there is no gainsaying the fact that it is Addie who controls the entire movement.

As I Lay Dying is the third in the Yoknapatawpha series. While *Sartoris* and *The Sound and the Fury* centre on the county's gentry, *As I Lay Dying* shifts focus to indigent farmers of the county seat of Jefferson who struggle hard to make ends meet. The novel signals the transition into the national upheaval of the Depression as it is the last major novel written in the 1920s and the first one published in the 1930s. It should also be borne in mind that the South had not shared the prosperity that the Roaring Twenties brought most of the country. The Bundrens in effect anticipate the predicament of Steinbeck's Joad family in *The Grapes of Wrath* (1939), another novel of a poor family's journey.

The Odyssey is most likely the direct source of Faulkner's ambiguous title *As I Lay Dying*. The title refers to Book XI of the epic as translated by Sir William Morris, which is also rich with meditations on the exclusionary properties of discourse, even that of the dead. The phrase is uttered when Odysseus visits Hades, the underworld, and encounters the shade of Agamemnon, the fallen Greek leader who was the brother-in-law of Helen of Troy. The 1925 (Oxford) translation reads:

But in mine ears
Most piteous rang the cry of Priam's daughter,
Cassandra, whom the treacherous Clytemnestra
Slew at my side, while I, *as I lay dying*
Upon the sword, raised up my hands to smite her;
And shamelessly she turned away, and scorned
To draw my eyelids down or close my mouth,
Though I was on the road to Hades' house.
(*The Odyssey* XI 421-6; italics mine)

Agamemnon tells how, as he lay dying, the victim of his murderous wife Clytemnestra, she shamelessly turned away from him "and scorned/To draw my eyelids down or close my mouth." The Bundren family repeats the patterns of adultery, betrayal, and revenge set in motion in the Greek legends of the House of Atreus (Agamemnon's father), a cycle of violence that stretched across three generations. Addie speaking from the dead echoes the situation of Agamemnon in Homer's epic.

While *Mosquitoes* embodies a linguistic scepticism because truth is dependent not on words but on a moment of comprehension which usually occurs when the individual is

least concerned with intellectual activity, *As I Lay Dying* endorses Addie Bundren's distinction between an intensely felt reality and a mere conventional form of speech and behaviour. Addie considers words empty unless they are grounded in non-verbal experience, a theory of language that Faulkner endorses too. Faulkner depicts the emptiness Addie feels in her marital life by creating emptiness in the middle of the sentence. Addie says, "The shape of my body where I used to be a virgin is in the shape of a and I couldn't think *Anse*, couldn't remember *Anse*" (173). The novel is tormented basically by the undependability of linguistic signs which by their very nature falsify the things they are supposed to signify. Faulkner makes use of devices such as silence, pre-consciousness, perception, memory, and action integrating them organically and seamlessly into the fabric of writing. They are systems of difference and deferment, devoid of any ground of authority, shaken from the centres of presence and referential significance.

Faulkner's auctorial protocol reveals a strong scepticism of language, as words show their variable referentiality at every stage. A text as compactly designed as *As I Lay Dying*, its language and technique so evidently foregrounded, in conformity with the conventional requirements of narration, plot and character, inevitably betrays the tensions innate in its operation. The novel treads the borderline between the comic and the tragic modes, towering above a commonplace collection of literary genres that include the epic, the heroic, the mock-heroic, the grotesque, the gothic, the picaresque, the romance, the farce, parody and pastiche, all the while maintaining the tenuous balance of its own distinctiveness and generic individuality. Such a novel naturally calls for a deconstructive perspective as it begs the question of its fierce originality. Distrust of hierarchies is one of the most decisive deconstructive doctrines. The very act of nomenclature is a hierarchizing one, as it involuntarily assigns a place within an already existing discursive system. *As I Lay Dying* offers itself for deconstructive reading as it lays bare its own meaning-producing devices.

The disjunction between words and deeds can be deemed as the staple theme of *As I Lay Dying* as the narrative sets out to reveal the limitations of the former and the violent marking power of the latter. Being the craftsman he was, Faulkner only knew too well that such an undertaking was inherently perilous, the most pressing danger of all being the utter incomprehension with which the novel was received at its publication. Yet that puzzlement was the necessary corroboration of the novelist's cynicism regarding language. A different perception of Faulkner's theme and narrative approach, nevertheless, was to come only in the early 1980s, when the European awareness of the unreliability and ambiguity of language was allowed full play in American criticism. An improved understanding of, and empathy with, Faulkner's anxious experimentalism was made possible with the advent of deconstruction and a new light could be shed on the novel in terms of its style.

The contradictions and tensions inherent in the very nature of language are laid bare in the text by the disintegration of its language. Words define themselves in relation to each other, as people do. *As I Lay Dying* is about the difference between words and deeds, and definitely there is much in the book that proves that the latter is valorised. Addie

unambiguously renounces words when she comprehends their tendency to dislodge and replace reality: "When he [her first-born son Cash] was born I knew that motherhood was invented by someone who had to have a word for it because the ones that had the children didn't care whether there was a word for it or not. I knew that fear was invented by someone that had never had the fear; pride, who never had the pride" (115). Words are not only redundant but also secondary to reality; meanings are superimposed on signs beyond the latter's capacity of signification. Besides, signifiers have the tendency to replace their referents, until both reality and the names given to it cease to mean anything: "because people to whom sin is just a matter of words, to them salvation is just words too" (119). When Anse ceases to be anything else but a name/word to Addie, he apparently dies to all practical purposes in her life.

And then he died. He did not know he was dead. I would lie by him in the dark, hearing the dark land talking of God's love and His beauty and His sin; hearing the dark voicelessness in which the words are the deeds, and the other words that are not deeds, that are just gaps in people's lacks, coming down like the cries of the geese out of the wild darkness in the old terrible nights. . . . (ALD 117)

But Addie rebels fiercely against such a fate: "I would be I; I would let him be the shape and echo of his word" (117). The whole narrative posits the moral split between the expediency and duplicity represented by Anse and the dramatic insubordination against all things practical or phoney that Addie exemplify and struggles for.

The whole matter of words assume an altogether new perspective in paralleling Addie's "death" before she actually dies and Anse's "death" as far as Addie is concerned. If words have come to substitute the real, they have also gained the power to displace it, to create a parallel subjective reality, a system of personal beliefs that functions provisionally as compellingly and efficiently as any other system. This is the same life-death, being-non-being dialectics that we have seen at work in Vardaman's, Darl's and Faulkner's rejection of agency, and which represents the *primum mobile* of the whole text: Addie's physical death is the motivation of the journey; the death of the author is the life of the text. Furthermore, Addie's death is the beginning of a new life and a new self-definition for the other characters; the death of the author is the birth of the reader. Here the reader's task is precisely the creation of an 'other' text with its own provisional meaning, taking the words of the 'original' text. Thus, as Judith Butler points out in a different context, identity and origin are above all, questionable categories, in that they are always defined in terms of what is derived from them. Individuality can only be defined against an 'other,' but the 'other' was originally a part of the self that has been abjected or torn away [the wife repudiating the husband whom she belongs to in name only, the son born from the mother, the mother taken away by death, etc.] (722-6). According to Derrida, too, the myth of identity that characterizes the very underpinning of the whole Western philosophical

enterprise has been rendered possible through a dexterity that eclipses the initial expulsion of the 'other' from the 'one' ("Plato's Pharmacy" 61-172).

To speak is to befoul, and thus the only pure word in *As I Lay Dying*, and the synecdoche for Faulkner's impeccable language, is the blank space at the centre of Addie's section. Likewise, in the novel the thick sound of adzing is achieved by the asymmetrical structure of the sentence. Darl Bundren says:

A good carpenter. Addie Bundren could not want a better one, a better box to lie in. It will give her confidence and comfort. I go on to the house, followed by the

Chuck. Chuck. Chuck.
of the adze. (ALD 4)

This example attests to the fact that, in Faulkner's view, the performativity of language is contingent on the enhancement of its graphic quality. Through a radical experiment with language in the novel Faulkner created a kind of foreign language within language. In the novel, language becomes something other than what it is; the prescriptive use of language gives way to agrammatical, asyntactical, and apertinent use of language. The reader listens to a dead woman's voice and a mad man's inner speech. He/she is empowered to listen to the story unsaid, to stretch beyond his/her individual experiences, and to experience the severity of life that passes between beings through a creative use of delirium as is found in Dostoyevsky and Joyce.

Schizophrenic language is the hallmark of *As I Lay Dying*. Poststructuralist thinkers like Foucault and Deleuze characterize schizophrenia as a positive force that generates poetry and causes "becoming-other of language" from pathological schizophrenia that cuts off a patient entirely from the society. Deleuze and Guattari state: "We make a distinction between schizophrenia as a process and the way schizophrenics are produced as clinical cases that need hospitalizing: it's almost the same thing in reverse. The schizophrenics in hospitals are people who've tried to do something and failed, cracked up" (*Negotiations* 23). Deleuze and Guattari, here, more or less share the same organic, poststructuralist concerns characteristic of a community that tries to make sense of a flippant signifying system. Faulkner's use of language in *As I Lay Dying* manifests schizophrenia as a creative force by pushing language to its limit of understandability and making it alien to itself. Derrida contests that while this mad or rhetorically constituted voice relocates the view of the standard meaning in literature, it continues to be dominated by the order of truth, or the priority of the signified to the signifier. In other words, the accent on the intersubjective experience does not preclude the view of the ideality of speech and continues to be governed by the metaphysical conceptuality.

According to Deleuze a great writer is "a foreigner in his own language: he does not mix another language with his own language. He makes the language itself scream, stutter, stammer, or murmur" (*Essays* 110). Faulkner was the master of this "schizophrenic

vocation” of literature. As Daniel W. Smith observes, Faulkner in *As I Lay Dying* “extracts new linguistic possibilities . . . invents a minor use of language, much as in music, where the minor mode is derived from dynamic combinations in perpetual equilibrium” (1-1i). The schizophrenic language of *As I Lay Dying* produces a “minor literature”—to use a Deleuzian term. A minor literature is, according to Deleuze, exemplified by the minor use of the major language, a “becoming-minor of the major language” (ATP 104). The “minor” and “major” languages refer to “two different treatments” of the same language. In Deleuze’s view, a major language, as “a constant and homogeneous system,” assumes a “state of power and domination” and functions as the “standard measure” (ATP 105). In contrast, owing to its deviations and ingenious use of the medium, a minor language is a subtext of the major language.

Since they deal language uniquely, the characters of the novel do not speak the same language, though all of them speak English. Some characters like Anse and Cora exemplify the major use of language while others like Addie, Darl, and Vardaman demonstrate its minor application. The major and minor languages in the novel should not be scaled down to the binaries of standard English and Mississippi dialect. Kelvin Massey, for example, disapproves of Faulkner’s corroboration of the cultural advantage that standard English enjoys over dialect, contending that Faulkner sides with Addie and Darl who speak standard English while making Anse who speaks dialect a villain in the novel. Massey’s view fails to take into account the role of supremacy and power hidden in Anse’s language, not to mention that Addie’s and Darl’s languages are not the standard variety. (11-19).

The striking parallels of the poststructuralist thought propounded by various practitioners such as Derrida, Deleuze and Foucault should not pass unnoticed in this context. It can be inferred safely that the Derridean concept of the collapse of the signifying system leading to madness suggests the displacement of the limit between the giver and the receiver within the communicative situation. Narrative or voice through the gesture of their speech or discourse is, for Derrida, also a gift which transcends presence and thus transcends the prospect of reaching the other’s address. In other words “schizophrenia” (which is the near equivalent of madness in Derrida) is the movement within narrative, which suspends the relation between the text and the reader, the speaker and the listener or the narration and the narrated. The use of major and minor languages by various characters of the same novel, often leading to an apparent system collapse, contributes in no uncertain measures to the schizophrenic language employed in the text. The signifying system that does not challenge the authoritarian power which comes into contrast with the political and collective voice that cannot be experienced in real life, is another notable point of convergence.

In *As I Lay Dying*, Anse is not a linguistic minority since his dialect stays within the acceptable range of deviations in the major language. Though his thick dialect makes him pass him for a linguistic minority, he may even fit the bill in a larger spectrum; certainly he is not one in the novel. In his small community, his dialect neither causes any communicative problems nor transgresses the values of the society he lives in. His dialect

is totally at home within the community. His use of cliché and Biblical idiom, despite all grammatical and semantic slips, makes his language more than acceptable. For example, as Andre Bleikasten points out, Anse's use of a cliché, "my flesh and blood," comes into contrast with Addie's minor use of the same phrase (39). Anse takes advantage of the phrase to assert his power over his family and to defend his exploitation of his offspring. The expression involves a sense of ownership; Anse is the head of the family, and his children—his "flesh and blood"—belong to him. When Jewel brings his horse home and everyone comes to know the real reason behind Jewel's sleeping bout, Anse complains that Jewel has taken the work from his "flesh and blood" to buy a horse. This statement retrieves Jewel's body and thus the horse purchased with "the work from flesh and blood" as belonging to Anse. Jewel's parentage adds irony to Anse's use of the phrase; Jewel is not even his "flesh and blood."

Conversely, in Addie's usage, the cliché sheds the implication of ownership and attains a new sense of extension. In her second pregnancy, lying by Anse in the dark, she would hear the "land that was now of my blood and flesh" (*ALD* 173). The "of" in the double possessive does not produce a possessive relationship between the "land" and her "blood and flesh." Her "blood and flesh" simultaneously can be both her body and her children. In Addie's section, the three terms—her body, her children, and the land or the earth—are all associated, inseparable from each other. Her children are the extension of her body, and the earth is the extension of her children, or vice versa. It is to be noted that, in the conservative Protestant society that she belongs to, Addie's use of the cliché, with its "pagan" undertones, is objectionable.

In the novel one can come across various instances of acceptable variations that provide a contrast with Addie's unacceptable variations. Dewey Dell's use of both "dassent" and "dont" for the third person subject makes a plain but fine example of acceptable variations (*ALD* 26). The variations may disclose her geographic locale or her lack of education, but they neither create any interpretive problem nor offend the standard of the community. The variations, thus, stay well within the limits of the major language. Cora also illustrates a strong case of acceptable variations. Cora's words that "go straight up in a thin line," as Addie puts it, losing all connection with deeds, are also permissible because they are "harmless" to the system (173). Her frequent contradictions in interpreting the signs and words of God do not cause any problem to the signifying system of the major language because they neither doubt nor challenge the authority of God as the definitive signifier. On the other hand, when Addie says, "He [Jewel, her illegitimate son] is my cross and he will be my salvation" (168), the utterance is not acceptable in the community despite correct grammar because the pronoun "He" has to be God in its established usage. Here Addie's language, a minor use of the major language turns out to be a "sacrilege" (168).

The minor use of language by Addie and Darl contests the superiority of the major language, exposes its lack of substance, and constructs a new language within it. Their schizophrenic language envisages a true "breakthrough" of the novel. Andre Bleikasten

points out that Darl's madness is 'as much as a breakthrough as a breakdown' thanks to his poetic language. Although Bleikasten attempts to show the positive side of Darl's madness, the "breakthrough" refers to a psychological escapism (90). Except language, nothing survives the world of *As I Lay Dying*. Addie's death and Darl's madness in its clinical sense do not emancipate them from the system. As soon as they break away from the system, they are trapped and contained by the system. One is grieved and buried, and the other isolated and safely despatched to Jackson. Through the narrow passage of the minor use of the major language, their unheard voice in real life, however, is released. Their untold stories bereft of words to be articulated in the major language are finally given expression. The correspondence between Addie and words is comparable to the signifier-signified dichotomy.

The search for words prior to their disjunction from deeds is the staple narrative yarn of Addie's section. The apparent inability to find words that would candidly address her experiences drives her to construct a sort of "foreign language." Ipso facto, Addie is an outsider in her own land, speaking a "foreign" tongue. Addie detaches words from their conventional moorings, bestows new meanings upon them, and violates syntax. As a result of her minor use of language, a system sans centre is created. The poststructuralist understanding of language, that language is signs whose free play produces meaning assumes importance here. This understanding leads us to take notice of the idea of text, which Derrida describes as a space created by the free play of signs:

The play of differences supposes, in effect, syntheses and referrals which forbid at any moment, or in any sense, that a simple element be *present* in and of itself, referring only to itself. Whether in the order of spoken or written discourse, no element can function as a sign without referring to another element which itself is not simply present. This interweaving results in each "element"—phoneme or grapheme—being constituted on the basis of the trace within it of the other elements of the chain or system. This interweaving, this textile, is the *text*. . . (*Positions* 26)

In *Writing and Difference* Derrida states:

The unconscious text is already a weave of pure traces, differences in which meaning and force are united—a text nowhere present, consisting of archives which are *always already* transcriptions. Originary prints. Everything begins with reproduction. Always already: repositories of a meaning which was never present, whose signified presence is always reconstituted by deferral, *nachträglich*, belatedly, *supplementarily*: for the *nachträglich* also means *supplementary*. (211)

The above extracts betray a striking unity of thought with the Deleuzian idea of "rhizome," a horizontal system without a centre:

Language is subject to a double process, that of choices to be made and that of sequences to be established: disjunction or the selection of similars,

connection or the consecution of combinables. As long as language is considered as a system in equilibrium, the disjunctions are necessarily exclusive . . . and the connections, progressive . . . But far from equilibrium, *the disjunctions become included or inclusive, and the connections, reflexive.* (*Essays* 110)

A rhizome is a network-like structure where every point, or node, can be connected with every other point and is a name for a system with multiple dimensions without a centre. There are no fixed points in a rhizome structure, only continual drawing of lines. A rhizomatic whole has no inside or outside. This can be illustrated by the specific articulation of the internet. As soon as there is a point outside the net, another connection is there waiting to be made. The outside quickly becomes the inside. Since the rhizomatic whole is synthetic, it is also open and multidimensional; no global and complete description of rhizomatic structure is possible. Only a whole which is closed can be fully described. As a result of the impossibility of global description, a rhizomatic structure is a collection of local descriptions. Deleuze and Guattari list six principles of rhizome: principles of connection, heterogeneity, multiplicity, asignifying rupture, cartography, and decalomania (*ATP* 3-25).

The stability of a language, sustained by the double process of absolute choice and of progressive order, is disturbed by the minor use of language. It also locates the language within the process of becoming. The reader finds Addie making inclusive choices and reflexive sequences in her sentences. The pronouns carry multiple meanings, and her sentences restrain the reader from advancing. The reader must go back frequently to certain sentences time and again to make out what she means. Addie's use of a void in her sentence is a good instance of her minor use of language. She says, "the shape of my body where I used to be a virgin is in the shape of a " (*ALD* 173). The void sets out the sentence to various possibilities and breaches the standard syntax. Besides, it brings back to the fold of major language its inscriptive function. In fact, this statement epitomizes Addie's quest and life as she chooses to live it out at the syntactic and semantic levels.

Because of its inscriptive function, in a primitive society, language has a more direct connection with the masses than in other societies. A sign in a savage society is not a mere representation of something. On the other hand it evokes memory by causing pain on one's body. In initiation rituals, one's body, being inflicted with the pain and being observed by the other members of the society, crosses the threshold of the society. In most savage societies, the rites involve, among other things, the marking of its subject with pain so as to connect his/her body to the earth. Savages constitute a society not by an agreement but by an equal relationship with the earth; they belong to the same terrain. He/she fits in the society not because he/she agrees to the social bond but because he/she is marked the same. Every time another member sees the sign, he/she will physically wince, recalling the pain involved. This form of social initiation and the inscriptive function of signs are not restricted to primitive societies alone. In a variety of forms, they are followed in many societies cutting across time and culture. Social initiation through inflicting pain on the

body is ritualistically observed in many different communities, from the initiation rite of gangsters to that of Buddhist monks.

The inscriptive language effectively binds a member to the society by marking his/her body. The function of the inscriptive language and the idea behind it projects Addie's section in a new light. As Addie says, the shape of her virginal body in the patriarchal society is a void. She is a social blank owing to her non-initiation as a member of the society. Addie's search for words that are deeds is driven by her desire for a more direct and forceful relationship with the society. A stronger sense of bonding characterises such a relationship. Addie tries to belong to another and to the society by inflicting pain on her pupil's body, like one in a primitive society. Addie is often blamed of being brutal to innocent children. In fact, she is just desperate to connect herself to others and the roots of her sadistic proclivities must be probed at this level:

I would look forward to the times when they faulted, so I could whip them. When the switch fell I could feel it upon my flesh; when it welted and ridged it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever.
(ALD 170)

Addie's unconventional, savage desire to merge with other beings is revealed in her parody of the Eucharistic image and its expressions. She looks for the moment when she can sense her blood and the students' blood "flow as one stream" (172). However, Addie's desire to completely belong to another is not fully satisfied by the desperate act of flogging her students. The feeling of connection with her students by beating them is only too brief. Her "aloneness" has not been truly "violated" yet. Addie and her pupils can never reach one another "like spiders dangling by their mouths from a beam, swinging and twisting and never touching" except when they are punished by her (172).

French feminist, Diana York Blaine accounts for Addie's language as speaking "something outside the Symbolic, something not constructed exclusively through our always already repressive linguistic system" (107). Blaine's approach, influenced by French feminism, highlights Addie's language from a political perspective. This view does not grant exemption to the linguistic system from the power hierarchy of the society. Julia Kristeva's influence on Blaine can be discerned when she interprets Addie as a representative of the pre-Oedipal maternal and her body as the abject that has to be eliminated for her child to enter the Symbolic. In Blaine's view, Addie's section, in the end, "'speaks' something outside the symbolic, something not constructed exclusively through our always already repressive linguistic system" (99-109).

As I Lay Dying seems to demonstrate the "deathness" of language that promises life and unity of a unique nature. Apart from *The Sound and the Fury*, another family novel, *As I Lay Dying* has been hailed as the author's most ambitious stylistic experiment, a

substantial adventure in stream-of-consciousness. The perplexing articulateness of all the narrators creates a vacuous yet compelling rhetoric that marks the absent author who records them. The novel thereby creates so large a gap between the medium and the message as to leave the latter alienated from the former. Yet it does so in no unequivocal manner, as there can be no question of an avatar of the conventional pansophical author who enjoys privileged admittance to the minds of his creation. The novel overtly renounces and disavows the notions of the supposed union of the author and medium. The medium in this context is alien in the sense of being disembodied, agonisingly cut off from the conscious identity of both character and author. The rupture assumes topical significance insofar as the book is compulsively concerned with problems of disembodiment, with contrastive associations of character and narration or bodily self and conscious identity. The quintessence of this medium-message dichotomy foregrounds the analogy of the absence of the omniscient narrator's controlling point of view, and the central event of the book, the death of Addie Bundren. It is with reference to this pivotal episode that each character takes on his/her identity. ■

Works Cited

- Blaine, Diana York. "The Abjection of Addie and Other Myths of the Maternal in *As Lay Dying*." *Mississippi Quarterly* 47 (1994): 99-109. Print.
- Bleikasten, Andre. *Faulkner's As I Lay Dying*. Rev. ed. Trans. Roger Little. Bloomington: Indiana UP, 1973. Print.
- . *The Most Splendid Failure: Faulkner's The Sound and the Fury*. Bloomington: Indiana UP, 1976. Print.
- Butler, Judith. "Imitation and Gender Insubordination." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Rayan. Massachusetts: Blackwell Publishers Inc., 1998. Print.
- Deleuze, Gilles. *Essays: Critical and Clinical*. Trans. Daniel W. Smith and Michael A. Greco. Minneapolis: U of Minnesota P, 1997. Print.
- . *Negotiations: 1972-1990*. 1990. Trans. Martin Joughin. New York: Columbia UP, 1995. Print.
- Deleuze, Gilles, and Claire Parnet. *Dialogues*. 1977. Trans. Hugh Tomlinson and Barbara Habberjam. New York: Columbia UP, 1987. Print.
- Deleuze, Gilles, and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. 1972. Trans. Robert Hurley, Mark Seem, and Helen R. Lane. Minneapolis: U of Minnesota P, 1983. Print.
- . *A Thousand Plateaus: Capitalism and Schizophrenia*. 1980. Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1987. Print.

Derrida, Jacques. *Margins of Philosophy*. 1972. Trans. Alan Bass. Chicago: U of Chicago P, 1982.

———. *Of Grammatology*. 1967. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1998. Print.

———. *Positions*. 1972. Trans. Allan Bass. Chicago: U of Chicago P, 1982. Print.

———. *Specters of Marx*. Trans. Peggy Kamuf. New York: Routledge, 1994. Print.

———. *Speech and Phenomena*. 1967. Trans. David B. Allison. Evanston: Northwestern, UP, 1973. Print.

———. *Writing and Difference*. 1967. Trans. Alan Bass. Chicago: U of Chicago P, 1978. Print.

Faulkner, William. *As I Lay Dying*. 1930. New York: Vintage Books, 1990. Print.

———. *Mosquitoes*. New York: Boni and Liveright, 1927. Print.

———. *Sartoris*. Ed. Douglas Day. New York: Random House, 1973. Print

———. *The Sound and the Fury*. 1929. New York: Vintage, 1990. Print.

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. New York: Random House, 1988. Print.

———. "What Is an Author?" *Language, Counter-Memory, Practice: Selected Essays and Interviews*. Ed. Donald F. Bouchard. Ithaca, NY: Cornell UP, 1977. Print.

Homer, *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996. Print.

Massey, Kelvin. "Wonderful Terms and Phrases: Contrasting Dialect in William

Faulkner's *As I Lay Dying* and Lee Smith's Oral History." *North Carolina Literary Review* 9 (1998): 11-19. Print.

Steinbeck, John. *The Grapes of Wrath*. New York: Viking P, 1939. Print.

Dr. Jiju Verghese Jacob, Asst. Professor of English, Govt. Arts and Science College, Elanthoor, Pathanamthitta (Dist.), Kerala

The Disintegration of Tribal Life – A Study of Gopinath Mohanty's *The Ancestor*

Soumyakanta Senapati

The life and concerns of Odishan tribals have found expression in the works of Gopinath Mohanty. *The Ancestor* is his first novel on tribals written in Odia and translated into English by Arun Kumar Mohanty. The novel presents a moving narrative of tribal life in Lulla village and provides a microcosmic picture of the disintegration of tribal society and culture caused by outer intervention in Pre-Independent Odisha. The life in Lulla goes well in the command of Dadi Budha until an outer force of Modernity and Christianity intrudes and lures away a member of Paraja community. The ideologies of modern civilization are personified in the character of Santosh Kumari who seduces Thenga Jani, a representative of tribals. Thenga, under the influence of forces of modernity, breaks away from tribal society devaluing his age-tradition and culture. And the negative consequences of this act also play out in the lives of the tribals. Here, in the portrayal of vivid picture of tribal life in Colonized Odisha, Mohanty adroitly paints the effect of modern civilization on tribals that made their richly cultural society crumble.

Keywords – ‘British Colonialism’, ‘Christianity’, ‘Modern Civilization’, ‘Tribal Culture’, ‘Tribal Society’, ‘Disintegration’

Introduction

Gopinath Mohanty is a legendary Odia writer and recipient of many prestigious awards like Padma Bhusan, Jnanapitha, and Central Sahitya Academy for his rich contribution to Odia and Indian Literature. His notable works include *Mana Gahira Chasa*, *Dadi Budha*, *Paraja*, *Amrutara Santana*, *Mati Matala* etc. Mohanty is the first novelist in India to explore the tribal life of hilly interiors and voice for the voiceless tribals. As a civil servant, he spent most part of his service career among the poor tribals and got to observe the tribal life from close. The depth and width of this experience helped him a lot to produce the masterpieces. With his profound writing and power of language, Mohanty has skillfully and impeccably mirrored the tribal concerns of colonized Odisha. *The Ancestor (Dadi Budha)* is his first

novel on tribals concerning impact of Colonial-modernity on tribal society and culture. It is a seminal and path-breaking novel in Tribal Literature and was published even before Chinua Achebe's classic tale of Colonial invasion of tribal culture *Things fall Apart*. Mohanty here highlights the disintegration of Paraja community and shows how the tribal life was differently and drastically affected by the Colonial intrusion and modern process of change.

Discussion

The tribals occupy a distinct space on the demographic and social canvas of Odisha. Odisha is home to 62 tribes who constitute 22.1% of the state population. The uniqueness and cultural identity of the tribals lie in their vibrant and varied cultural heritage, tradition, indigenous customs, occult practices, typical lifestyle, language, rituals, and festivals. But in the Pre-independent era, their society and culture witnessed a downfall because of Colonial intervention. The British Colonial policy of law, administration, and religious expansion dismantled the traditional tribal system and brought them within the ambit of Colonialism. Moreover, the forces of Colonial modernity and Western culture, in the process of their civilizing mission, tried to impose their faith and culture on the tribals and disrupted their traditional way of life.

Historically speaking, the 1813 Charter Act of British Government permitted the Christian Missionaries to carry out their evangelical activities and mission of propagating and preaching their religion in India. Consequently, Missionaries took Christianity to all levels of the Odishan society and mainly to the tribal areas. The intent of this occidental force was to promote and reinforce their faith under the veil of a handful of welfare schemes and philanthropic activities and denunciate the age-old tribal culture and tradition. Though the Missionaries helped in the reformations in social, economic, and educational spheres and sparked a ray of hope for the uncivilized, downtrodden aborigines, they disturbed their ancient way of life. The aborigines were simple and innocent people dwelling in the hilly regions and having no distinction of religion. Their religious perception and integrity of life had roots in their culture, customs, tradition, and ancestor and nature worship. Because of their primitiveness, backwardness, and segregation from the Hindu society, it was easy for the Missionaries to convince and lure them away. In the hope of getting benefited, the poor tribals embraced the alien faith. But under the impact of modernization and Christianization, they started going away from the margins of their tribal culture and traditions. The novel underscores this theme of disintegration of tribal culture under the impact of Colonial modernity and Christianity and shows how it changes the way of life.

The Ancestor offers a realistic portrait of tribal life and the happenings in Lulla village, a mountainous territory surrounded by thick forest. Life is predominated by the eco-cultural practices, rituals, festivities, song and dance, family affairs etc. Everything happens at the will of Dadi Budha, the eternal ancestral spirit in the form of God and residing in a date-palm tree. Etymologically, 'Dadi' in Paraja language means 'grandfather' and 'Budha' also means 'grandfather' in Kondh language. Dadi Budha is the spirit of their

ancestors that they worship as their supreme God. He is Brahma, Vishnu, and Mahesh for them. He is the creator and destructor. The world operates under his command. He stands as a silent witness to the joys and sorrows of tribal people.

Dadi Budha in the disfigured date-palm tree on the hillock stared all around with his twinkling bright eyes. Before his watchful eyes the day passed and the night came; the wonder of darkness filled the caves.

Dadi Budha was a benign deity. He expressed his anger until he was provoked. He was the eternal ancestor. Everything was his creation, his play. Anyone could speak on his behalf, for he was mute. (Mohanty 8)

The novel presents the story of tribal life in Lulla. The village is populated by the people of Paraja clan and Domb clan. The story runs through the familial life of Ram Muduli, a Paraja tribal and the headman of Lulla. Thenga Jani, the son of Ram Muduli, is the hero of the novel whose marriage arrangements are on. His marriage is fixed with Saria Daan, the daughter of Hari Jani according to the code of Paraja Clan. Offerings are given to Dadi Budha by both sides. The familial life runs in parallel with the social life. The public meetings at *veraman*, family affairs, farming, festivals, and worship of Dadi Budha constitute their social life. These practices bring oneness to their society. Their world is confined to themselves. Dadi Budha is an integrating force who asserts his sole supremacy in the tribal community. He spreads the canopy of his blessings over them as a mother spreads her *anchal* over her child. The tribals, through rituals, celebrations, and offerings, please Dadi Budha as it brings stability, order, good health, harvest, and everything they want. They have an unquestioning faith on Dadi Budha and on the supernatural practices associated with him. Dadi Budha is a traditional force and “stands for the cultural heritage of the tribal people manifest in their rituals and customs” (Mohanty ii). He doesn’t want any outsider to intrude and affect the tribal ethos. The Dombs, being the early converts into Christianity, are said to have been deprived of the grace of Dadi Budha. The Dombs are the first in that community to fall apart from the center, Dadi Budha. The Parajas look down upon the Dombs. As a result of the conversion, Dombs get psychologically and spiritually alienated from the tribal community. They are uprooted from their cultural background.

Culture and tradition bring people into one harmonious whole. Once the culture of a society starts crumbling, disintegration sets in. Mohanty has tacitly depicted modernity and Christianity as dissociative forces that attempted to break the very backbone of tribal world, which was its spiritual and cultural heritage. The missionaries carried out campaign to discredit the tribal culture. This ideology of Christianity and western culture is reflected in the character of Eleo, who, along with Solomon and patstor, time and again puts down the Paraja culture and beliefs in the novel and tries to implant his ideology. “Though Eleo seems to have a positive presence in the novel, it is through his dogmatism as a Christian convert that Mohanty indicated, right at the beginning of the novel, what kind of civilization has besieged the pristine Paraja culture” (Kurella 371). There is a constant clash of thoughts

between Eleo and other Paraja men. In the beginning of the novel, Eleo discounts the existence of *Dumas* ('spirits') and other cultural and supernatural beliefs. Though Eleo's perspective is shaped by rationality, it contradicts the tribal belief. Tribal people blindly believe in supernaturalism and these beliefs hold them together. But after embracing Christianity, Eleo sees the Paraja culture through the eyes of pastor. In the later part of the novel, when Santosh Kumari elopes with Thenga, shrewd Eleo sees it as an opportunity to reinforce their religion. As Thenga is the heir to the village headman post, they can eventually Christianize the village. It foregrounds the thought of missionaries who aimed at establishing their own faith in the tribal world by undermining and relegating the tribal culture.

The juxtaposition of two faiths and the conflicts in thoughts and beliefs reveal the already existing disintegration in tribal community. The Dombs have already accepted the alien faith and got away from culture and ethos the tribal community. And they further try to denigrate the Paraja culture and instill their own faith and belief. Mohanty implies that the intention of Dombs isn't evil, but they have been swayed by the wave of Christianity. He uses the Dombs as a tool to launch an indirect attack on the forces of Colonialism and Christianity for their cultural assault on tribal community. He also describes how the Dombs, Christian converts, have to live in two worlds, which indicates the effect of cultural conglomeration. They want to retain their old cultural background but as they are converts, they can't get directly involved in tribal rituals and festivities. Their sense of belonging is lost. Though they have their own pastor, love and respect and faith in Dadi Budha remains at the bottom of their heart. They have to manage in two worlds, balancing one against the other, and belonging to neither.

These Converted tribals led their lives in their own way. When they wanted to know a god with a form, they became oblivious to the pastor and looked up to Dadi Budha. They offered up several things to him. They also sacrificed chickens and pigeons. They belonged to both worlds. They had to manage like this somehow. (Mohanty 37)

The main story of the novel revolves around Thenga Jani's love affair, his elopement with Christian girl Santosh Kumari of Domb tribe breaking the tribal code and the mishaps that follow. Though Thenga's marriage is fixed with Saria Daan, Santosh Kumari is attracted to Thenga Jani, the son of village headman, as she doesn't find a perfect match for her in her own caste. She deliberately seduces Thenga Jani, even knowing that it is against the tribal ethos. Eventually Thenga falls for her. "The memory of Santosh Kumari spread over his mind's horizon. Wherever he looked only she appeared" (Mohanty 22).

The comparison between Santosh Kumari and Saria Daan creates a vision of tradition versus modernity. "Santosh Kumari was unique. This uniqueness separated her from the Saria Daans and Saria Phoolas" (Mohanty 22). On one side, there is Saria Daan, a symbol of tradition and tribal culture and on the other is Santosh Kumari -- % modern and full of freshness, vivacity, and fascination. And here, modernity outweighs tradition as Thenga chooses Santosh Kumari over Saria Daan. Santosh Kumari is presented as a symbol of Christianity and modernity, who poses threat to Paraja culture.

Santosh Kumari's unquenched thirst for modern city life also makes her break the moral boundaries and seduce Thenga defying the social norms. Being a Christian, she has been to cities to listen to sermons. Though she possesses the least interest in those preaching, she develops an intense desire for the city life. Her mind is lost in the glamorous urban life and village life seems boring to her.

Koraput % the white city with flickering lights on the hilltop-had long since found a place in Santosh Kumari's dreams. But it was only a dream that would come there twice or three times a year. The thirst in her heart remained unquenched. For her the forest was like a desert, always the same. (Mohanty 20)

Santosh Kumari's aspiration shows her indifference to traditional tribal society and lust for modern life-style. This makes her search for a partner to elope with and she knows that none of her tribe fits to serve the purpose. So she sees Thenga suitable for this.

However, Santosh Kumari's religion and the tribal codes stand as an obstacle in her way to materialize her dreams since the tribal community doesn't permit inter-caste marriage. Thenga also knows that his culture is not that flexible to let him marry Santosh Kumari. But she uses it as an opportunity to take Thenga away from Saria Daan and tribal community to the farther land of modernity. Here, she can be compared with the missionaries who lured away the tribal people from their community. Because of the influence of her religion, Santosh Kumari isn't afraid to flout the tribal ethos and code of conduct and elopes with Thenga. Thenga goes through moral and ethical dilemma, which is marked by his depression.

How could Thenga hurt them? His strong feelings of defiance soon subsided. He admitted to himself that he could never do without their goodwill and blessings.

Thenga Jani remained absent minded. He would sit in one place for long hours, unaware of the presence of others. He lost his appetite. (Mohanty 39-40)

Thenga struggles hard to resist the seduction and convince himself to stick to the codes of his community, but gives in at last. And the tribal ethos and culture fall prey to the alien faith and forces of modernity. It breaks the very fabric of tribal life.

Thenga Jani stands as a symbol of tribal people who adhere to the tribal belief and tradition, but ultimately come under the spell. Santosh Kumari is the outer force that intrudes into tribal cultural milieu and disintegrates it. As Thenga decides to break away from the center, they both elope to Assam where tribal code and conduct don't exist. Santosh Kumari becomes an instrument in causing disintegration in the Paraja community of Lulla. The disintegration adversely affects the tribal life and results in the twin tragedy -----% the tragedy of a family life and the tragedy of a village life. It causes upheavals, destroys a family life, shatters a father's dream, and pushes Thenga's parents into mental trauma. Mohanty here gives a symbolic picture of the effect of disintegration on the community. It creates various mishaps in the village and almost uproots

the tribal life. Later, a tiger appears in Lulla and hunts the villagers. People run away leaving the village behind. The village life is displaced which shows their dislocation from their age old tradition and cultural background.

Conclusion

Thus, the novel presents a truthful account of the beliefs, manners, culture, and customs of tribal community and delineates a lively picture of disintegration and cultural dislocation of the tribal community under the influence Colonial expansion and intervention. Though, here, Mohanty doesn't explicitly denounce Colonialism, he implicitly sheds light the main issues of colonization, i.e. the effect of Christianity and modernity on tribal culture and how it affected the tribal world adversely. ■

Work Cited

Kurella, Pushpa Valli. "The Besieged Adivasi Culture: A Study of Gopinath Mohanty's *The Ancestor*." *Literary Endeavour*, Vol. 10, No. 1, Jan 2019, pp. 366-374.

Mohanty, Arun Kumar, translator. *The Ancestor*. by Gopinath Mohanty, 2nd ed., Sahitya Akademi, 2013.

Ray, B.C., editor. *Tribals of Orissa: The Changing Socio-Economic Profile*. Gyan P H, 2009.

Soumyakanta Senapati, At/Post - Dhenkanal, Odisha, Email :
senapatissoumyakanta@gmail.com.

The Odds of Dalit Women in Urmila Pawar's *The Weave of my Life : A Dalit Woman's Memoirs* : A Brief Study

Piyushbala
Priyanka Mishra

The dalit existence was first revolutionized by Satyashodhak Samaj established by Jyotiba Phule and Ambedkarite movement. Dalit women till date face many troubles for existence. The marathwada region of Maharashtra has too much of caste practices. **All India Dalit Forum** in 1994 and **The National Federation of Dalit Women and Dalit Solidarity** in 1995 helped in emergence of dalit women leadership. Urmila Pawar in the book *Aayadan (The Weave of My Life: A Dalit Woman's Memoirs)* tries to expose the practices towards dalits and especially the dalit women who had to suffer on manifold levels. She recalls all the women folk of her village and their suffering. *Weave of My Life: A Dalit Woman's Memoirs* is not a book about a single woman Urmila Pawar but it covers the entire community. The conversion from Hinduism to Buddhism was one of the significant changes for the community.

Keywords: *Dalit, Women, Mahar, Suppression, Domestic-Violence, Caste, Discrimination, Exploitation.*

Introduction

Urmila Pawar is an Indian playwright and campaigner for dalits right. She is a well-known stature in the dalit and feminist movements of India. Pawar was born in 1945 in Adgaon village of Ratnagiri in the Konkan district of Bombay Presidency. She belonged to Mahar (dalit) community which was the lowest caste in the caste system stratum.

She writes for the dalit community, "the community grew up with a sense of perpetual insecurity, fearing that they could be attacked from all four sides in times of conflict. That is why there has always been a tendency in our people to shrink within ourselves like a tortoise and proceed at a snail's pace".¹ Dalits or untouchables were involved in most objectionable and unhygienic duties. They were considered to be culturally low-

grade and contaminated by nature and for that reason they were restricted backward to main community. They had to live in isolation. Urmila Pawar, like any Mahar, had to face many social and cultural problems. She had to suppress her emotions, which when expressed would bring insecurity in life. The caste she belonged was a hurdle in all walks of life. Not only the caste even the life or her acceptance in the family was obstacle. She was the sixth child of her parents; the gender itself was a curse for her.

Urmila Pawar well understood her caste. Mahars had no position and identity in the society. Looking into the situation, she with her family and other members of her community accepted Buddhism as religion. The words and call of B. R. Ambedkar had much influence on her and her community. She had come across several instances of discrimination and humiliation at various places. Urmila also loved the equality and brotherhood of Buddhism. With acceptance of Buddhism, Urmila found a new life and started realising herself and the importance of women in the society. Urmila shifted to Mumbai and made escalation in her social life.

Urmila Pawar had completed MA from the University of Bombay and for many years worked in the Department of Labour Welfare for the Government of Maharashtra. She is also a former actor of radical Marathi theatre and playwright. Her works are written in Marathi language and have been translated into English. Urmila Pawar also wrote on the Ambedkarite movement. She questioned the devdasi practices which were just a religious endorsement to prostitution. She also raised voice against the caste panchayat and patriarchy. The women had to bear punishment like death, which was pronounced by Mahar community for the same community women.

Urmila Pawar and Literature

Urmila Pawar's most popular and widely read book is *Aaydans*, translated in English by Maya Pandit named as *Weave of my Life: A Dalit Woman's Memoirs* is an important landmark in Dalit women's writings. Wandana Sonalkar writes about the title of the book, *The Weave* is a metaphor of the writing skill used by Pawar, "the lives of different members of her family, her husband's family, her neighbours and classmates, are woven together in a narrative that gradually reveals different aspects of the everyday life of Dalits, the manifold ways in which caste asserts itself and grinds them down". ²

The autobiographical work expresses dalits perspective as a community as well as dalit women. The book reveals the social structure and practices which prevailed and is still prevailing in contemporary time, as many a times we come across some incidents related to dalit suppression and restrain. Sufferings and pain of caste victims are unwrapped before the readers. Urmila tries to bring out the marginalisation on three-fold, first as dalit, second as women and third as dalit women. The book covers several levels of prejudice faced by women such as; sister, wife, daughter in law etc. the burden that women try to overcome. Urmila Pawar admits: "I wrote my autobiography after the death of my husband. I have portrayed all shades and states of womanhood without any fear in it....I have written

everything without any kind of inhibitions. I think I could not have written all this so boldly, had my husband been alive.”³ Her statement exposes the level of suppression; Urmila was not free to express herself or her feelings in written words in her husband’s lifetime. She could only do it after her husband’s death. Freedom was like a dream to women belonging to dalit caste.

The word “Aaydaan” connotes items made from bamboo, such as trays, baskets, and hand fans. In early days the Mahar caste people in Konkan region were engaged in bamboo crafts. Pawar’s mother used to make bamboo artefacts. Like her mother, Urmila also tried to weave with the help of the words bringing out the life of many Urmilas, Vimalas, and Sushilas as representatives of Dalit women. The book portrays the condition and sub-human existence of Mahar community. It shows how the upper caste people exploited these dalits, they were in the category of beasts. The exploitation was to the extreme level. These Mahars would do all preparation for festivals but could not participate themselves. Ever if they did they would be beaten by the people of the upper caste. The duty of the lower caste people was only involved with menial works like; disposing dead animals and in return they could only gain left over stale food by the upper caste people.

Through the text *Aaydaan* Urmila Pawar tries to envelop the journey from the Konkan region to Mumbai as a Mahaar, as a Dalit and as a woman; how she brought change in practices of both caste and gender to emerge as a strong literary voice. Weaving is the metaphor of Urmila Pawar’s *Aaydaan*. She says, “My mother used to weave Aaydaan . . . I find that her act of weaving and my act of writing are organically linked. The weave is similar. It is the weave of pain, suffering and agony that links us. . . . When I asked my mother about ‘motherhood,’ she replied in one word ‘sacrifice’ with pain on her face.”⁴ Deshpande, knew Pawar since the 1980s through Maitrini, a women’s group of which both were a member and she says;

“In *Aaydan*, Urmila delicately navigates her readers through her long journey from the harsh landscape of the Konkan region to Mumbai — first as a Mahar and later as a woman — as she challenged the conventions of both caste and gender to emerge as an activist and a strong literary voice.”⁵ She finds the book honest and open.

Weave of my life brings out Urmila’s private and public life. In the book Urmila is seen as a school girl, her father’s desire to educate girls. How Urmila did not like going to school because she had no proper uniform and also the behaviour of teachers who would ask Urmila to collect Cow-dung as she belonged to lower caste. If ever she refused, she would be beaten by the teacher making remember her social status. Again the book covers, Urmila as young teenage girl, falling in love and getting married to her husband against the family’s desire are explained without exaggeration.

Women and society

Urmila Pawar was very much concerned about the women of her village and society and therefore the book *The Weave of My Life* opens with an expression WOMEN FROM

OUR VILLAGE Urmila Pawar wanted to establish the hard work of the women of her village. She was loved by all as she refers to the way these women would carry her in her arms irrespective of difficult roads and heavy loads on their heads. She wanted to pay obligation and she says, “they indulged me so much when I was a child. I wanted to repay this debt, however inadequately.”⁵ The women of the village had to counter many teething troubles while gathering the firewood or grass that had to be sold in the market. She illustrates the sound of the tiger’s roaring in broad daylight which was frightening enough to scare anyone, but still the women folk went out with these sounds to perform their work. There were venomous snakes and thorny bushes in the jungle that scared the women. The village vagabonds would trouble the helpless women who would go to the forest to collect firewood or grass. The women went to the market leaving their children at home with old women or with neighbours. They had to carry heavy firewood on their heads, or rice bags or grass covered with leaves or woollen blankets. Though they worked hard, their bodies looked like floating cadavers in powerful streams but the society failed to recognise their hard work and existence. They walked through the dark forest, took risk and accepted the challenge to proceed further cursing their ancestors for their present horrendous situation.

Dalit women had to work on two folds one, at home and other at fields. Women had no place as home so called. Pawar talks about the constant quarrels in her sister’s family and her husband’s silence and unwillingness to stand up for the wrongs done by his parents. Domestic violence was one of a very common problem that existed in almost every family. She explains the condition of her cousin Susheela. She was beaten brutally by her husband and mother-in-law. Sometimes they would turn her out of the house on stormy nights with her children. The girl with her children would move towards her parent’s house, there too, she was not liked and would be turned in the same way as she came. Urmila writes, “The poor woman would take her children and cross the hills and valleys at night, her face broken, body swollen, bleeding and aching all over, and reach her mother’s house at Phansavale.”⁶ Her arrival brought disgust in her father’s eyes, “...he would bark, „Who s that? Susha? All right, give her something to eat and send her back the way she s come. She must stay with her in-law.”⁷ The girls do not have any house which could be as their own exploring their right.

Sexual harassment

Sexual harassment and violence against females is very common and exists in every part of the world. It was a very common act which the Mahar women had to face. Urmila Pawar places a significant question on the society over the act of upper castes people enjoying the bodily pleasure from dalit women. The community whose shadow is also considered to be polluted, the same body is enjoyed, when the matter of sexual pleasure arises. How the society have double standards? It is very clear that the subjugation of Dalit women has nothing to do with their caste, religion, birth; it is all based on the convenience of upper caste men. Urmila had also faced sexual harassment in her childhood. A famer in the field tried to molest her but somehow she escaped. Urmila had a very supportive mother,

but irrespective of that, Urmila could not gather courage to reveal the incident to her mother. The sexual abuse by males was not a crime committed by men but it was an abuse and disgrace for girls and therefore the females preferred to keep silent.

Sexual exploitation was not only a matter related with upper caste, the Mahar women were exploited within their own space too. Urmila Pawar narrates many incidents of sexual harassment which the adolescent and childlike dalit girls suffered at the hands of the male members of their families. Narrating some of the incidents expressed by Mahar girls Pawar says, “my stepbrother sits on my sister’s stomach and has threatened to do the same thing to me if I told anyone.” Another girl told her, “My maternal uncle plays dolls with me and pretends to be my husband, drags me into an alcove and presses me hard.” “Another woman confided, ...their neighbour comes to play with her daughter and pinches the young children particular parts of her anatom.”⁸

Caste and gender in food

Caste discrimination was so much prevalent in Pawar’s time that the people belonging to lower caste could not rent house from upper caste people even if monetarily they could afford. Pawar narrates her experience when she and her husband looked for rented house and was given too, but the moment the landlord came to know about the caste of Pawar couple, they were asked to vacate the house. People and her neighbours did not like to keep social relations with Pawars as they belonged to Mahar caste. Pawar moves ahead in her book narrating the discrimination on food. Gender had much to do with food consumption. Male members had priorities over food than female. The first right over food would go to male after their consumption the leftover would be consumed by the females. Sometimes the women had to stay empty stomach due to paucity of food. The patriarchal ways of living was very much rooted in this community. Pawar has very successfully made the readers aware about the system prevailing in the society.

Exploitation on the basis of food in the family was one level, there was another level of food discrimination seen within the society only due to caste factor. Pawar saw the acute difference of the food items of what her schoolmates brought in their lunch boxes, and how she never heard of these dishes being made at her own home. She found upper caste girls talking about certain sweets like; laddu, modak, karanjya, puranpolya which Urmila had not even heard or seen. They had always delicious items in their lunch boxes. But Urmila was aware that she belonged to such a caste that could never rise to afford such things, they had to live amidst poverty.

Pawar describes an incident of a wedding in which she was a part. She with her two nieces sat down to eat and began asking for rice repeatedly, the cook got angry; “Whose daughters are these anyway?” He burst out. “They are eating like monsters.” Then someone answered, “They are from our Sushi’s family! Daughters of Arjun master!” On hearing this, the host came forward. “Oh! Are they? All right, all right let them eat as much as they

want! Serve them well!”⁹ but the word monster was so humiliating and degrading that it became difficult for them to digest the food and later they politely declined.

Women had to struggle in day-to-day life. They had to battle for survival. About writing the memoir, Urmila has said, “I was a rebellious child and had numerous fights with my mother while growing up. But by the time I wrote this book, I felt I had taken her place. Like her, I was attempting to make the most of my life in a patriarchal society; I had lost my husband and my son and my two girls misunderstood me because they could not understand my need to have a life beyond home. It’s as if our lives had been juxtaposed.”¹⁰

Conclusion

Urmila Pawar, through her work, wanted to expose the realities of the society. She became the voice of the voices that were suppressed by some communities of the same society where these dalits survived. She wanted to transform the people of her community. Therefore, she did not choose to write only about herself but she narrated the sufferings of the entire dalit women community. The community which was treated like beasts was heart wrenching. They were humans and should be treated as human beings, this is all that Urmila desires to extend before the society through her book. ■

Works Cited:

Pawar, Urmila. *The weave of My life: A Dalit Woman's Memoirs* translated by Maya Pandit, Stree, Kolkata, 2019.

Dr. Piyushbala, Assistant Professor, Dept. of English, DSPM University, Ranchi, Jharkhand.
Priyanka Mishra, Research Scholar, Ranchi University, Ranchi, Jharkhand.

Racial Identities and Postcolonial Literary Traits

P.C. Kambodia

Colonialism started ending from African continent after world war second because of pressure politics and retaliation of the black and also because of weakened powers of the European colonizers. That was the time of mental agony, unrest and racial rivalry but both the black and the white races thought of their own peaceful future and imposed control on themselves. During this transit the cultural theorist came up to provide ground enough to set aside rivalries of identities through literary conceptualization and further these cultural theorists were supported by the sensible writers of the communities from African continent and also from the European countries and the United States of America such as NngogiwaThingo, J.M. Coetzee, Whitman, R.W. Emerson and so on.

This paper purports to check the issues of racial identities and their hybridization because of decolonization and displacements and how literature got influenced by the postcolonial traits especially in South Africa. Besides this, the paper intends to take up issues such as power practices and agenda governed writings strategies to resist oppression and the postmodern narratives of the black and the white communities.

Key words: - Postcolonial, Racial, Racialization, Ghettos, Negros, Europeans, Organic, Identity, Hallucination, Cultural theories.

African continent has ever been attracting Europeans because of its natural resources like rubber, timber-wood, golden ores. Since the African natural resources could be used so European countries like England, France, Spain, Belgium, Portugal, Italy, captured African coastal continent land in form of their colonies according to Berlin agreement or pact of 1885 to avoid any power struggle among the colonizing countries. Of course, this process of colonization had already started from 1870 and by 1905 almost entire African continent was under colonial control. One point that should come to our notice is that the Black called as Negros were already living over there in almost all parts of African continent when coastal areas were colonized.

There was world war-II from 1939 to 1945 and immediately after the war, colonial powers mainly France and England were almost exhausted economically and politically so Africans living in those colonized territories thought that it was the best time to get their colonization ended. People living in those places may it be JomoKenyatla (Kenya after independence), Kwame Nkrumah (Ghana after independence), Nnamdi, Azikiwe (Nigeria after independence) and several others like Algeria, Mali, Morocco, South Africa wanted

to be free from colonial clutches at any cost .Countries like Rhodesia (renamed as Zimbabwe at the time of independence) was a British colony from 1890 to 1980. In 1965 Rhodesians through their own formed government declared one sided self sought independence by issuing a document in their favor called unilateral declaration of independence (the UDI) but the British (the colonizer) protested it and got the UDI declared illegal with the help of UNO but later in 1980, the British had to grant freedom to Rhodesians and Zimbabwe came to existence recognized even by the British. This is how we notice the eagerness to get political freedom or to have an end of colonization.

Mr. W.L.S. Churchill had been the Prime Minister of U.K. from 1940 to 1945. Franklin D. Roosevelt had been the American president from 1933 to 1945(till his death) and both the world class leaders had a summit talk to end colonization in the African continent. U.S. President Roosevelt used politics of power over United Kingdom to get colonization ended in Africa. It was because of U.S. President Roosevelt and because of so many other reasons, by 1977, 54 colonized countries in African continent were decolonized. To get decolonization ended, organized revolts and protest were there by the general public and there was one more point favoring decolonization that is strong participative politicians of the black and the white communities who were also writers who came forward to lead the black race. It would be worth mentioning to name some of them like Nelson Mandela, Frantz Fanon, Kafka, NgugiwaThiongo, Chinua Achebe, J.M. Coetzee and so many others who were imprisoned but they kept on writing even from jail and the result was that the process of decolonization started in 1950 had a speedy development till 1975 but later on slowed down and continued even up to 2011.

Identity in short means one's own individualistic information through graphics or through cards known as I-cards or identity cards and to have it with us, while roaming anywhere, has become almost undeclared compulsion in the recent times. To extend the sense of identity further, we understand that it represents an individual in from of 'I' as against the other but such a sense of identity is not sufficient in itself to cover the other multiplicative sensing of identity as we know that according to the great teacher of all the times, Aristotle, an individual who has nothing to do with the others in a social set up is either a god or a beast and a man stamped with an identity in a social set up is a human being neither a god nor a beast and his individuality of identity is to be perceived in form of a relationship with the others say for example a single person when separated from the group of Indians is no doubt an Indian highlighting his personalized information like name, age, sex, religion address, nationality but with the group of Indians he is still an Indian. There are multiplicative factors governing identity such as his state, country, continent, color, ethnicity, religion, race, community etc. The term race in a broad sense means a major group of human beings that is separated from the other species of human beings on account of obvious physical features such as body built up or formation of the body including facial features such as eyes, nose, lips, forehead, ears with the color of skin and hair. From the basic word race, we have the derived words like racial or racialist or racism or racialism and the meaning of all these words is almost the same.

People belonging to different races become part of a social set up and are seen living together. Races of a social set up sometimes cause discrimination deliberately on various grounds and they evaluate the other races as inferior to their own while insulting and neglecting them. Actually speaking it is deliberately caused racial inequality of our social living and its roots can be traced in social Darwinism which is an assumed scale of superiority of races which keeps the white at the top and the black at the bottom and the brown in between the two. In this scale of social Darwinism the white, the black and the brown refer to the color of the skin of these races. This scale is not based on any scientific theory or any proof but this is the root cause to spread racial discrimination.

Racial discrimination has ever been a burning issue but in the recent times its intensity has grown quite weak as compared to prior phases of its time periods. Racial discrimination grimed when coastal African territories were colonized towards the interior and when the black people (Negros) were trapped and were taken to the European countries and were sold like animals to be kept as slaves by the white community. Of course, there were protests, communal riots to retaliate such in humane tactics and there is a separate history of such communal riots and the seeds of it were sown by the master-slave bond. Masters enjoyed richness with materialistic superiority whereas the slaves suffered poverty. Slaves had to work for the master's interest and the masters had their recognition whereas the slaves were devoid of it. Masters being powerful by all means could use violence against the slaves. This practice of slavery was almost legitimized in European culture but of course controls were kept on it ever since 1794, five year gap hence the French revolution of 1789. It was a revolt of the slaves against their masters that had shaken the very roots of racialism.

Racialization includes language and linguistic variation of two or more races and it also includes social and institutionalized activities of different races. In postcolonial period all these activities that have been mentioned as a part of rationalization initiate from the very basics the mass identities. When the purpose of social and institutionalized activities of the races becomes internationally mean, degraded and agenda based through the writing strategies of the writers, it becomes a horror and terror stricken havoc. Bloodshed and violence is caused everywhere and even the Govt. becomes mute and helpless because of the politics of votes so the activities of the leaders of the races, the writers of such races should be secretly checked and controlled by the spying agencies of the government so that they don't misuse mass identity of innocent people based on religion, region, color, caste, gender etc.

Frantz Fanon is a major cultural theorist who was born in 1925 in Martinique. It is a country island surrounded by the other Caribbean islands. Originally it was a French colony so French language is the prime language over there. This island country Martinique was decolonized in 1946. Fanon didn't notice severity of racism in his teenage years but later on in 1939, he witnessed cruelties of military operation that was a successful attempt by the French military to recapture the island as the native inhabitants declared themselves as free and of course six years hence it was granted freedom. By occupation Frantz Fanon was a psychiatrist who served in two neighboring countries of African continent. These two

countries are Algeria and Tunisia. Fanon wrote two books – **The Wretched of the Earth** (originally written in 1961 and its English translation came in 1967) and **Black Skin White Masks** (originally written in 1952 and its English translation came in 1986). Fanon in his book (**BSWM**) takes one particular situation of Antilles islands of the Caribbean Sea which include Haiti, Guadeloupe Martinique which were under French colonial power. People living in those islands under French control were called as Antilleans who were given an opportunity to study and work in France by the French people who had colonized them.

In this matter of capturing the abroad territory as a colony, the French had a liberal colonial ideology and attitude as against the British who were opposed to migration and naturalization in Britain. The French believed that when Antilleans would migrate to France from their colonized islands, they would leave behind their language, place and culture to adopt a superior way of life in France. Once they mastered French language and their manners, the black Antilleans would be more French, European, white civilized. Such was the opinion of the French colonizers at the Antillean islands.

Antilleans who migrated and learnt French also had the same opinion of becoming white from the black nativity but Frantz Fanon as a psychiatrist rejected this ideology and claimed that it is their black skin that won't change. It will always remind them of their racial discrimination and the difference of color of their skin won't stop haunting their mind. It is this issue of superimposed identity that is kept at the center of his psychological study by Frantz Fanon

Fanon comments that appearance is after all appearance and reality is after all reality. He also reminds us of social Darwinism of the supremacy of the white over the black. Fanon draws his conclusion of rejecting French ideology over two changed Antilleans' identities thinking that it is expressive versus impose identity that fosters psychologically strained racism in the mind of the black but people have raised questions to his inferences as they say that Fanon's psychological experimentation was not a work done from the point of view of an academic study and he himself was also not an academician but a psychiatrist. Secondly people say that Fanon conducted his analytical research while remaining in Algeria and Tunisia and he himself didn't understand the language of his sample population that is the language of the native people who were a part of his sample to be studied. To resolve this problem, he kept interpreters whose translations can't be genuinely assured for a quality research work. One more serious flaw of Fanon's work as noticed by the critics is that how a research work conducted in Algeria and Tunisia based on their population be applied to the Antilleans who are people of Caribbean islands.

The distance between Algeria, Tunisia and Anthelia islands is thousands of Kilometers separated by Mediterranean Sea and Atlantic ocean. Raising questions to overall utility of Fanon's work AniaLoomba writes (2018:150) "There are other problems in trying to appropriate Fanon for our own ends today. Fanon's split subject cannot be traced as the paradigmatic colonized subject; the psychic dislocations Fanon discusses are more likely to be felt by the native elites or those colonized individuals who were educated within and

to some extent invited to be mobile within the colonial system than by those who existed abroad”

The concept of remaining unmindful of the transposed identity in case of migrated Martini cans from original black to changeover white as thought by the healthy idea of the French colonizers for the Negros is not considered fit by the cultural theorist Eleanor Byrne as she in this context writes (2017: 87) “ It is deeply rooted in the Martinican experience of people who were French citizens and not colonial subjects and who occupied a curious position within the racial hierarchy. One of the island’s more peculiar exports was the French-educated black civil servant and citizen who administered black subjects in the African colonies and who were in a sense neither black nor white”.

Of course Frantz Fanon ends his **Black Skin White Masks** with optimistic note that the colonizers and the colonized should forget their differences and should come together to begin humanity.

Identity based another issue is that of sexual brutality that includes rapes and assaulting. Of course, it also comes under problematized instant lust for sexual passions under which, say for example, a white man may assault a black lady brutally because he is fully empowered aristocratically (although not legally) as he is supported by hierarchy of his race and the black lady being helpless is easily victimized and her voice is silenced but when a Negro comes to know of it, he retaliates assaulting white lady in firing revengeful lusty passions and in such cases as a subsequent course of action white identity in group form is further supported by hegemony that is power, politics game to control and in consequence to that black mass identity outbursts revoltingly in a brutal manner. Postcolonial novels are full of such cases and here one example can be quoted from J.M. Coetzee’s novel **In the Heart of the Country** in which we come to know about the story of secret lustful love going on in between white master owning a sheep farmhouse and his concubine young black married lady who works as a labor and her name is Klein-Anna and her husband Hendrik also lives and works on the same farm house. Master’s daughter Magda knows about this lustful love of her father and his concubine black lady and she thinks that her (Anna’s) husband Hendrik is stupid and weak minded but as a counter reaction to what happened to his wife Klein Anna, he brutally rapes his master’s daughter Magda. To quote Coetzee(1999:131) we read “He (Hendrik) rocks me (Magda) back and forth, back and forth on the floorboards, my skull giving a little bump on the skirting every time. Smells come clearly, too, hair, ash. ‘You are hurting me.... please... please stop...’ Is this finally how people do it? He heaves on and on, he groans against my ear, tears run down the back of my throat. Let it stop, let it stop! He begins to pant. He shudders, lengthily lies still on me. Then he draws himself out and away. Now I know for sure he was inside me now that he is out and all the ache and clamminess sets in. I press my fingers into my groin while beside me he fastens his trousers. It is beginning to seep out of me, this acrid flow that must be his seed down, my thighs.... what have I done to you? It is not my fault that everything is going so badly, it is your wife’s fault, it is her fault and my father’s and it’s also your fault.”

In the above referred revengeful retaliation Coetzee sets the scene in Topor of South Africa and the narrated incident is representative or symbolic counter reaction of the black community and it does not refer to one individual case of white lady Magda but to so many such cases taken together.

Revengeful retaliation of the black male against white community had been quite common. The black were called as bastards or cross breed because the white male unlawfully begot children to the black ladies though the black ladies may have been married to the black male and the black ladies were raped and assaulted. In this context of the black revengeful reaction against the white ladies Derek Hook writes: (2012: 140) “a series of surreal (philosophy of surprise) variation on the same basic formula (retaliation of the black) was violent or threatening sexual behavior towards a white woman assaulted or raped; being caught in a white woman’s house.”

The original identity that also bears the tag of nativity is called as organic identity. Because of our displacement such as migration, shifting, globalization etc. our organic identity erodes because of new form of living elsewhere. This erosion of identity is not much realized by the first generation that undertakes transmigration but by and by the changes in the identities of the transmigrated are obvious. In postcolonial times organic identities eroded a lot because so many people of the colonized countries, including Caribbean islands, moved to different European countries such as England, France, Germany, Poland, Spain Italy, Portugal and from there, they got shifted to other countries at their own will. They settled over there claiming the foreign nationality, right to vote, profession, housing etc. Because of changed living they had to pass through a process of making, unmaking, remaking identities.

New identities and communities emerge at the global level as the time passes although the process may be slow. Such formations have to pose through ossification of their identities that is difficulty involved in changing over of the identities because of caricatured (over emphasizing or anti-erosive psychological built of mind) cultural traits. Because of displacements they may become a minority identity say the black (minority) against the white (majority) or it could be vice-versa. If the majority identity is large hearted and generous to the minority identity, they homogenize them in social and political ways weakening the hegemony and strengthening human made uniformity of living and working and if the majority identity hates the minority community, venomous labels such as Black Americans, Black British, Black Canadians, Black French, Black Portuguese etc. would be there causing malice and embitterment everywhere and the seen could be in a vice-versa frame that is white Nigerian, White South African, White Zimbabwean etc. and in all such cases they have been granted citizenship, living and voting rights but still they feel traumatic experiences or they suffer from postcolonial melancholia that is mind strained with depression, disappointment, mournfulness dissatisfaction, fear, sadness and what not that causes negativity in the way of their ghettoistic living.

The writers of the liberal ideology of both the communities may be the white or the black picked up themes such as merging of cultural identities, hybridity of culturalism, cultural socialism for composition of fresh literature and they deliberately avoid violent histories of communal war, racism and slavery to maintain social harmony. Such literature is called as literature of cultural cohesion. Of course, new categories of literature are also coming up as a result of dislocated identities say for example Afro-American literature in which the black literature was not in proper proportion but later on when the share of the black literature written in America increased, it came to be known as African-American literature, such literature had a new history of development, new vocabulary, with profound shifts and focus and it was all the result of displacement and dislocated identities of the class of writers.

Home K. Bhabha was born in 1949 in Bombay in a Parsi family. He did his post-graduation from Christ Church College (Oxford University) and thereafter he was appointed as Professor of Cultural humanity in Harvard University. Presently, he is serving in Chicago University, (USA). In his book **The Location of Culture** he takes up issues such as post-modernistic identity inquiries, identifying cultures and placing them etc. He is one of the most reliable cultural theorists of the modern times. His books and research papers are highly contextual in the present time progressive studies. The other cultural theorists who could be read profitably are Stuart Hall, Eleanor Byrne and others.

Right from the times of colonialism, there has been an association between an ideology of hallucination and power controllers (colonizers). The ideology of hallucination and phantomization was created upon the colonized that is the black community and those who created it were the Europeans. Such an ideology restored to monsters, devils, ghosts, wicked spirits, witches, witchery. Such imaginative creatures were supposed to feed on human flesh and drink human blood. Of course, no one met them or saw them but even then they were described to be extremely frightening and haunting the sides of dams, rivers, pools, dense, forests or in deserted, dilapidated, ruined antique building where no human being visited. Such was the hallucinated ideology which was popularized by the colonizers through telling stories and tales to the colonized but it would be worth mentioning to tell that the idea of formulation of monstrous forms with hybridized mixing of birds and animals was already there in the mind of the colonized which was made use of by the Europeans in a tricky way or in a befooling way over the colonized, thinking them to be weak and poor in mentality.

The very purpose to boost up such hallucinated ideology was to keep the colonized under control by creating a fear in their mind. No doubt, the gun was already there with the colonizers to create terror. This hallucination became a part of postcolonial literary writings whether South Africa, Morocco or India or any other decolonized African country. Commenting upon this practice of writing David Punter writes (2005:102) "Who is meant to believe these tales what credence authority, validation, who after all is writing back' (long before the empire was thought of as doing so) who is telling these tales to whom? these are travellers' tales, travelling tales, dreams and hallucination, attempts on the always readily penetrable body of the exotic; they are not attempts seriously to produce a vanished

‘way of life’ they are not assertions of ‘African mystery’: they are instead continuous tropes on the notion of the serious and thus of the secret on the laughable assumption that the western reader will consciously or unconsciously share the hope or the disavowed terror, that there is something here to be revealed, some heart of darkness, something withheld that will now become open.”

J.M. Coetzee, South African born and Nobel Prize winner for 2003, who taught as a Professor of general literature in the University of Cape Town in the Western Cape province of South Africa makes use of hallucination in his novel **Life & Times of Michael K**. The Protagonist Michael K is a Negro, living in the city of Cape Town with his old sick mother and it is the time of war. Michael K’s mother in her youth worked as a labor in a farm house at Prince Albert town and she wants to die over there. Michael K. takes her in hand driven cart stealthily because of not getting permit to leave Cape Town and she dies in a hospital at Stellenboschtown. Coetzee creates hallucination through Michael K. who feels that his mother while taking her last breath to end her life didn’t look at him but looked blankly over his shoulders to her own mother’s spirit(the spirit of his mother’s mother who was no more) that haunted her at the time of death. This hallucination can be quoted in Coetzee’s own language as (1998 : 117)” When my mother was dying in hospital, he(Michael K.) thought, when she knew her end was coming, it was not me she looked to but someone who stood behind me: her mother or the ghost of her mother. To me she was a woman but to herself she was still a child calling to her mother to hold her hand and help her. And her own mother, in the secret life we do not see, was a child too. He tried to imagine a figure standing alone at the head of the line a woman in a shapeless greydress.

To conclude, we see that after decolonization when most of the countries of the world had been granted freedom communal based riots got minimized throughout the world. Communal harmony has also been restored. People didn’t stress sharp boundaries of their identity in such a wide world and sometimes there are the echoes of communal struggle. Cultural theorist like Stuart Hall, Homi K. Bhabha, Eleanor Byrne and others studied a lot and formed a base to understand culturalism. Immigration, globalization, displacements have been changing the identities and organic identities are not pure but they all have been homogenized. Literature has been playing an important role to restore friendly relations of racist identities to make the world a better place to live in. ■

Works Cited

- Byrne Eleanor. **Homi K. Bhabha**. New Delhi :Polgrave Macmillan. 2017.
Coetzee J.M. **In the Heart of the Country**. London : Vintage Books. 1999.
Coetzee J.M. **Life & Times of Michael K**. London : Vintage Books. 1998
Hook Derek. **A Critical Psychology of the Post Colonial**. New York :Routledge. 2012.
Punter David. **Postcolonial Imaginings**. Edinburgh (U.K.) : Edinburgh University Press. 2005.
-
- Dr. P.C. Kambodia, Associate Professor, Dept. of English, BSR Govt. Arts College, Alwar, Rajasthan.

Can Theatre of Roots Claim the Title ‘National Theatre of India’? A Critical Analysis of the Post-Independent Indian Theatre

Sandhya Ravisankar

Twentieth century has witnessed the liberation of colonies and formation of new nations across the globe. As a part of decolonization, ‘making’ a nation seems to be the most important task. Theatre played a vital role in the process of nation making. But when it comes to India, the concept of nation as well as the role of theatre has to be evaluated with a difference due to the multiculturalism of India. The paper examines the creative contributions and political position of Theatre of Roots; one of the post-colonial Indian theatres in the attempts of nation building.

Key Words: decolonization, nationality, Theatre of Roots, multiculturalism

Introduction

Nationality or nation-ness is a cultural artefact of a particular kind. Gelner says, “Nationalism is not the awakening of nations to self-consciousness. It invents nations, where they do not exist.”(Qtd in Anderson 6) In order to invent a nation, defining the ‘nation’ is important. But the process of defining of ‘an imagined political community’ (Anderson6) is a difficult task. The underlined paradoxities raised by the sovereignty of idea of nationalism obscure this task. According to Anderson, the nation’s sovereignty emerges from paradoxical relationship between the universal religion and the living pluralism of religions. (6). Seeing the formal universality of nationality as a socio-cultural concept is disturbed by the particularity of its manifestations. The ‘political’ power of nationalism contradicts with the philosophical poverty and incoherence. In this context, nationality seeks validation through the cultural manifestations.

Formation of a nation was a ubiquitous phenomenon across the globe in the 20th century. Colonies who liberated from the imperial power engaged in the socio-cultural and political independence. Repudiation of the colonial language was one of the common strategies. But the decolonization in theatre is different from other genres. Chattopadhyay observes, “Theatre is not only a natural phenomenon in the times of great upheavals and

changes, but also a powerful constructive channel.” (“Towards a National”). In India, unlike novel or poetry, theatre carries the baggage of cultural text which is predominant in its performance version. The proliferation of a number of theatrical traditions in the various parts of the nation established the inherent relationship between the change in the socio-political scenario and the change in the aesthetic perception of the people which elevated the status of theatre. Rejection of colonial language never serves the purpose unless the colonial aesthetics is replaced by the indignity which is an impossible idea. On the other hand, finding nationality based on linguistic preferences taints the novelty of the task in a multicultural context. Monolithic view of Indian theatre disappears under the charisma of linguistic heterogeneity. According to Dhingra “Imposing a linguistic singularity on theatre is the denial of its essential universality which is implicit in the concept of ‘National.’” (“A National theatre wanted”)

The postcolonial Indian theaters’ eclectic and unique ways of decolonizing strategies invite attention at this point. In the process of search for identity, instead of rejecting colonial aesthetics and pre-colonial past, it finds a new way of embracing the national identity through altruism. Bharucha says regionalization is already accepted as altruism. (“We Need a House”). Defining nationality or national theatre is a difficult task in the heterogeneous atmosphere of India. The diverse cultures, languages and ethnicities deter one from a monolithic view. Dhadwadker also sees this impossibility of exclusive definition as a result of absence of homogeneity.

The diverse theatrical forms enact the diversity of the nation itself, and essentialist notions of Indianness or exclusive definitions of the theatre nation connection can succeed only in imposing a spurious homogeneity, which is impossible” (Dhadwarker 23)

But in the back drop of a cultural definition for national particularly in theatre, neither the dismissal of the notion of Indian theatre or the national tradition as inherently unsustainable nor the definitions based on the conceptual frameworks acquire consensus from Indian intelligentsia. The term ‘national’ consists of multiple ideas in Indian theatres. Nobody is against the concept of national theatre in India but the real problem is, defining the national theatre seems to be more exigent than knowing the need of such a theatre. Whenever we indulge in the discussion of definition of national theatre, we either go back to the Sanskrit theatre and *Natyasastra* or to the west for our convenience. The two hundred yearlong modern Indian theatre is completely forgotten. The glory of folk forms and other experimental attempts as well as the disseminated unorganized existence of regional art forms should be considered.

After the political independence of 1947, the newly constituted government is made responsible for the overall development of the nation. The post independent moves ensued by the definite drive to uphold indian-ness of Indian culture result in formation of various institutions. As a way of creating political unity, education was considered not only as a means to economic development of the nation but a means to the realization of cultural and

political identity. The promotion of ‘national culture’ and ‘national education policy’ were the prime concerns of the new president Jawaharlal Nehru. “Government became part of the daily life of its citizens and part of their thinking in a way that no political organization had ever been before.” (Khilnani, qtd Erin Mee. 180)

The Five year plan, brainchild of Nehru promotes ‘national culture’ through education as a way of creating political unity. Furthermore they identified that the accomplishment of ‘national oneness’ through culture is largely depends on the Indian verbal, visual and performing arts. It leads to the formation of three akademis-Sahitya, Lalit Kala and SangeethNataka.-were expected to shape a “sensibiliy that would ‘guide and reflect India’s entry into modernity” (Haksar Committee Report on the Akademis,qtd in Bharucha 1995:42) The SahityaAkademi, The National Akademi of Letters was established in1952 with Nehru as its first Chairman,

as a national organization to work actively for the development of Indian(literature) (...) to foster and coordinate literary activities in all Indian languages and to promote, through them, the cultural unity of the country(Vatsyayanqtd in Bharucha 1972:35)

The Lalit Kala Akademi, the National Academy of Plastic Arts, was set up in 1953 to foster the visual and plastic arts. (Mee 181)The SNA was established on 31 May 1952 with mission to preserve our traditions by offering them an institutional form. The contribution of SNA (1956 to 1989) played an enormous role in shaping the direction of modern Indian Theatre.Though there were activities aimed at the incorporation of indigenous art forms into the theatrical aesthetics long before, the official and collective steps of institutionalization of modern theatre as a blend of modern and folk/ traditional forms were initiated as a part of political agenda. In the context of central squad formation of IPTA in 1944, Bhattacharya observes,

The first souvenir of the central squad proposed to study, revive and utilize folk forms in dance, music and songs. Obviously the purpose of this too was to make available to people in different region cultural experiences not familiar to them and, at the same time, to make significant improvisations on traditional forms. (176)

But these disseminated efforts concerned about the reachability of ideas of national struggle among people. The attempts to incorporate theatrical elements into the socio-political contexts leads to the formation of IPTA. Nevertheless, the primary impetus for IPTA is the urge for ‘own theatre’. Gradually it is validated as ‘people’s theatre’. It uses the folk forms of theatre as a vehicle to address the issues of the rural, social,economic injustice in the lives of the Indian people.But even before the founding of the organization, disseminated activities with similar theatrical traits manifested themselves in various parts of the nation. For example, the dramatic efforts of the youth cultural Institute in Bengal. (1940-42)

However, as a part of the formal/official steps of institutionalization of theatre under the patron ship of Nehru after independence resulted in the first conference of IPTA

which was conducted on 25th May 1943 in Bombay. The growth of IPTA is accelerated by the increasing popularity of Communist Party in the national struggle for independence especially at the backdrop of Bengal Famine and bombing of Chittagong by Japan. Bhattacharya comments,

After the victory of allied forces in 1945, the anti-imperialist struggle not only became more intense, but acquired an unprecedented mass character with the workers, peasants and the urban petty bourgeoisie taking a more and more active role. (172)

The long felt need for building national integration and social responsibility through the manifestation of theatrical practices is realized by IPTA. Its imposition on the revival of cultural heritage of the country through the inculcation of progressive values and conditioning of audience resulted in the greater use of folk forms. IPTA's Annual Report 1946 says;

Those who grouped together in our movement were inspired by a deep and abiding faith that our ancient culture cannot be allowed to die that it must be used to serve and save our people; that art can and should flourish not as a weapon of luxury but as a means of portraying life and reality of our people. Of reviving their faith in themselves and in their past and of rousing them to the will to live and the will to be free. (171)

The first generation activists of IPTA see these activities not merely experimental in nature but as a powerful means to communicate with ordinary people. But later, the professional artists who became a part of IPTA took it as an initiative in appropriating folk and other traditional performances in progressive use. Eg: Nabanna(as a break from tradition). Bhattacharya points out,

These two polarities of opinion in fact supplement each other and arise from the same theoretical preconception that politicization and formal experimentation in art are opposed to each other. The development of this preconception within IPTA was one of the manifestations of the theoretical crisis it came to face.(173)

The ideological conflict occurred within the communist party is ensued with several split resulted in the breakup of IPTA in 1950. The polarities of theories of art – politics relationship remained unresolved. A part of the responsibility of this break up lay with confusion within the communist movement in India which oscillated between left wing adventurism and right revisionism- a confusion which was to reach a logical culmination with several splits of the Indian Communist Movement. The rest of the responsibility lies with the question about the relationship between art and politics which were left unresolved within IPTA.

After the dissolution of IPTA, theatrical activities aimed at socio-political awareness gradually shaped themselves as street theatre. It primarily focused on content, message and audience. Whereas the rest of the theatre enthusiasts continued to explore themselves in realizing cultural identity. They challenged western aesthetics through exploring and

legitimizing people's theatre. Their primary focus was style. For example, Theatre of Roots. This dichotomy between form and content leads to various experiments on stagecraft in the coming years. Serious thoughts were manifested on the diverse aspects of theatrical aesthetics. Institutionalization of theatre and the revival of traditional performance art forms throw light into various issues related to it.

1. What would be the ideal proportion of elements of modern/western/urban and traditional/folk/classical
2. What are the reasons behind the hybrid attempts : political/religious/revival of art forms/aesthetic
3. Who would be the audience: urban/rural/mixed

The ideological clashes between the dissenters of colonial legacy and votaries of syncretic modernity come to the consensual advocacy of the revival of indigenous art forms. In this context the seminar organized by SNA with the title 'On Indian Drama and Theatre' in 1956 with an aim to 'define' theatre needs comment. Fervent attempts across the nation were being made to confront the traditional sources to rejuvenate Indian theatre. The seminar also responded to that wave. The seminar as an attempt for 'a glorious revival of dramatic art' (Rajamannar, qtd in Mee 186) offered the important opportunity for theatre artists and scholars to meet in person and ideas. Till then there was no common platform for this purpose. The attempt of defining Indian Theatre as the sum of its regional parts and in terms of its essential characteristics paved way for locating Indianness in indigenous culture, a notion supported by Balraj Sahni's claim that during the dark days of British domination it is (the) folk dramas which have kept the theatre alive in our country (qtd in Mee 186)

Similarly, many other recommendations of the seminar advocated the use of traditional performance in the Indian Theatre of the future. For example, K. Narain Kale offers a nationalist framework: "In our attempts (to build) up this national theatre we must make the maximum use of indigenous material from our national heritage and its foundation must be firmly laid in our national traditions" (403). At the same time, this seminar didn't rule out the concept 'modern'. Traditional and modern are interlinked so both must be included in theatre. That was the consensus.

As a response the aforementioned attempts of institutionalization, a common voice for 'national theatre' emerged from the traditionalists. A number of articles and essays were written in these periods. For example, *A National Theatre for India* (1944) by Baldoon Dhingra, *Towards a National Theatre* (1945) by Kamaladevi Chattopadhyay etc were strongly advocated for the need of nationalism in theatre. But the realization of this concept remained impossible due to the multiculturalism of our nation. Later NSD was established in 1959, since then (1956) Sanskrit plays were being produced and the trend was continued by dramatists like Santha Gandhi. According to Nemichandra Jain,

This return to pre colonial culture past is an exploration of a 'distinct identity'

which is not just a rediscovery of ‘the two thousand year old Sanskrit drama, production methods and *Natyasastra* but also the traditional and folk theatre surviving in different forms and languages all over the country[...] such revival, represented a rejection of the ‘servile imitation of the decadent Victorian and semi-realistic moulds of theatre devised for entertainment or superficial social reforms, or a mindless distortion of the western dramatic and theatrical practices.(Qtd in Bhatia 22)

In this context, this paper discusses one of the post-colonial theatres of India, Theatre of Roots which seems akin to the concept of ‘Indian national theatre’ because of its homogenizing tendency towards national theatre at institutional level and apolitical experiments with indigenous art forms at regional level. The theatrical exercises of Root movement has been popular during 1960’s and 70’s but found its hayday in 1980’s when Suresh Awasthi became the chairman of SNA. He officially recognized the theatrical movements of certain kinds as Theatre of Roots in his essay “Encounter with Tradition.” Bhatia observes

Awasthi wants to create ‘a kind of Indian National Theatre-actually a plurality of theatres that combined traditional and modern elements... where village and urban cultures existed both independently and in combination. (23).

Schechner views Awasthi aim was to ‘put modern artists in touch with their roots. He wanted to make sure that traditional arts were not isolated in their practices, becoming mere living national treasure.” (Qtdin Bhatia 23). The institutional recognition received by Theatre of Roots during the tenure of Awasthi helped it to gradually acquire the shape of a movement. The two significant milestones in the triumphant journey of Theatre of Roots are the National Seminars of 1961 and roundtable of 1971. These two seminars concretized the contemporary relevance of traditional performance genres in the theatre. In 1961, National seminar on ‘Contemporary Playwrighting and Play Production’, Awasthi presented a paper which raised the question of the traditional theatre and its relevance for contemporary theatre work. During 1965-75, while working with SNA, Awasthi launched a programme of sponsored traditional performances, festivals and exhibitions in Delhi and other regions. Though there were voices of dissent in the beginning, gradually that programme acquired the character of a movement. Many theatre artists started changing their attitudes and began creatively involved in the new movement. Later in the 1971 National roundtable conference on contemporary relevance of traditional theatre, the question of contemporary relevance was widely discussed. It provided a platform for large number of directors, playwrights and actors from all over the country to share their ideas and experiences and discuss the aesthetics of the new theatre. Furthermore it paved way for the rigorous discussions on the inherent conflict between the modes and conventions of the borrowed realistic theatre and the indigenous Indian Theatres, which remain unsolved. Theatre of roots was the only channel which could offer an indigenous nonrealistic style of productions.

When Theatre of roots as a movement completed its first five years cycle in 1989, it could leave a mark in the theatrical practices in diverse ways. The greatest accomplishment of Theatre of roots was the bridge between the urban and rural culture. Awasthi says, "The Modern Indian Theatre, being the product of colonialism, urban culture and literary tradition could never spread to smaller towns, and always felt shy of using dialects and other non-urban material." (65). Theatre of roots empowers local poets and writers who were once obsessed with the 'literary language' began using dialects and idioms with great sensitivity and power. The organizational and artistic interaction among the various urban and rural theatre people become beneficial not only to the new theatre but it gives acceptance and respectability to the indigenous theatres thereby their performing techniques also acquire sophistication. Traditional performers also get chance to work with their urban counterparts which can bring a sense of celebration and acknowledgement to a theatrical event. He says

During the past two decades, ever since this new trend of the creative utilization of traditional theatrical modes, materials, and elements began as part of the process of cultural decolonization of theatre, those directors and theatre artists who continue to practice deadly colonial theatre and want to preserve the status quo have been opposed to this new theatre of roots which has now acquired the character of a strong movement. (68).

Awasthi identifies the theatrical practices of a few directors of modern India as Theatre of Roots, namely, Girish Karnad, Chandrasekhar Kambar, Ratan Thiyam, K.N. Panikkar, Habib Tanvir, B.V. Karanth and so on. Irrespective of their unique and different dramatic maneuver, they all resort to tradition in one or other way which, according to Awasthi, the quintessential quality of Theatre of Roots. However Awasthi could not succeed in bringing all these directors under the politically-driven categorization of Theatre of Roots.

It is a fact that Theatre of Roots claims the national identity primarily because of its creative appropriation of folk forms. It renews and revives traditional art forms. When a modern director banks on traditional art forms for a play meant for urban audience, he cannot debase the particular folk/traditional form. Instead, he only chooses some values, concepts, and creative elements that are useful and suitable for his artistic pursuit. Such appropriation is indeed a positive move in a contemporary set up which is largely dominated by film.

In my directorial work my primary concern is to construct a production design and communicate it. As a part of this concern I use elements of traditional theatre. For me, these elements have the same character and importance as the dramatic text. Music and movements for me are theatre languages. (Jambe, qtd in Awasthi "Theatre of Roots" 63)

But the most important factor is that the surviving possibility of a live theatre depends on its non-realistic quality which has a composite character like traditional art forms. Hence the choice of elements from folk or other indigenous repertoire by a modern director is not just revival but renewal. It is updating. Theatre of roots, with its apparent preference to

form provides platform for such renewals. For example, Bharat Dave and ChandranathJambecomments on his interactions with traditional theatre as

[...] new theatre, which shuns realism and emphasizes stylization, conforming to the nature and genius of our theatrical traditions. So I, and most of us, are drawn to this kind of theatre for artistic reasons. I respect tradition, but have no interest in its revival. What I am interested in is its renewal, its updating.” (Dave,qtd in Awasthi “Theatre of Roots”63)

But in the case of some of the established directors, the reason is different. For example, B.V Karanth approaches the traditional art forms with a clear theoretical view. He appropriated *Yakshagana* and made it viable for theatre. He deconstructed the esoteric repertoire of Yakshagana and identified its theatrical possibilities. When GirishKarnad used the *Yakshagana* tradition in his English-speaking play for modern urban audience, which became a history. Similarly, Habib Tanvir sought the theatrical possibilities in the *Nacha* performers. He created a new paradigm of theatre making by making the indigenous natural actors of *Nachha* mingling with urban actors and musicians. Every stage and rehearsal is an experiment for him. RatanThiyam has proved that the politically vociferous content of a play is not an exemption for indigenous modes of appropriation. *Thang-Ta* and *Warileebah* have found unquestionable position in the contemporary theater of Manipur. K.N.Panikkar’s theatrical experiments are the benchmarks in the modes of appropriations of classical repertoire. He has proved that the Sanskrit theatre is no more an obsolete one and dexterously interwoven the aesthetics of classical forms of *Koodiyattam* and *Kathakali* with the folk forms like *Theyyam*, *Padayani* and *Mudiyettu*. Though these directors have some commonality in their works, they all are unique. Hence a generalized statement that due to their creative interaction with tradition, they are all the votaries of Theatre of Roots is questionable. Indeed their theatres contribute to the idea of national theatre but they do not consciously create a monolithic theatre of India.

Conclusion

A theatre cannot be extricated from the springs of human actions. Theatre transforms itself into a space for exercising the dynamic powers and creative urges. Such kind of a theatre cannot conform to any single type or form, but takes a myriad of shapes, inspite of its uniformity of ideologies. National theatre is one such kind and should give wider scope by exploring the existing cultural level of the people and the intellectual and technological equipment. Nationality in Indian theatre shouldn’t be a prerequisite on the other hand it should be a desired and collective outcome of all the theatrical and theoretical exercises. Theatrical practices of Theatre of Roots’ directors could maintain the tradition of both Indian and National. Dhadwadker observes that, the major challenge of these theatres is “to discover those modes of Indian-ness and Nation-ality that are descriptive and constructive rather than prescriptive and coercive ‘(24) Their inimitable and eclectic theatre offers an emotive exultation which is powerful enough to surpassing the multiplicity of cultural contours and embraces the aesthetic consciousness of Indian. This theatrical universality

transforms their plays as quintessential Indian and National.

All these arguments emphatically remind the need for the erasure of dichotomy between regional and national theatres. It also suggests the regeneration of provincial theatres as a precondition for the emergence of a national theatre. When the plurality or diversity of theatres is celebrated it provides opportunities for discovering of commonalities among the various regional theatres. In this context, Bharucha's suggestion seems relevant; "to overcome the creative and critical impasse in which theatre currently finds itself, what needs to be invented is a renewed imaginary of the Indian Theatre, not as a metaphysical essence but as a network of interactive possibilities" (38) Thus, 'Indian National Theatre' can only be defined in terms of the complex commonalities and diverse differences of various regional versions, and Theatre of Roots is only one of those kind. ■

Works Cited

Anderson, Benedict. *Imagined Communities*. Versco, 1983.

Awasthi, Suresh and Schechner, Richard. "'Theatre of Roots'. Encounter with Tradition." *TDR* (1988-), vol.33, no.4, (winter, 1989), pp 48-69. The MIT Press, DOI: 10.2307/1145965. *JSTOR*. www.jstor.org/stable/1145965.

———. "In Defence of the 'Theatre of Roots.'" *Modern Indian Theatre A Reader*, edited by Nandi Bhatia, Oxford UP, 2009.

Bharucha, Rustom. "We need a house of our own." *The Impasse of Indian Theatre after Independence*. *Marg*, vol.52, issue 2, Dec 2000, PP 36-45

Bhattacharya, Malini. "The Indian People's Theatre Association: A preliminary Sketch of the Movement and the Organization 1942-47." *Modern Indian Theatre A Reader*, edited by Nandi Bhatia. Oxford UP, 2009.

Chattopadhyay, Kamaladevi. "Towards a National Theatre." *Modern Indian Theatre A Reader*, edited by Nandi Bhatia, Oxford UP, 2009.

Dharwadkar, Aparna Bhargava. "The Critique of Western Modernity in Post-Independence India." *Modern Indian Theatre A Reader*, edited by Nandi Bhatia, Oxford UP, 2009.

———. *Theatre of Independence: Drama, Theory and Urban Performance in India Since 1947*. Oxford UP, 2006.

Dhingra, Baldoon. "A National Theatre Wanted.: A Non-Commercial Theatre." *Modern Indian Theatre A Reader*, edited by Nandi Bhatia, Oxford UP, 2009.

Mee, Erin B. *Theatre of Roots : Redirecting the Modern Indian Stage*. Seagull Books, 2008.

Sandhya Ravisankar, Assistant Professor, Department of English, Madras Christian College, Chennai, Tamil Nadu.

J.M. Coetzee's *Disgrace* : Racial Paranoia, Vengeance and Dystopia in Post-apartheid South Africa

D. P. Digole

*The present paper attempts to read J.M. Coetzee's magnum opus **Disgrace** as a classic narrative about racial paranoia, vengeance and dystopia in post-apartheid South Africa. While contextualizing this exploration in the light of the three key concerns, this paper juxtaposes the racial violence and politics in the apartheid period with the post-apartheid shift in the power dynamics and changed equations. It intends to question the roles of both the oppressed and the oppressor; the whites and the blacks, men and women in the transitional society of contemporary South Africa.*

Key Words: political imbroglio, racial paranoia, rape, vengeance, dystopia and shame.

J.M. Coetzee (b.1940) is the most accomplished and acclaimed of contemporary South African novelists placed deservedly in the upper echelons of the global literary tradition after his receiving the Nobel Prize in literature (2003). He made his debut as a writer of fiction in 1974 with the publication of his first novel *Dusklands* and continued to voice the predicament and trapped anguish of the South African people through artistic depiction of their historical conflicts, racial injustices, political dynamics and suffering during and after the apartheid regime. Most of his novels like *Waiting for the Barbarians* (1982), *Life and Times of Michael K.* (1983), *Foe* (1987), *Age of Iron* (1990), *Disgrace* (1999), *Summertime* (2009) and *The Childhood of Jesus* (2013). His Pulitzer and Booker prize-winning novel *Disgrace* (1999) is an archetypal narrative offering an eloquent critique of the socio-political upheavals and ethnic complexities of human condition stemmed from colonial rule and legacy of apartheid. It is thus a bleak tale of human and animal misery in post-apartheid South Africa exploring the diverse issues related to racial paranoia, white guilt, black vengeance, the shift in political power and resultant problems out of divisive past and problematically shared future.

Since its initial publication in 1999, the novel has got an enviable commercial success and achieved the status of the 'bestseller' prescribed texts in the syllabi of various universities all over the globe. The novel's cover blurb rightly sums up its plot outline thus:

“At fifty-two, Professor David Lurie is divorced, filled with desire, but lacking in passion. When an affair with a student leaves him jobless, shunned by friends, and ridiculed by his ex-wife, he retreats to his daughter Lucy’s smallholding. David’s visit becomes an extended stay as he attempts to find meaning in his one remaining relationship. Instead, an incident of unimaginable terror and violence forces father and daughter to confront their strained relationship—and the equally complicated racial complexities of the new South Africa.”

Viewed and read frequently in terms of its relation to modern South African violence and racism, this celebrated masterpiece provides a blunt appraisal of the troubled country’s social order after the chaotic aftermath of centuries of racial oppression. Set in post-apartheid dystopia,, this narrative embodies a poignant exploration of racial and sexual discrimination, injustices and abuses of power, brutality and violence linked back to South Africa’s dark history. Deemed controversial by critics and readers alike, it depicts the stark realities in South Africa exemplifying an apocalyptic vision of contemporary South Africa. Such a portrayal of troubled times through the downfall of a ‘disgraced’ professor becomes a subtle and multi-layered allegory with rich potential for varied interpretations and meanings.

Some critics interpret it as “a searing indictment of the post-apartheid South African politics” while others view it as “a straightforward allegory of the Truth and Reconciliation Committee, set up in South Africa to provide ‘closure’ between the victims and the perpetrators of Apartheid.” It is, thus, a complicated engagement with the problem of confession during the post-apartheid time of transitions. Some factions within the African National Congress criticized it harshly for painting a bleak, one-sidedly negative picture of post-apartheid South Africa as a land of violence and rape. Its negative depiction of blacks has been seen as an endorsement of white racist stereotypes leading to its submission to the United Nations as a telling example of white racism in South Africa. A few of them see hope in the final pages of the novel, when David abandons the city trappings of Cape Town for a simple life amongst the condemned dogs in the middle of nowhere, while some others regard it as surrender: David not only relinquishes power, but possibility too.

The novel addresses the complexity of black and white relations in the post-apartheid times of political turbulence causing annoyance and disgust to several reviewers, critics and contemporary South African writers. Many scholar-critics expressed their outrage by its dark and pessimistic assessment of post-apartheid race relations and prevalent political imbroglio. Nadine Gordimer, another Nobel Laureate, seems to endorse the above criticism by questioning his version of truth in the novel thus:

There is not one black person who is a real human being...I find it difficult to believe, indeed more than difficult, having lived here all my life and being part of everything that has happened here, that the black family protects the rapist because he’s one of them...If that’s the only truth he could find in the post-apartheid South Africa, I regretted this very much for him (Attridge, 2002: 317)

Another black South African writer, Athol Fugard also spoke out his outrage that “... white

women are going to accept being raped as penance for what was done in the past? Jesus. It's an expression of a very morbid phenomenon, very morbid." (Qtd. in Attridge:164). To put it differently, the novel has been widely criticized as colluding with and perpetuating the worst nightmares and clichés about South Africa as a violent society. Specifically, it is its representation of the female victim as shackled by white guilt and of blacks as revengeful that is taken to task for fanning the flames of white paranoia. However, it cannot be denied that the novel presents a realistic portrayal of South Africa after the ending of apartheid with an emphasis on the ethics of 'alterity' and the problem of the 'other.'

The novel dramatizes the existential predicament and struggles of an aging and sexually aggressive professor of Communications and Romantic Poetry at Cape Technical University in South Africa. The authorial narrator-cum-protagonist named David Lurie is the 'dishonoured' university professor whose experiences form the crux of this searching academic satire. Taking its principle settings as Cape Town and the Eastern Cape respectively, the story addresses multiple instances of rape and racially-motivated violence, as well as exploring the themes of forgiveness, empathy and justice in relation to personal trauma. Thus, it is a gripping tale told with spare pose giving a page-turning account of a scandal and its fallout; the strained relationship between a father and his adult daughter; the mistrustful relations between neighbours of different races in a lonely rural setting. The novel illustrates with ruthless honesty how the relations between blacks and whites, the oppressed and the oppressor, men and women, are poisoned by history.

The novel's highly connotative title raises several questions without giving definitive answers like— whose disgrace does it refer to: David Lurie's fall from 'grace' and 'power' due to his ill-treatment of his student Melanie; his daughter, Lucy's for the gang-rape and acceptance of her marginalized status in a black world as a penance, the white population who collaborated with the apartheid regime; or the country as a whole? The answer probably lies in a combination of them all. It also suggests a complicated working out of personal and political shame and responsibility blended with the country's history, brutalities and betrayals. David's impulsive affair with one of his students named Melanie Isaacs brings him 'disgrace' leading to his dismissal and subsequent decision to take refuge at his daughter Lucy's smallholding on a remote farm in the Eastern Cape. The scandal forces him to take a leave of absence and he uses the opportunity to visit his daughter, Lucy in the rural countryside. One day a trio of thugs attacks them at her home. Lucy is gang-raped while her father is beaten and set on fire. While they both survive the ferocious attack, they must cope with the aftermath of the traumatic experience. However, it cannot be read simply as an account of a personal tragedy considering its locale and time. As Lucy herself says, "This place being South Africa" lends a new context to events. He loses everything— his reputation, job, peace of mind, dreams of artistic success, and finally even his ability to protect his own daughter.

The novel begins with a pointed reference to David's sexual engagement with a Muslim prostitute called Soraya whom he has been visiting weekly for over a year. The

opening sentence of the novel claims that: “For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well.” (*DG*,1) He is twice-divorced and dissatisfied with his job as a ‘communications’ lecturer, teaching one class in romantic literature at a technical university in Cape Town in post-apartheid South Africa. Lurie’s sexual activities are all inherently risky. He then seduces a secretary at his university, only to completely ignore her afterwards. His “disgrace” comes when he seduces one of his more vulnerable students, a girl named Melanie Isaacs, plying her with alcohol and later, when she stops attending his class, falsifying her grades. Lurie refuses to stop the affair, even after being threatened by Melanie’s erstwhile boyfriend, who knocks all the papers off Lurie’s desk, and her father, who confronts him but whom David runs from. This affair is thereafter revealed to the school, amidst a climate of condemnation for his allegedly predatory acts, and a committee is convened to pass judgment on his actions. David refuses to read Melanie’s statement, defend himself, or apologizes in any sincere form and so is forced to resign from his post. Lurie is working on an opera concerning Lord Byron’s final phase of life in Italy which mirrors his own life in that Byron is living a life of hedonism and excess and is having an affair with a married woman.

Returning home to his house in Cape Town, David finds that his house has been broken into in his long absence, by either looters or students protesting his affair with Melanie. Either way, his house is in shambles. He attempts to attend a theatre performance starring Melanie, but is harassed into leaving by the same boyfriend who had earlier threatened him. He also attempts to apologize to Melanie’s father, leading to an awkward meeting with her little sister and father. Her father insists that his forgiveness is irrelevant: “Lurie must follow his own path to redemption.” At novel’s end, Lurie has returned to Lucy’s farm. He works with Bev Shaw, a friend of Lucy’s, who keeps an animal shelter and who frequently has to euthanize animals, which David then disposes of. Shaw has earlier had an affair with Lurie, despite David finding her physically unattractive. Lurie has been keeping a resilient stray from being euthanized, but at the end of the novel “gives him up” to Bev Shaw’s euthanasia.

It is the story of a white person’s humiliation, his punishment and the human nature and finally the redemption that he seeks in a country that has been riddled with problems of racism from a very long time. Through the perspective of an unconventional college professor, the novel addresses the transition into post-apartheid South Africa, societal acceptance and rape through David Lurie and Lucy Lurie’s complex father-daughter relationship. While living in his daughter’s countryside home, David Lurie’s experiences reveal that despite the powerful political reform, crime continues to dominate the African people. Aspects of South African history are used to emphasize racial tension and the shift from a white to a black dominated South Africa. He chooses to set this novel in the city section of Cape Town, Africa, a racially segregated era due to the aftermath of apartheid. Events including rape, women abuse, and manipulation occurred so often between the white citizens and the African American citizens in South Africa. David Lurie, faces many

conflicts in the story such as rape and robbery when he leaves the city and moves to the country with his daughter Lucy. He learns the true meaning of disgrace both after witnessing his daughter being raped and when he rapes Melanie back in Cape Town.

Coetzee explores many of his conventional themes from racial discrimination to injustice through his white protagonist, David Lurie, and the suffering he inflicts and experiences firsthand as a result of prejudiced socio-political agendas. Through the exploration of racial and sexual relationships juxtaposed alongside a constant reminder of South Africa's dark history, David Lurie has a dramatic identity change. Coetzee shows the detrimental effect social and political changes can have on both the privileged and the underprivileged within a flawed society, specifically in areas of race and patriarchy. His destabilizing forms the novel's central motif and shows a dramatic turn in the *status quo*; the once powerful and respected David is left as 'a mad old man sitting among the dogs singing to himself' (*DG*, 212) whilst Petrus, the black 'gardener and dog-man' (*DG*, 64) gains more and more control throughout the novel, eventually marrying Lucy and becoming the primary landowner. It explores David's dramatic decline through the explanation of his disturbing sex life and relationships with women, the prejudice of his racial politics and apartheid ideologies and the significance of his relationship with dogs.

David's political and social values towards women are best highlighted through his relationship with his student, Melanie Isaacs. David translates her name as 'the dark one' (*DG*, 18), immediately adding a layer of prejudiced politics and discriminatory social values to his 'affair'. As referred earlier, David has grown up under the influence of the apartheid, which provides him with both an 'excuse' per se, and a motive, for the crime that he commits against Melanie. David views himself as 'a servant of Eros' (*DG*, 52), likening himself to romantic poet, Byron, with both men believing they had women throwing themselves at them in their 'irresistible' prime. His continued fascination and obsession with Melanie draws parallels with the only woman Byron claims to have felt real love for, with whom he also shared a scandal: his sister Augusta Rosalind, David's ex-wife speaks through the voice of the third-person narrator, describing their marriage as 'passionate recrimination', highlighting his history of misbehavior, inappropriate conduct and inability to resist temptation. It is his nature of wrongdoing and his wish to be a Byronic hero juxtaposed with the 'political impairment' of growing up with an ideology influenced by apartheid that leads him towards Melanie.

Coetzee highlights more than just sexism and racism through David's pursuit of Melanie, he exposes power operating at institutional level, with Rassool suggesting the disciplinary hearing could represent more than the history of white men exploiting black women and instead points to the abuses of power in academia being as old as the profession of teaching itself. He examines the underlying theme of racial oppression and powerlessness through the rape incident of Lucy. Rape has been a way to subjugate women since ancient times when a rape was conducted as a regular means to bring a woman into a man's tribe or nation. However, Lucy's rape is not simply about the subjugation of women. She tells her father:

“The reason is that, as far as I am concerned, what happened to me is a purely private matter. In another time, in another place, it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone.”

“This place being what?”

“This place being South Africa.” (DG, 112)

Lucy becomes apathetic and agoraphobic after the attack. David presses her to report the full circumstances to the police, but she does not. She has become pregnant by one of the rapists, but ignores advice to terminate the pregnancy. She does not want to, and in fact does not, discuss the attack with David until much later.

Thus, the novel is about a society in the process of being overhauled, in which morality has been ‘erased and reborn’ and all the terms have changed; this is the meaning of the name of the young rapist in the Petrus ménage – Pollux – with its incongruous classical associations. The world being jettisoned is that of David Lurie and Mrs Curren, with its interest in Romantic poetry and the classics – a world whose humanist values have failed to resolve the conflict between coloniser and colonised. And yet these very values – a respect for the individual, sympathy, restraint – become the measure of what is missing, in human terms, in the revolution. The truth is that there are two patriarchs in *Disgrace*: that Petrus represents a force for oppression without pity as great, potentially, as David Lurie’s. Lurie has made use of Soraya and Melani, but there is a lethal symmetry in the fact that his own daughter is used in turn and becomes a chattel of the Petrus clan – a *bywoner*, without a voice. When the novel ends, news of her rape has for some time been bruited around the district by her rapists. The point is that this is ‘not her story to spread but theirs: they are its owners’. What *Disgrace* finally shows is the promised victory of one expansionist force over another, with women as pawns, the objects of punitive violence. This story offers a potent mix of guilt and outrage, racial paranoia and sexual hysteria, and it makes provocative connections in several ambiguous directions.

To sum up, this realistic portrayal of an aging professor’s dealing with the consequences of his sexual aggression documents the dark and violent side of post-apartheid life in South Africa. The anguishing confrontations between David and Lucy, David and the family of the woman he has wronged, David and Lucy’s neighbors, and ultimately, between David and the reality of a modern South Africa, are powerfully depicted. In its unwavering vision of post-apartheid South Africa, *Disgrace* is a dystopian novel offering a dark vision of the post-apartheid South African society as seen by one white male character. The main character’s surname fittingly implies an intersexual reference to ‘Lucifer’, the fallen guardian angel, displaced from heaven to an endless suffering in hell after a rebellion against God. Accordingly, David Lurie’s collapse and fall from grace into disgrace in the novel brings to mind Milton’s *Paradise Lost* with its analogous, archetypal alteration of Lucifer the archangel, to Lucifer the “prince of darkness in the innermost depths of hell. ■

Works Cited

Attwell, David (ed.) *Doubling the Point: Essays and Interviews: J.M.Coetzee*. Cambridge,MA: Harward University Press. 1992.Print.

— *J.M.Coetzee: South Africa and the Politics of Writing*. Berkeley, Cape Town: University of California Press.1993.Print

Coetzee, J.M. *Disgrace* London: Vintage Books. 2000. *All textual citations are from this edition cited as DG followed by page numbers.*

Rao, K. Narasimha..*Geographies of Pain: J. M. Coetzee's Fiction*. New Delhi: Prestige Books International.2014.Print

Watson, Stephen. “Colonialism and the Novels of J. M. Coetzee” in Huggan, Graham and Stephan Watson (ed) *Critical perspectives on J.M.Coetzee*. London: Macmillan .1996.Print.

http://www.nobelprize.org/nobel_prizes/literature/laureates/2003/presentation-speech.html

Dr. D.P. Digole, Associate Professor, P.G. Dept. of English and Research Centre, People's College,Nanded, Maharastra.

U.R. Ananthamurthy's Place in Indian English Literature as a Critical Insider in Constant Search for Change and Tradition in a Tradition-bound Society: An Appraisal

S. Chelliah

This paper attempts to examine Indo- Anglian literature as the result of a bulk work of two different cultural forces-Indian and the English having its historical roots in the growth and development of literature in a country reeling under the colonial rule in India in general and U.R.Ananthamurthy's place in Indian English literature as a critical insider in constant search for change and tradition in a tradition-bound society in particular.

Keywords: Indo-Anglian literature, critical insider, constant search, change, Tradition, world literature

Indo – Anglian literature is the result of a bulk work of two different cultural forces-Indian and the English. It has its historical roots in the growth and development of literature in a country reeling under the colonial rule in India. The growth of nationalism in India stimulated the minds of the people and it led to the spread of education with the rise of a new middle-class on the national scene. The Indian people, writers and thinkers got exposed to world literature and it was a new experience for them. The tales about exotic lands fascinated them. They were deeply impressed with the genius and craftsmanship of foreign authors. Thus began an era of learning, reading and writing in a number of languages in India. A critic observes:

“Early Indo-Anglian fiction appeared when Jane Austen and Sir Walter Scott had become classics and Dickens had written most of his novels in England; when in France, Balzac and Alexander Dumas were in their graves; when in Russia, Dostoevsky and Tolstoy had published most of their important novels” (qtd. In Sharma 6).

The English literary movements had a powerful impact upon Indian literature, thereby providing a rich literary background for the growth of Indian literature. A new kind of literature started

growing and developing with an aura of Indian and English thought. One found the names of Indian writers like Raja Laxmi, Balkrishnan, Mulk Raj Anand, R.K.Narayan, Raja Rao on the international arena. These writers wrote in English enjoying a direct access to the western reading public, but on the other side, writers writing in Indian regional languages were skill living in their ivory towers. Their voices could reach the western readers only when their works were translated into western languages. It was in the nineteen forties that the novels in regional languages got the much required attention of readers in India and abroad only during the period of First-World War, Indo-Anglian literature saw the faces of such eminent writers like Ramesh Chandra Dutt, Bankim Chandra Chatterjee, Rabindranath Tagore who enriched Indian Literature. These writers, through their literary compositions, tried their best to present a true picture of society both at micro and macro level.

Literature written in the first part of the twentieth century reflected only the impressions of the socio-political changes and only after the Second World War, Indian literature got enriched by a large number of writers like Manohar Malgonkar, Khushwant Singh, Kamala Markanadaya, Arun Joshi, Bhabani Bhattacharya, Ahmed Abbas, Ruth Prawer Jhabwala, Santa Rama Rao and many other writers like Prem Chand, Sharat Chandra, T.S. Pillai, Bhishma Sahani and U.R.Ananthamurthy of Whom, Ananthamurthy is considered one among those great novelists of repute whose novels have been translated into many languages of the world. His controversial novel *Samskara* got into new in 1960's. A great amount of controversy arose with its publication as it strongly attacked the orthodox Brahmin society in a village in South India. *Samskara*, which is considered U.R.Ananthamurthy's best novel, had created a sensation in the literary world in the late nineteen sixties. The novel was written in Kannada and a near perfect translation could have been done by A.K.Ramanujan. Since then, it has attracted the attention of readers and critics all over the world. It is a highly rewarding experience to read such a great work of fiction. In India, novel as an independent literary genre is a later development. Meenakshi Mukherjee rightly holds:

“The novel in India can be seen as the product of Configurations in philosophical, aesthetic, economic and political forces in the larger life of the country. Despite obvious regional variations, a basic pattern seems to emerge from shared factors like the puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and mother other that affect the form of a novel as well as its content” (P 11).

It is obvious that the Indian writers like U.S.Ananthamurthy made an attempt to adapt an imported form to suit indigenous requirements.

U.S.Ananthamurthy, the famous novelist, was born in a village called Melige in Shimoga District, Karnataka on 21 December 1932. He had his early education at ‘Veda

Pathshala', then at Tirthahalli, Shimoga, Mysore and he received his higher education from England. As a hard-working student, he won a Gold medal for MA in English from Mysore University and later joined Mysore University as a lecturer in 1956. Later he went to England on a Fellowship for Doctoral Studies in Birmingham University. His first short-story collection namely *Endendu Mugiyada Kathe* appeared in Kannada in 1955 and his collection of poems got published under the title *Baveli* in 1963. Then, he conceived the idea of writing a novel based on his childhood memories and his response to reality around him. In this way, *Samskara* came into light in 1965 published by Akshara Irakashana Sagar in Karnataka and later it was made into a film in 1970. This novel *Samskara* is said to have marked the golden moment of modernism in Kannada literature telling upon the obscurantism of the barbaric civilization, Caste, pollution, the idea of the Karma – given self, the anguish at the loss of caste-identity with a focus on Indianness and essential morality in all respects. Ananthamurthy falls in line with the thinking of the famous writer-cum-critic V.K.Gokak who finds the element of Indianness as an integral part of Indian literature by observing thus:

“The Indianness of Indian literature is a living and dynamic awareness, operating simultaneously at multiple points and levels – her history and geography, her past, present and future, her relation to the parts that make the whole and her own place in the whole of which she is a part, her culture and folklore, myths and legends, her arts, sciences and technologies, her glory and her shame and her role as one of the major portions of the human race. Indian poetry probably expresses the quintessence of Indianness better than other forms of Indian literature” (P 319).

No doubt, Indian literature written in any language reflected the world-view which is true to, Indian reality, both inner and the outer. The dawn of the twentieth century saw the changing scenario in Kannada literature. Now the conditions were found to be favourable for the growth of novel in Kannada. Moreover, the spread of education also encouraged writers like U.R.Ananthamurthy and P.Lankash who are the two main and representative novelists of the Navya School of novel. “The Navya novel is the embodiment of the experience of alienation in a vast and bewildering universe ... the Navya novelist regarded the novel as a means of educating the emotions and directing the sympathies of the reader and presenting a scale of values which he regarded as the means of enriching life” (Rao 644).

Ananthamurthy's *Samskara*, which won all-India fame, was published by Manohara Grantha Mala, Dharwar in 1965 in the Kannada language. Later, it was translated into English by A.K.Ramanujan, and was published by the Oxford University Press in 1976.

The Kannada version of the novel was rendered into a film with Girish Karnad playing the lead role in 1970. The film proved to be one of the harbingers of a new wave in the Kannada film world. In the words of John Perry, “The novel *Samskara* was composed ... in a kind of nostalgia for the old village India where Anathamurthy grew up and as a kind of demonstration to himself that he was still in close touch with such a traditional culture while studying English literature for a Birmingham (England) Ph.D. Evidences of these forces behind the writing can readily be traced: its ambiguously loving treatment of Brahmin philosophy, village custom, and South Indian environs; its reliance on international existentialist – modernist literary tradition that includes the short, philosophically probing and psychologically profound novels of Camus and Sartre ...” (P81). *Samskara* proved to be one of the major works of the Navya movement and a classic verbal structure of Anantha Murthy’s perception of man’s existential plight.

Samskara is Anathamurthy’s best novel which led to a series of controversies for its pungent satire on the contemporary South Indian Brahmin society for which he has selected a small village Durvasapura in the remote corner of Karnataka as the ideal locale for the narrative of *Samskara*. *Samskara* is the story of life in an agrahara, a narrow street in which Brahmins belonging to the Madhwa community, followers of guru Madhwa live. The agrahara of *Samskara* is situated in a tiny hamlet called Durvasapura, somewhere in the western Ghats (mountain range) of southern India. The Brahmins of this agrahara are utterly decadent, narrow-minded, selfish, greedy, and jealous. Their Brahminhood consists solely of fulfilling rules, following traditions, which are thousands of years old. They do not understand why they follow the rules. They do not care to understand. They are afraid that if they do not follow the rules, disasters will fall upon them. They feel safe as long as they follow rules and traditions. In this way, the agrahara of Durvasapura is nothing special. Until a few years ago, many villages and towns in South India had such agraharas. Still, Durvasapura and its agrahara are famous in the surrounding area because of two Brahmins who live there. One of them is the respectful Pranesacharya and the other one is the notorious scoundrel Naranappa. Pranesacharya went to kasha (Banaras), studied there and returned with the title “Crest-Jewel of Vedic Learning”. He is the local guru of all the Brahmins, not only of Durvasapura but also of those living in the surrounding villages. He believes completely in the slaying of Bhagavat-Gita, “Do what is to be done with no thought of fruit”. Pranesacharya wants to attain salvation, and is ready to undergo all kinds of tests on the path to salvation. He has deliberately married an invalid and sick woman. Leading a celibate life, he is proud of his self-sacrifice. His life is pure, totally devoted to religion, utterly devoid of selfish motives. The alter scandalous Brahmin who lives in this agrahara is Naranappa. He is Brahmin who has actually rejected Brahminhood. He has brought home Chandri, a prostitute from Kundapura, a nearby town. He lives openly with her, drinks alcohol sitting in his front veranda, invites Muslims to his house and eats with them. He has thrown Saligrama, the holy stone, which is believed to represent God Vishnu, into the river and has spit after it Naranappa, with his Muslim friends, has caught the sacred fish from the temple tank, has cooked them and eaten them. Other Brahmins

are aghast at this sacrilegious act. The Brahmins of Durvasapura are afraid and sick of Navanappa. Left to themselves, they would gladly tell their guru in Udipi to excommunicate Navanappa and thus get rid of him. But Praneshacharya is against this radical step. He still hopes to win Navanappa over and lead him back to Dharma, the proper path.

Ananthamurthy, as a critical insider, a Brahma himself, has held aloft a clear mirror to the tradition – bound Brahmin community and thereafter the upheaval in the lives of various characters when the tradition is violated. As a staunch behaviour in ‘change’, Ananthamurthy thus asserts:

“In our hostility to tradition, because it was unbearable for most of us, we would to get away from our villages. I myself wanted to get away from my caste, from the values and notions of my relations. I married outside my caste. I got an English education. Finally I had to go back to Kannada. But any one of the extremes would have taken me nowhere, if I had become completely modern, I would have become totally uncreative...” (P 387).

Ananthamurthy was in a constant search for radical action against caste and other traditional notions. But he didn’t give up his sense of ‘Sacred’ as he thought that in doing so, he would be lost. To have a change from his tradition, which, according to him, was ‘unbearable’ he went out of it to discover the world and to experience what we call ‘modern’. But, again to had to come back to his own tradition as he couldn’t shed it wholly. *Samskara* has to an extent, an autobiographical element, where the protagonist, Acharya resembles the author in the concept of defiling the ‘tradition’ to have ‘change’.

Ananthamurthy is undoubtedly one of the main architects of the ‘Navya’ movement – the modernist phase in Kannada literature. No other writer has contributed to ‘Navya’ movement as much as Ananthamurthy. Against the lofty, sentimental idea of individuals and communities, which the other literary texts and discourses upheld as values of life, Murthy has authenticity and ambivalence in his works. His novels and short stories exhibit different preoccupations, concerns and notions. All his fictional work are the critical reflections of his earlier times. Works like ‘Javatkaru’, ‘Akkaya’, ‘Beto Bala Mathu Othiketha’ and ‘Divya’ are great pieces of self-reflective writing. His later works like ‘Suryana Kuduve’ have the elements of post-modern world, in the sense that earlier notions of tradition and modernity have undergone unbelievable transformation. The very concept of tradition and modernity has changed radically. Ananthamurthy’s works are the best examples resulting from pressures and situations. Murthy has a great hold of his language and culture and one can have a glimpse of this in his prose pieces especially. *Tradition and Creativity* and *The Search for an Identity, Five Decades of my Writings* etc. In all these

literary pieces, tradition fuses with change, the rational with the non-rational and the philosophical with the experimental. No doubt, Ananthamurthy believes in 'change' and the socio-cultural crises can be solved with a revolution to change societies and cultures.

In his works like 'Suryana Kudure' and 'Divya' Murthy's creativity is at its peak. At one point, he discusses the nature of modernity and its impact on the life of individuals, that lie outside its framework. The works are critical, philosophical discourses from an insider, on the already marginalized ways of life. the present-day necessities and coming of more powerful forces of advanced capital have made the traditional values absolutely irrelevant and insignificant. 'Divya' 'Akkaya' and 'Jaratkaru', have a new consciousness of the creative process, where Ananthamurthy is successful to highlight the pathetic condition of an individual, in a dehumanizing technological savage world power that has no respect and place for the meek and the humble. In 'Javatkaru', an individual's supreme ability to discover the truth within him and the power to expose the hollowness, is being highlighted. Murthy places his characters against their tradition but found in a dilemma to face and accept the modern mind. *Samskara, Bharatipura, Awasthe Clip Joint, Suryana Kudure* are full of negotiations and confrontations of individuals struggling for an ethical hold of self by correlating personal dilemmas with society political and cultural conflicts.

To conclude, Murthy has a deep insight into Indian and Western philosophy and life and these reverberate in his writings. He is conscious about the challenges and changes faced by Brahmin families in their Agrahara, due to western influence. Most of his novels deal with the topics like duality of politics and morality in the community and the reactions of individuals in such situations. There is always the clash of 'Dharma' 'Adharma' and 'change' and the reader is left with a subject to ponder over. There is a traditional Hindu society at the backset and all the characters that Ananthamurthy creates are the results and influences of socio-political and economic changes in traditional Hindu societies of India. ■

Works cited:

Ananthamurthy, U.R. "Indian Culture : An End of the Century View" *U.R. Ananthamurthy Omnibus* ed. N.Menu. Gurgaon: Arvind Kumar Publishers, 2008.

Gokak, V.K. *Comparative Indian Literature* ed. K.M. George. Trichur : Macmillan India Ltd, 1984.

Mukherjee, Meenakshi. *Realism and Reality* New Delhi : Oxford Univ. Press, 1985.

Perry, John. "Samskara : A Rite for a Dead Man" *The Indian Literary Review*. Annual 1979.

Rao, L.S.Sehagiri. *Comparative Indian Literature*, ed. K.M. George. Trichur : Kerala Sahitya Academy, 1984.

Sharma, I.D. *A Study of U.R. Ananthamurthy's, Samskara* Bareilly : P B D, 2001.

Dr. S. Chelliah, Professor, Head & Chairperson, School of English & Foreign Languages, Department of English & Comparative Literature, Madurai Kamraj University, Madurai, Tamil Nadu.

Folk Literature in North East India: Exploring the Themes of Love and Lamentation in Select Mizo Folk Songs

Dipak Kumar Doley

The term *oral literature* is used to describe the tradition in written civilizations in which certain genres are transmitted by word of mouth or are confined to the so-called folk. It is the art and skill of imaginative verbal expressions. Oral literary tradition includes folk tales, musical theater, proverbs, riddles, verse, plays, proverbs, epic poems and historical recitations. Folk songs may be considered as one of the most popular forms in oral literature. They are the songs that originated among the general folk and have been verbally passed down from one generation to the next. The origin of folk songs is rarely known to its community, and the uncertainty of the original process was formerly considered a chief principle to identify folk songs. The Mizos are known to be great lovers of songs. One of the richest features of Mizo folklore are the folk songs of various types with their traits of high lyricism, striking opus, unfathomable feeling in various characteristic and wonderful phrase of human feelings. Their bliss and sorrows are conveyed spontaneously in the form of songs. Their emotions and feelings are typically expressed through their songs. Mizo folk songs are lyrical in nature, short length, rhythmic and can be easily understood. It reflects the social heritage, the environment and culture of the Mizos of a particular time. Most of the Mizo folk songs are of complex or troubled times but there are some that rejoice or commemorate times of bliss. The Mizo folk songs bestow wonderful variety in terms of bliss and contentment, pain as well as anguish, valor in hunting, bravery and spirit in war etc. The Mizo folk songs are simple and delightful in nature, full of heartfelt sentiments and profound attitude. Many are allied with the theme of love, expedition, hunting, bereavement and dirge, and some are even satirical in nature. The aim of this research paper is to examine the various aspects of Mizo oral literature in general and the Mizo folk songs in particular, with a special emphasis on the themes of love and lamentation.

Key Words: Oral literature, Folk life, Folk songs, Love, Lamentation

Oral literature or folk literature corresponds in the sphere of the spoken (oral) word to literature as literature operates in the domain of the written word. There is no standard definition of this term as folklorists have varying descriptions for oral literature or folk literature. But a broad conceptualization refers to it as literature characterized by oral transmission and the absence of any fixed form. The term *oral literature* is also used to describe the tradition in written civilizations in which certain genres are transmitted by word of mouth or are confined to the so-called folk. The acclaimed folklorist, Richard M. Dorson has called attention to that “one of the sectors of folklore and folklife studies is oral literature. Under this rubric fall spoken, sung, and voiced forms of traditional utterance that show repetitive patterns” (Dorson 2). Another anthropologist and folklorist, William R. Bascom further describes folklore as “verbal art which is obviously related to literature, which is written; but folklore may never be written even in a literate society, and it may exist in societies which have no form of writing. Folklore is an art form like literature related to music, dance, graphic and plastic art, but they differ in the medium of expression which is employed” (Bascom 398).

The term oral literature is the workmanship and aptitude of creative verbal articulations. It alludes to a type of verbal craftsmanship which is transmitted orally or passed down by expressions of mouth. Oral literary tradition incorporates folk tales, musical theatre, proverbs, riddles, poetry, plays, epic poetry and historical recitations. It alludes to any imaginative exercise of the spoken language to deliver any work of art like those of literature. Twin Hag states in *Dictionary of Literary Terms* that “the ballad, folktale and proverbs of preliterate or non literate cultures that are sung or recited to audiences and are passed with changes from generation to generation through memory rather than by being written down” (Hag 155).

Oral literature is a characteristic spontaneous occurrence of the private emotions passed down in a traditional way, which shows up from the profundities of the unconscious psyche of the folk. It originates in life, and therefore mirrors the most profound recesses of the communal and socio-cultural existence of a society, its ethnicity, customs, ways of life and practices. It is incredibly established in conventions and yet fixed new in recollections. Through this verbal transmission, it upholds a set form despite the fact that it might remain alive in numerous deviations.

Francis Lee Utley characterizes folk literature as, “orally transmitted literature wherever found, among primitive isolates, civilized marginal cultures, urban or rural societies, dominant or subordinate groups” (Utley 13). Folk literature has the key characteristics of melodies, stories, proverbs, riddles and so forth.

Folk songs might be considered as one of the most well known forms in oral literature. They are the songs that began among the general folk and have been verbally transmitted from one generation to the next. Folk song is something the community has recognized, accepted to be its own, and continually lives with. There are various definitions

of folk songs. As per the *Oxford Concise Dictionary of Literary Terms*, “Folk song is a song of unknown authorship that has been passed on, preserved, and adapted in an oral tradition before later being written down or recorded. Folk songs usually have an easily remembered melody and a simple poetic form such as the quatrain” (Baldick 99). Further, the *Oxford Pocket Dictionary of Current English* characterizes folk song as, “A song that originates in traditional popular culture or that is written in such a style.” Again the *Standard Dictionary of Folklore, Mythology and Legend* states that “folk song comprises the poetry and music of groups whose literature is not by writing and print, but handed down by word of mouth from generation to generation, and still current in the repertory of a folk community” (Maria Leach, Ed.1032).

Folk songs are commonly anonymous compositions, passed down orally. The theory that folk songs were initially group compositions has been altered in ongoing studies. It is believed that the germ of a folk song is created by an individual and modified in transmission into a group fashioned expression. The origin of a folk song is hardly ever known to its community, and the vagueness of the original process was once viewed as the main principle to recognize the folk songs. The songs might be an individual or group creation, whose composition is in some manner accepted by the folk. These songs nevertheless are adept to affect the whole community in the light of its life in oral traditions. They are passed on by expressions of mouth from parents to their children and from generation to generation.

One of the fundamental conventions of folksongs are that they are passed down orally, that is to say that they are learnt through hearing as opposed to the perusing of words or singing, generally in casual, little social gatherings of family or friends. Since it experiences the oral process, it might have critical differences now and again as it normally does not exist in a standard form. The songs frequently experience changes from the original composition as others learn and sing them, and thus it is re-created continually. Indeed, even the most splendid singer will in general change the original composition in the wake of going through countless versions. As a folk song exists through oral tradition, and as it continually happens in some community, and within that is commonly attached to some occasion, it is continually subject to undergo change. Folk songs are also a constant reminder of the past, irrespective of the communities these days living in a fast changing present day world that can easily forget about its culture from the past. The community itself and the ethnicity of the community are liable for creating, protecting and changing the works of folk songs.

The Mizo folk literature is very rich as far as diversity and eminence is concerned. It has been recorded that there are in excess of a hundred folk songs and folk tales in Mizo. The Mizos are known to be extraordinary admirers of songs. Their delight and distresses are communicated naturally in the form of songs. Such compositions might be made by individual artists or groups. Their feelings and sentiments are normally communicated through their songs. Mizo folk songs are lyrical in nature, short, cadenced and can be handily comprehended. It mirrors the social legacy, the environment and culture of the

Mizos of a specific time. A large portion of the Mizo folk songs are of complex or pained occasions. However, there are some that celebrate or commemorate times of euphoria. There is a specific pace to a folk song; it is not hurried or rushed and focuses on the story-telling perspective. Conventional instruments are commonly utilized, for example, gong, drum and so forth. Mizo folk songs are intended for various events and for various functions, not only for sheer amusement. The context wherein the songs are sung is a significant consideration. Tragic songs are not sung at festivities; joyful songs at grieving; war songs at marriages, love songs while an enemy is being killed and cheerful songs at times of sickness and bereavement. The Mizo people express themselves enthusiastically and imaginatively through their folk songs. Their songs are lively human documents reflecting an authentic historical process and a pattern of various ages.

The aim of this research paper is to examine the various aspects of Mizo oral literature in general and the Mizo folk songs in particular, with a special emphasis on the themes of love and lamentation. The English translated version of the Mizo folk songs have been used as quotations and references for the purpose of this study.

Probably the most extravagant component of Mizo folklore are the folk songs of different kinds with their qualities of high lyricism, striking creation, incredible feelings in different characteristics and brilliant expression of human sentiments. The Mizo folk songs offer a magnificent variety in regard to happiness and delight, grief as well as suffering, heroism in hunting, courage and bravery in war etc. These songs are uncomplicated and wonderful in nature, brimming with sincere heartfelt emotions and philosophical intensity. Many are related to the themes of love, hunting, loss and lamentation, and some are even satirical in nature.

The Mizo folk songs with their wide-ranging themes are exceptionally vibrant and diverse, and their study becomes quite significant as they express the principles of the Mizo way of living and philosophy of the past. The majority of these songs were for the most part sung as a group at different occasions and festivals. There are likewise a few songs which were sung in an unceremonious occasion like the *Zu hmun* (a spot where men congregate to drink rice beer) and *Zawlbuk* (a bachelor's dormitory). In the interim, there are also a few songs which are supposed to be sung uniquely by a particular individual at a particular time. The glory of Mizo folk songs with its diverse range of themes is most significant both in terms of variety and distinction.

Love has consistently been one of the most widespread subjects in literature. Regardless of whether it is painful or ecstatic, sentimental or wearisome, individuals consistently appear to be keen on another person's love life, since they are satisfied to realize that there are individuals who have loved, adored, lived and endured just like them or like they wished they had. Love has been represented in different manners in literature. It is a unique feeling in that it is a constant subject in literature. In the same way, the most entrancing and well known Mizo folk songs are the songs of love and adoration with lyrical

nature. Love is the most important motive of a huge piece of Mizo folk songs. The greater part of the songs of love is found to have high lyrical quality. These songs are unadulterated articulations of one's own emotions and sentiments - despair, bliss and sorrow.

The Mizo folk songs with love as their subject can be traced back to *Chawngchen zai* which was considered among the oldest songs of the Mizos. It is accepted that *Chawngchen zai* emerged during the settlement amongst *Lentlang* and *Thantlang*. These songs from numerous points of view portrayed profound sentiments and feelings of the lovers. They mirror the profound yearning for the beloved and melancholy brought about by disappointment in love:

The love affair between my love and me is really pitiful,
Since it looks as if we are not meant to be together ...

I am missing my love,
I am missing someone above my stature,
And it is driving me mad ...

Lianchhiari zai is an important figure as far as Mizo folk songs are concerned. She was the daughter of Vanhnuaithanga, one of the Chiefs in *Dungtlang*. She fell in love with a commoner named Chawngfianga and their relationship grew deeper every day. Thus, Lianchhiari requested Chawngfianga to send a messenger to her parents to approach her hand for marriage. Being an ordinary commoner, at the outset he felt hesitant to solicit the hand of the Chief's daughter, yet afterwards he sent an emissary named Thura. Lianchhiari's father was very enthusiastic with the emissary and even concurred that he would not demand a huge amount as his daughter's price in order not to make it a burden for Chawngfianga. However, out of envy the emissary disclosed to them that it would be best for them to leave the village that very night since the Chief was not in support of their relationship. Along these lines, they travelled to *Chhingzawl* village.

Lianchhiari's songs were for the most part expressions of her yearning for her dearest Chawngfianga from whom she was estranged on account of rivalry. She longed for her beloved so much that huge numbers of her songs are mournings for her lost love. One of her songs reveals that she yearns for her beloved so much that despite the fact that days have passed by she continued to articulate his name:

I cannot stop loving you,
So I cannot stop saying your name;
I am holding a flower and staring at it each day,
Pretending it is you ...

As she was a beautiful woman, she had numerous admirers. However, she further communicated her true love for him even though many have wooed her:

Even if all the best men in the world

Try to win my heart;
I will never meet anyone
Who touched my heart like Chawnga does ...

Similarly, we discover profound sentiments of a lover in the song *Darthiangi leh Chertuala Zai* as follows:

Get up; get up, My sister Dartthiangi;
Are you sleeping because you are
Under the influence of *zu* (rice beer)...

I'm not sleeping because I am drunk;
I slumber because my heart misses
And longs for my love Chertuala ...

One of the songs of Saikuti communicates the pathetic aches of separation on the loss of her beloved Tuvunga who was slaughtered in the foe's hand:

Do not despise me, dear friends and families;
For I find it very hard to endure
The pain of losing my love ...

From the couple of songs on the theme of love discussed above, we have observed that the Mizos make use of their folk songs as a mechanism of communicating their relationship. Their songs of love are primarily the outflow of loving affection between the lovers and their yearnings for a lost love. These songs of love are not simply excellent love poems but they also give a brief idea about the Mizo psychology through their symbolism and imagery. They uncover profound sentiments in love and disclose socio-cultural and domestic relations, as well as social values and norms. The languages used apparently were more extravagant and stately than in ordinary verbal communication. Many striking lyrical love songs showed up during the First World War, as various Mizo volunteers left their native land for Europe as Labor Corps under British Force. "They departed from the capital, Aizawl, on the 27th April 1915" (Zatluanga 154). Their departure was a groundbreaking occasion for the Mizo folks.

The parting of lovers, families and friends during this time resulted in many noteworthy songs known as *German Run Zai* (Songs of War against Germans). These songs are poignant and are brimming with love and affection. They really exposed the enthusiastic hearts of the youthful Mizo people. The major themes of such songs were fundamentally moments of farewell with a melancholic tone and were for the most part in the form of dialogues.

Mizo folk songs were also composed on the basis of the occasions or situations that inspired the composer to communicate his emotions in the form of songs. Death is one of the most significant subjects which moves an individual to express his true feelings which is conveyed through songs. It is difficult to elucidate an individual's sentiments in

words when confronted with distress, forlornness and demise. Songs are an extraordinary means to communicate something which is in the heart and which is barely articulated for others to hear. That may be one of the reasons why some of the most esteemed songs are songs about distress, grief, longings and so forth. The mourning songs of the Mizos are sung with a particular tune and a large portion of these songs extraordinarily express their religious beliefs and practices.

During the ancient days when the Mizos settled in the *Than* range, they were largely affected by famine. Various individuals starved to death, diseases spread widely and families needed to separate from each other with tears. Families, friends and relatives sat together to grieve and comfort one another. At that time, they expressed themselves through mourning which appeared as songs later on. As the mourners sat while reciting these mourning songs, it keeps on bearing the name *Thuthmun zai* (which implies songs sung while sitting). They were the songs of lamentation for the dead ones. The origins and composers of such songs are unknown, yet they are viewed as one of the oldest folk songs by the Mizos:

At the time immemorial, there was *Thimzin* (great darkness)
All over the world which affected every villages;
It was so bad, many young men and beautiful girls passed away ...

As time passed by, more songs about death and forlornness were composed and later on such songs were given personal names. Numerous mourning and lamentation songs were to a great extent scattered in the Mizo society with the goal that they have become a major part of their tradition.

In the lamentations of the legendary hero *Tuchhingpa*, we can see the image of their imaginary voyage to eternal life:

Tuchhingpa (Legendary Hero) when you reach
The gates of the dead people,
Kill the gate keeper (Pawla) with your knife and gun;
And make him surrender ...

The ancestors of the Mizos put stock in *Pialral* and *Mithi khua*, and they believed that, after their demise, they went to either of the two places. Nevertheless, if we study closely the folk songs of the past, *Pialral* was only occasionally referred to in those songs. It was simply after the impact of Christianity that the word *Pialral* was recorded in a portion of the Mizo songs. The lamentation songs of that time were mostly songs about condolence, solace, solitude and remembrance of the dead.

The folk songs about grieving and forlornness were momentous on the grounds that it developed from genuine sentiments of profound compassion. In spite of the fact that these were couplet songs, they were complete songs that conveyed all the important elements of being a song about misery and distress:

My dear mother, weep no more,

Our sorrowful night is yet not gone,
It is not only ourselves (our family) who died.
There were many (families) who die
And suffer in their prime of life ...

In the following *Khawhar zai* the writer grieves the passing of his beloved with the use of brilliant imagery of a metaphor drawn from a broken banyan tree:

The strong branch of banyan trees was broken
And their buds and leaves wither.
Our dearest branch is broken and now our bed is empty all the time ...

There is a very high hill known as *Lurh* hill,
Its height was told by everybody under heaven.
If I climb and stand upon its top,
Would I see the dead man's village? ...

Many songs of lamentation were found in *Awithangpa Zai*. His son, Lalawithanga died when he was just a year old, which was profoundly mourned by his father. Numerous lamentation songs were composed, which were expressions of the sincere musings and feelings of the father in the most intrinsic and emotional descriptions. We can see his grieving songs towards his son, his mother and numerous others. One such grieving song for his son Awithanga is as follows:

Mother, did we angry our God?
What did we do wrong that the life of my beloved son
Had been taken away, Oh, death is so cruel ...

The Mizos believed that the soul goes to the Lake *Rihdil* in the east on its way to the *Pialral*. It seemed as though his loneliness grew significantly more each passing day as opposed to dying down. In one of his mourning songs, he appealed his friend Dochhungipa to accompany him to *Rihdil* to see Lalawithanga:

Awithangpa was in grief and missed his dead son;
He said to his friend Dochhungpa,
"If we go to the path of the dead souls in Rih Lake,
We might be able to catch up with the soul of my son Awithanga" ...

We additionally observe various lamentations in *Darpawngi zai*. Darpawngi and Chawngbawnga had three children- Bawihbanga, Bawihchhungi and Chhimtlangthangi. Bawihbanga passed away at a very young age, before he was even ten years of age. Darpawngi profoundly mourned the demise of her son. She sings and recites a heart-touching song and yearns profoundly over her son's dead body. These songs turned out to be prevalently known as *Darpawngi Khawhar zai* (Darpawngi laments). A few of the melancholic laments of a mother over her lost child are:

An epidemic spread across each land,
We are the victims as it killed my precious child;
It was such a devastating event ...

My beloved child has passed away;
Will he miss his mother and call out her name,
While he walks along the path of the dead soul? ...

On that night my beloved child passed away;
Even the roosters, whose sound lingers across the village each night,
Could not stand to make a single noise ...

Thus, we can conclude that love is one of the most popular themes in Mizo folk songs. The love songs by and large represent the true and faithful, but often dejected, beseeching of a lover who cares for nothing but only sacrifices on behalf of his beloved. They are generally earnest and simple songs, and in the majority of these songs the concept of genuine love is observed with great devotion, - the idea of being consistently truthful to one's beloved. On the other hand, the Mizo folk songs on lamentation are largely songs of condolence, comfort, loneliness and remembrance of the dead. The delight and distresses of the Mizos are communicated naturally in the form of their folk songs. Such songs mirror the social legacy, the environment and culture of the Mizos of a specific time. A large portion of these songs are of complex or pained occasions. The Mizo folk songs offer a magnificent variety in regard to happiness and delight, grief as well as suffering. These songs are uncomplicated and wonderful in nature, brimming with sincere heartfelt emotions and philosophical intensity. The Mizo people express themselves enthusiastically and imaginatively through their folk songs. Their songs are lively human documents reflecting an authentic historical process and a pattern of various ages. ■

Works Cited:

- Baldick, Chris. *Oxford Concise Dictionary of Literary Terms*. New York: Oxford University Press. 2001. Print.
- Bascom, W. R. *Contributions to Folkloristics*. Meerut: Archana Publications, 1981. Print
- Dorson, Richard M. *Folklore and Folklife: An Introduction*. Chicago: The University of Chicago Press. 1972. Print.
- . *Handbook of American Folklore*. Bloomington: Indiana University Press. 1986. Print.
- Folk song. *The Oxford Pocket Dictionary of Current English*. 2009. Encyclopedia.com. 28 April. 2020 /<http://www.encyclopedia.com/>
- Francis, Lee Utley. 'Folk Literature: An Operational Definition', *the Study of Folklore* by Alan Dundes. Delhi: Prentice Hall, Inc, Englewood Cliffs. N.T. Print.

- Hag, Twin. *Dictionary of Literary Terms*. New Delhi: Rajat Publications. 2003. Print.
- Khiangte, Laltluangliana. *Mizos of the North East India: An Introduction to Mizo Culture, Folklore, Language & Literature*. Aizawl: L.T.L Publications. 2008. Print.
- . *Mizo Songs and Folk Tales*. New Delhi: Sahitya Akademi. 2002. Print.
- Lalremruati, Ruth. *Oral Literature: A Study of Mizo Folk Songs*. Published Thesis. Mizoram University. 2008. Print.
- Lalruanga. *A Study of Mizo Folk Literature*. Unpublished Thesis. Gauhati University. 1984.
- Leach, Maria, Ed. *Funk & Wagnalls Standard Dictionary of Folk Mythology, and Legend*. New York : Harper & Row. 1984. Print.
-

Dr. Dipak Kumar Doley, Assistant Professor, Department of English, Dibrugarh University, Dibrugarh, Assam

Portrayal of Modern Issues and its Effects in the Selected Short Stories of Saroj Pathak

Ronald Franklin

RoobleVerma

Every progress ever since made in society has its pros and cons. There are many positive elements over some shortcomings and many spheres of life conceal beneath it some faults which overcome its goodness. With time, every society deals with its current situations and sometimes even lays down an ideal pathway, from the knowledge gained from some nightmares, for the next in line to follow it is for a better lifestyle. India is divided into numerous aspects of life, color, size, society, language, heritage, culture, custom, and many more; and also has seen a vast range of changes in people's life. From British rule to Democratic rule; from political to social; from economic to livelihood; religious to secular, humanity is challenged every time on the grounds of many heads and subheads and humans react, act and retaliate to these circumstances in their way to grasp out a solution, but every issue even after being solved marks a trail behind it. A memento for time, teaching for the upcoming ones, a lesson to be learned, and a moment of grace in the timeline of humanity with a message that every time passes away even if it is not in your control. The only thing to be noted is that if triumph is replaced by loss; then the celebration is substituted by instructions.

Short stories today aerate a pace somewhere to replace novels, as a large group of readers does not hold the patience to sit back and read a complete novel as *Vanity Fair* and extract the literary value out of it which is gaining an attribute of rareness. Today compactness, realism, present scenario, humoristic pleasure, and parallelism to the modern thought process and swift way of life etc. have taken the place of entertainment once which was found in reading literature and understanding its deep pleasure of knowing. More complexity in life results in more scenarios and incidents, more scenarios leads to more problems and issues in life, and keen observations of such situations, people's reactions, confrontation, graveness of the situation and other elements lead to a story.

This paper deals with minute observations of Saroj Pathak, a regional short story writer, writing in the regional tongue, translated into English, something about her own experience or a result of her creative mind with the blend of regional spirit along with the issues of the contemporary time with a different group of people. Saroj Pathak, a Gujarati writer, with two of her short stories *Hero-Heroine* and *Dazed, Tormented, Terrified* translated

by ShirinKudchedkar deals with the issues relating to family, work, norms; issues which are in contrast with modernity and tradition.

Key Words: Identity and economic crisis, nuclear family, modernity, the subjugation of traditional values, urban culture, unaccompanied and nutshell life,

Saroj Pathak (1929-89), being an epitome in Gujarati literature of the 1950s and 60s, strongly deals with her topics with a realistic appeal and nuances which are easily visible in her work. Born in Kutch and educated in Mumbai after finishing her studies in literature joins a circle of Avant-grade artists. Her writings are said to be ‘thought-provoking’ and sensitive in nature which leaves an impression on its readers. Her attention is majorly on one or two figures in her stories and she brings them to life with the sense of her creative and artistic mind and breathes in them the attribute of reality from her own life experiences. The zest of her stories can be termed to be a human mind analysis. Her newspaper columns for women with and their problems are boldly dealt with straightforwardness and gallant. There are seven collections of short stories and six novels under her name.

Saroj Pathak is quite effective in portraying the different aspects of an individual’s life through her stories. She can convincingly delineate the different generations and their outlook in her stories. The present paper analyses the modern issues in her two stories entitled *Hero-Heroine* and *Dazed, Tormented, Terrified*.

Hero – Heroine

Modernity has given a simplified lifestyle to people, the way it is used makes a difference. The older generation of the 70s upto 90s was strictly brought up under the control of their parents. Therefore the pattern of living when they grew up and led their own life was also enriched with respect, ethics, and social order. Even today in some families the youngsters are born and brought up with a high ethical code of conduct and esteem values of mannerism, with a qualitative standard of living. The issues of youngsters are not observed. Youth or the age of influence is absorbing. In this age, if new experiences of the younger generation are not saturated, they make a home in their mindset and take new dimensions.

The short story *Hero-Heroine* is based on the influential effect of modernism with two lead characters Prutha of 11 years and Kekul of 15, students of the same school, who are in love with each other. They build their imaginative world, out of the experience gained from watching movies. Their actions and reactions are all based on the movies they watch and they have references for each incidence of life which may come further and even a solution to it from the very same experience. The medium of entertainment that modernity has given, tends to be a diversion towards something horrible at this age as they even plan to elope. Saroj Pathak deals the plot with delicacy, with no vulgarity, being a love story along with imparting a strong message about the issues of contemporary time, merging the warning to elders, in a way which is interesting to read and also to understand the seriousness of the subject matter colored with innocent dialogues tags between the two characters, without the real sense of the world and the means to sustain.

The story opens with Prutha and Kekul waiting at the F route bus stop for school. With all imaginative ideas for their happy married life and the obstacles which may come along they discuss their upcoming step consoling and comforting each other giving reference from various movies. Prutha at the age of eleven is obsessed with the thought of the future. A married life with Kekul and the torments which may be placed by the family members. “We have to face all of them. It’s not just the school”. On which in a consoling way Kekul reminds her of a movie scene “Have you forgotten? Remember the film *Thorns in the Path of Love?*” (Pathak 1). This was enough for Prutha to forget her fears and enjoy the imaginative world Kekul created. But she was very much aware of the reality as children learn not only what they are taught but, also what they perceive. “But our parents will certainly turn into enemies in the path of our happiness” (2) (ibid).

It has become a repetitive incident in many families in the modern world, where people fall in love for one another and the families do not unite to their decision, hence begins a quarrel. A violent or a cold war in the name of religion, status, or categories in which society has divided man. The story moves further with every thought of separation and conflict having a solution from a movie or a famous scene from the movie:

“...I’m not well off. Didn’t you see how it was in the film *Walking, Wandering?*”

“...just once remember how that fellow got rich in the film *Don’t Forget?*”(2)

“He called to mind the film *The Gamble*”(6)

“...we’ll make our home in a broken-down car. Remember how happily Vijayantimala and Dev Anand lived in a broken-down car?”

The story grows further, with a strong desire to live with each other and fight the world with the only support of notes provided my movies, prepared by both of them, making them strong enough to elope, at mere the age of fifteen and eleven. Inspired by a movie Kekul prescribed a format of letter to Prutha, as the last note to her parents before leaving the house. Kekul fascinated by his thoughts gets ready with her bag filled with all the letters Kekul had given to her at times. Parents are so obsessed with their daily routine jobs that they do not observe trivial changes with their children. This is what modernity has brought people to; a busy schedule, little time for relaxation, and least among family members.

“Just see, does Father realize what’s happening? He’s absorbed in his book. And Mummy? She spends the whole day knitting”(8).

Modernity at the teenager has its influence but fascination and imagination very soon come to the climax of the story when Prutha’s friend Manda appears in the scene just when Prutha collects her courage to move out of the house. She was there with her bag filled with toys and the game of bride and groom begins. “Now Prutha, you’ll have to get your handsome boy-doll married! Every time you refuse. My lovely doll needs a bridegroom like him”(8) (ibid).

Thoughts are like waves gushing and rushing to no end in Prutha's mind, the father who loved her so much, her mother who shows all the care towards her, though she has less acknowledged it, as gript with the world of fantasy of Kekul. But the last conversation of her mother brings her down; "Her mother laughed as she answered, Yes, of course, we must celebrate her marriage with the boy-doll she has chosen...I'll give my doll a splendid wedding when she marries the boy-doll of her own choice. Why should I scold?" (8)

It brings down the little girl to the floor, she collapses on the threshold in a faint. And here ends the story with all sorts of questions asked silently by Saroj Pathak. Where was the mistake? Is modernity bringing us to a world of enriched entertainment or is nurturing the weak minds to a world of sick imagination? Are parents competent enough to deal with the trivial but dramatic and dangerous situations which can pop up at any age with their children? Or are they weak in the run to earn bread and are not well introduced to the situations?

Dazed, Tormented, Terrified

The title suggests something omen, something unethical, unsocial and disturbing, with anguish and a hidden desire to be free. *Dazed, Tormented, Terrified*, a short story by Saroj Pathak unveils a darker side of modern society. The issues which are prevailing as a white ant, hidden yet effective and are terminating life from synonyms of freedom, glory, happiness, peace, harmony to that as *Dazed, Tormented, Terrified*.

The story is of a girl in her teens Bansi, and her younger sister Guddo who is a responsibility, which she has to take care of. The scene opens introducing the lead character named Bansi of the tenth standard who has been sent to a tutor to his home for maths tuitions. The very first scene unveils the unhealthy situation of Bansi. The maths teacher is busy praising his tactics of changing marks of students from 17 to 37. Discussing movie scenes and appreciating her body. Treating her to be a product for consumption and misleading her towards topics which are hazardous for her at this age."The teacher also told her that with her figure she would be able to slip into 'Adults only' films if she wore a sari" (10) (ibidi)

Moving forward into the story with a flashback technique, the story opens more secrets layer by layer. The mother is very sick and in bed. Taoji the only source of positivity in the story is taking care of her and the kids in his house at Ambala. The father of these two is in Delhi due to work, and also has taken Guddo along with him, as Bansi was left behind to take care of her sick mother. When Guddo was brought back to Ambala from Delhi on demand of Bansi, she was quite skinny. When inquired all about Delhi and daddy's house, the dark truth finally opens the cloak, but more was to come.

Daddy was busy with guests coming to visit him at home. Drinking sherbet and soda with them, meanwhile, the little girls were left alone with Keshav, a stranger who used to bring eggs and bottles of soda at home. The innocent girl could not judge it that her father was drinking alcohol and was a regular drunkard. But Bansi understood the gravity of the situation, but could not share this with her mother as she was bedridden. Bansi was

waiting for the mother to recover so that they all could go to Delhi together, but this day never came in her life. Mother overdosed herself with pills and finally finished her life, with the only option left with both these children to move along with the father to Delhi.

Things moved slowly but smoothly in the beginning, but then the kids were introduced to a new mother- A Stepmother, a smart, beautiful, and modern mother. Here the word 'modern' is to reveal the black side of modernity. The stepmother often went to driving lessons with Mr. Malik, and Banshi was treated as the only eye witness and was cross-checked by the father when she returned home."But sometimes when Mummy went for her driving lesson Daddy would take Banshi aside and ask her, Did you accompany Mummy today?" (14)

The seed of doubt was already taking shape now in the Father's mind. Banshi treated herself to be the only strong shoulder of the house who has to manage school where they were new, and asked all sorts of questions, and were mocked. House where she had recently lost her mother and now she doesn't want it to be done again. As her mother killed her self due to her husband. A small incident apart from the main story lets us know one more evil aspect of modernity. One of her classmates Rashmi was missing in the fifth period, and no one knew about her absence. The truth was that Rashmi wandered in Ajmal Khan Park accompanied by a boy. It can be a natural practice in city life but, it also leads to distraction from the primary goals of students.

The story goes deeper, the kids busy in their life, things come back to normal at surface level, father didn't get angry at the mother, the kids were patted and were given gifts, Guddo was not beaten by anyone. All seemed to be running smoothly along with the darker side of the story, which is growing parallel to the white ambience. Frequent visits of guests were increasing with glasses of orange squash laid on trays. Banshi was often called upon to greet the guests. People who appreciated her not for the innocence of her age or any other social gesture as guests do, but they appreciated her hair, her body, her figure."Everyone would shower affection on her. Running their hands over her body and her hair they would comment: What a good figure! A promising girl. They would pat her hand, her waist, her back." (15)

Coming towards the real sense of *Dazed, Tormented, and Terrified*. These actions open the darkside of modern society. The girl without a mother was being looked upon as a thing to be consumed by the male entities around. This insecurity of Banshi was not been secured by or protected by the stepmother, as she was involved in all these voluptuous activities. She on purpose wanted Banshi to greet the visitors and allowed them to check her figure and her beauty. It raises a question on her real character sketch, as to why the husband doubted her whenever she went to learn driving or went to market? Why did he always inquire and investigate about her from Banshi? Overall the girl is now surrounded by her torments, terrified by people who are always suspicious, with their actions and the way she is treated by them, but the mother has nothing to do with it; "Banshi was afraid of Mummy, of Lakhi, of Keshav, the boy from the restaurant who brought eggs and bread, of her tutor. She was afraid of Inderjit Uncle, of all Mummy's male visitors. Mummy wasn't afraid of

anyone. Mummy was very smart. She would punch Mr. Malik, return late with her guest. She wasn't afraid of Daddy"(16) (ibid)

She wanted to free herself and go to Taoji, and thought of writing an inland letter to him. But was afraid, if she is caught by her mother. Days later a letter arrived with the news that Taoji is no more. The single ray of hope of Bansi for her freedom from her torments is now in darkness. Father was out for 8 days at Taoji's place. She just silently watched her mother's room light going on and off at night. The only thought she was terrified about was of Guddo growing up. She trembled with the future which was at hand. What if Guddo also has to go through the same process, where people will check her figure, mock at her in school, make her sit in their lap. Bansi was now sensible to understand what is going on. Though Guddo gave herself up with the situation and loved to sit in the visitors' lap, recite English poems or kiss them when they demanded in return of chocolates. But was unaware of the black reality, which was known by Bansi. Laying in bed, terrified with thoughts, Bansi gets to know the real meaning of being sensible and is afraid to get more sensible. The story ends with a scene in which Bansi Cuddles her small sister Guddu muttering 'Nothing bad is going to happen.'

Most of the success stories of Saroj Pathak, present the loneliness of the characters. Maybe the sentiments are an overflow of her own experience of her unaccompanied years from her husband. But this way of presentation of characters dwelled as her expertise."Some of Saroj Pathak's most successful stories deal with the loneliness and bewilderment of children or the elderly"(Tharu, 313). The last line of the story written by Saroj Pathak is as she is displaying just the canvas and the dark colors are still to spill on it. "It felt as if this wetness in her eyes was only a preliminary...who knew, later..."(18) (ibid)

Modern society has brought relations on the verge of extension, luxury, materialism, hypocrisy; adulteration, prostitution has made the society sick and the innocent to be its victims. ■

Work Cited

Nair, Janaki & Mary E. John, eds. *A Question of Silence The Sexual Economies of Modern India*. London:, Zed Books. 2000, Print.

Natarajan, Nalini. *Handbook of Twentieth-Century Literatures of India*. US: Greenwood Press. 1996. Print.

Pathak, Saroj. *Whom Can I Tell? How Can I Explain?*. Calcutta: STREE. 2002. Print.

Tharu, Susie & K. Lalita. *Women Writing in India. Vol II: The 20th Century*. New York: The Feminist Press. 1993. Print.

Ronald Franklin, Ph. D. Scholar, School of Studies in English, Vikram University, Ujjain, MP.

Dr. Rooble Verma, Reader, School of Studies in English, Vikram University, Ujjain, MP,

An Overview of the Tribal Spirit in *Paraja* and *Adibhumi* : The Assumption of Reality and Ethnic Tourism

Mousumi Patra

A number of fictional outputs serve the story of the tribal as a delicious, exotic delicacy to those who view the ethnic ethos as a baffling conundrum that is to be solved only by sophisticated hands. The delicacy is garnished with alluring ingredients such as songs, music, dance, festivals, seasonal celebrations, folk rituals and what not. Tribal safari in fiction that covers a vast range of audience glamourises the various aspects of the tribal and is probably employed to fulfil the hidden agendas of the presenters. In the novel *Paraja*, the Paraja looks like the normal tribal who can be seen in various other forms of art. He is not concerned about how he is being represented and how he is appearing to the eyes of the rest of the world. Not many eyebrows are raised because they have already come across similar people in fictions, movies as well as in real life. Certain features strike us when we consider the modus operandi of successful tourism.

Keywords: Tribal Tourism, Hegemony, Brand, Commodification

The Tourism Department tries to highlight the most glaring, weird and unique features to attract visitors. Not surprisingly, tribal tourism puts the tribals on display as a showpiece to invite attention. Whether it improves the life of the ethnic groups or not is highly debatable but the frequent excursions have a remarkable impact on their freedom to a great extent. Their privacy is corroded by such uncalled for and uninvited expeditions and sometimes it is likely to lead to tragic consequences such as the death of tourists (Ghoshal, “Tribal Tourism in Andaman”). Moreover, it is a matter of ethical concern to objectify human beings and allegorize them as wild beasts of forests (Pattnaik, “Voyeuristic Tribal Tourism in Odisha”).

The befuddlement regarding tribal identity is not a new phenomenon. It is apparent both in mild and as well as hideous ways. In Odia novel *Paraja*, written by Gopinath Mohanty,

the protagonist Shukru Jani and his family are surrounded by hostile people in a perplexed environment. Their circumstances get worse day by day due to relentless misfortune, reprobate attitude of the non-tribal mass and non-cooperation from their fellow tribesmen. Penury and oppression become a part of their daily existence that do not allow them to live peacefully till the end. Each member of the family gets manipulated and exploited in some way or the other. The customary music, group dance, festivities and hunting ventures act like a break in between the continuous episodes of struggle and subjugation. After facing a series of mishaps, the protagonist has at last given up and has beheaded the money lender who is the cause of his unending miseries and frustration. The novel *Adibhumi* by Pratibha Ray has also actively participated in the display of the tribal as a unique entity that is located in many other fictional works. The tribal, being the 'other', does not have the opportunity to scrutinize the conceptions and misconceptions that he is identified with. In modern times, the voice of the other is audible sometimes but it is yet to be revolutionary. In *Adibhumi*, one can discern an aggressive and strange psyche of the tribal. The task of converting the 'uncivilized' and 'wild' 'animals' into human beings is tough and full of hurdles as elaborated in the novel. The tribals are the burden and responsibility of the civilized men as enunciated and advocated by Kipling, the novelist (Kipling, "The White Man's Burden"; Roy 345).

While in *Paraja*, we can clearly notice some fixed characteristics of the Paraja tribe such as innocence, primitiveness, passiveness, powerlessness, stupidity etc (Das 33, 42, 98), *Adibhumi* is mostly about the wild, bestial and murderous Bonda tribe (Roy 285, 345). Although both novels share some common features that represent the tribals as embodiments of a number of fixed and unusual characteristics, they are not presented as typical human beings. The tribal identity is tagged with almost identical aspects in fictional writings so that we do not have to struggle much to imagine their persona. A deviation might intervene with our vision or fantasy about the conventional tribal. Though it is one of the reasons why the specific attributes are used to represent them, it is not the sole one. The stereotypes and generalisations also play a pivotal role to strengthen our beliefs in the misconceptions that we consider as the truth. The intentions and ideas behind the fixed identity of the tribal which further lead to their exhibition in the same stagnant roles, differ from one type of writing to another. For instance, the government circulars present their reports about the tribes, which might not always be authentic and reliable and sometimes they generalise people in a diplomatic manner. Their purpose might not be the same as that of a novelist who is either an insider or outsider to a community that is the focal point of his writings. The intentions might again differ in accordance with the cultural origin of the writer. It does not mean that the insiders can portray a more authentic picture than an outsider who is not a member of the community but is connected to it due to the requirements of the representation work. In his collection of stories '*The Adivasi Will Not Dance: Stories*', the writer Hansda Sowvendra Shekhar has presented some disturbing and controversial sides of the Santhal community to which he belongs and has thus invited their ire and criticism

and a ban for a short period of time. He has been accused of degrading and hurting the sentiments of the people of his own community. Needless to say that sometimes controversies and negative reputation popularise fictional works that negotiate the sentiments of a community by putting their dignity at stake. So tribal tourism does not take place in a specific, exclusive way. It has many faces and many identities.

Now let's take a look at the various patterns of the tourism that offer us all the delights of the tour in the comfort of our home without necessarily going there. This virtual trip includes the group dance performed by the male and female members of the tribe in a wild manner. In *Paraja*, the male characters play on their traditional musical instruments such as 'dungdunga' and drums and the young females dance wildly to the tune of the instrumental beats (Das 154). The tribal and dance are represented as two inseparable entities that get wild when they confront. "The dance had grown almost uncontrollable in its frenzy" (153). The novel gives a detailed description of this 'wildness', describing it as a primitive way of expressing emotions and love (155). In each and every sphere of their life, whether in sorrow or happiness they can be seen dancing, celebrating and following their passion. The novelist calls it a wild ecstasy and depicts it every now and then in the novel to highlight their carefree, light hearted attitude towards life in spite of countless challenges. They get intoxicated with the maddening rhythm of dance and the drum beats and enter into a dreamy trance (156). This is the most stereotypical scene that pervades many literary outputs. The novel, *The Strange Case of Billy Biswas* also puts forth the same wild and enigmatic side of the tribal dance (Joshi 100-101). In *Adibhumi*, the tribal male and female members dance to entertain the guests and for that they have to be in their traditional attire and ornaments, discarding the modern attire temporarily (Roy 447) that they wear according to the circumstances. The dance programmes are conducted under the patronage of the civilized sections. The tribal is asked to switch from his traditional clothes to modern outfits and when there comes a time to display him on stage to get entertained, he is asked again to go back to his conventional pieces. So their identity, like the clothes, keeps on changing according to the whims and caprice of the people who claim to be on a civilization mission.

Tribal tourism is misconstrued as a remedial measure to uplift the tribal at the cost of his identity and by exhibiting their aspects as unique sights that are exclusive to the tribal world. The exoticism always draws attention and encourages further tourism. The writers, film makers and promoters of tribal safari and ghetto tourism know how to take advantage of the unquenchable thirst of tourists. In *Adibhumi*, the panoramic view of the ethnic existence tries to cover as many angles as possible. It throws light on the sensitive factors of the Bonda community in a sensational and demeaning manner (122-123). The novel plays a devilish role to sensationalise the not so good negative features of the community. The traditional clothes and beaded bijouterie are replaced by a six yard saree. But their circumstances don't really change in the real as well as in the fictional world. It is quite hypocritical to first pretend to be the emissaries of development and then playing the tribal card to fulfil their self-interest. What Pratibha Ray has fictionalised takes

place through different mediums. Doesn't the novel itself follow the same ideas that it preaches against? Doesn't it display the tribal in the same way as Sombari, Adibari, Mangali are exhibited on stage and newspapers(314,434,447,461). The characters appear to be mere caricatures solely meant for entertainment and amusement. The development and exhibition work go hand in hand. In this context, *Paraja* also doesn't lag far behind. The female characters in the novel fall prey to the adverse consequences of cultural discriminations. They do not have a strong role to play and they accept their subordination without questioning the male supremacy. When Jili and Bili endeavour to liberate themselves from the clutches of scarcity and go out to earn a living, they are branded as anti-tribal (Mohanty 166). She is another display piece like the other tribal women in the novel. Her beauty and dressing style are the main attractions of her existence:

"There were red flowers on her hair and her sari was red like a dhatiki flower. Her lips were like the vermilion berry and the aroma from her body was more maddening than that of mahua"(Das 107). And as the novelist has commented aptly "...she did not have the courage of the men"(115), she is powerless, submissive and beautiful, having loose morals and can be easily trapped by outer forces such as the non-tribal forest guard, money lender, road contractor etc. All the women characters in *Paraja*, more or less possess familiar features that can be easily traced in many writings and films. The writer has placed them at the service of the money lender whose glare(83) represents the gaze of the civilised class towards the ethnic world. The women have also been generalised without any intention to challenge the conventional mode of representation. The stereotypical flow of perceptions about the tribal does not allow changes or challenges."A girl from the hills doesn't mind a little flirtation"(26). The generalisations and clichés work at their best to maintain the old traditions of serving old wine in a new bottle each time a novel, based on the hackneyed tribal substance, comes into being.

In this context, it will not be out of place to mention the movie *Slumdog Millionaire* here. It is a glaring example of slum tourism in the Indian context. It delivers a contentious scenario of the slum and its dwellers. The gloomy and hideous picture of the slums of India is made for the whole world to see and get thrilled about. It's not the first incident of dramatizing the dark sides of the Eastern parts of the world by the West. It is an old technique of the occident to represent the orient out of its own ideas and speculations(Said, Orientalism). The tribal faces a similar kind of discrimination and otherness by the elite class.

The tribal folks who are treated just like the other forest dwellers such as the beasts and birds are also represented to possess the bestial qualities. That is the reason why writers do not hesitate to address them as the wild animals of the forests (Das 31,91,372; Mohanty 58,322). *Adibhumi* also portrays the beast like human beings, who are the uncivilized, savage, half-naked, messy, murky, grimy and barbaric descendants of the primeval mankind(Roy 345). The disparity between primitiveness and civilization is established so that the latter can justify its upper hand. The impecunious, ferocious forest dwellers, according to the novelist, live a life of wretchedness. Life has no value in their

world because anyone can be wiped out within the fraction of a second by another. Wild animals kill wild men and wild men kill both men and animals(222). The novelist puts forth the concept of how a Banda man gets educated only after going to jail.It's undoubtedly a sarcastic way of describing a tribal murderer (285).

Tribal tourism also includes poverty tourism to enthrall the elite tourists by presenting them the sight of poverty-stricken people. *Paraja* depicts the abject poverty and its impact on the life of the Paraja:

And thus it was that in this land of hills and forests, in an unmapped corner of the wide world, luckless men and women who lived on castaway mango stones and hid their nakedness in bits of rags huddled together under torment of misery pouring down on their heads, and wept(Das 37; Mohanty 20).

The novel shows how the tribal is less fortunate than the dog of the rich(Mohanty 88). Whereas the tribal man survives on 'powdered mango', 'tamarind seeds' and 'roots and leaves' of the jungle, the dogs of the rich at least get rice. A broth with the larvae of the wild wasps is a luxury for them. They get accustomed to hunger(Das 200). It might be a rare and unique sight for those who don't have direct contact with the ethnic world. They try to see it from the point of view of the author. *Adibhumi* follows the same pattern and elaborates the food habits of the Bonda people. It's quite a savage and awful as documented by the novelist(Roy 255). The tone of the description is that of a tourist guide who doesn't want to skip a single detail that might have the power to leave the audience awestruck with goosebumps. Every tribe, each community has its own ways of living and having food. The way they are graded and judged by the norms of another culture is not only irrational but also unfair. It suggests how the elite class exercises its hegemony while representing another tribe as something spooky and execrable. The audience's demand to see the more of the peculiar tribal, further encourages writers and film makers to stick to the dramatization of poverty and other stereotypical concepts.

Another feature of the tribal village that draws our attention is the abundance of filth and unhealthy atmosphere shown by the novelists. In *Paraja*, the author feels litter and stench to be the unique features of the Paraja tribe(Mohanty 126). The 'piled up rubbish' and 'stale odours' (126) make the civilized people feel disgusted towards the rubbish hoarders. A similar or more gross sight is found in the Bonda villages. The novelist presents it very logically to show how the village urchins play with trash and get used to it by the time they become adults. So garbage, poop, dung, rotten stuff, mud, insects, bugs become a part of the daily life of the Bonda people(Roy 314). The Bonda tribe has been given an equal status with the other tourist destinations with a view to displaying it as one of the main attractions of Odisha that should not go extinct. It is as important as the 'white tiger of Nandankanan zoo', 'remainders of the Konark temple' and 'Puri temple'(461). It is clear how the perspectives on the tribal are to a great extent guided by the cultural hierarchies and prejudices.

Liz Heron in the “Times Educational Supplement” addresses *Paraja* as a “fictionalised Ethnography”(qtd.in Mahapatra 1). Ethnographic details such as the rituals,rites,weddings,ceremonies, folk tales coexist with farming activities, hunting expeditions and the brewage and consumption of liquor. Both *Paraja* and *Adibhumi* are saturated with ethnographic and occupational details of the Paraja and Banda tribes respectively. It fascinates the readers to get to know more beyond the available data. The translated versions of these novels are also available to make it accessible to foreign readers who want to explore the ‘cryptic sound and fury’ of the tribal cosmos.

The tribal is branded as an innocent,powerless,mute individual who is not capable of going beyond his limitations. Though the marginalised groups are raising their voice against the unfair treatment they are receiving, *Adibhumi* has faced a strong reaction due to its controversial portrayal of relationships shared by people in the Bonda community. But the voice of protest has to be powerful enough to stop this type of tourism for good. *Adibhumi* appears on the literary scene nearly fifty years after the first publication of *Paraja*. But the representation of the tribal has remained unchanged in a stable, moribund position. The yardsticks to judge their overall existence are still the same.

Gayatri Spivak has rightly put forth the mute state of the subaltern and how nobody can speak for the same. The ethical insight matters a lot in this regard to know how the real tribal looks like. Human safari can not be expunged from fiction without discarding the cultural baggage. In his novel *Things Fall Apart*, Chinua Achebe has not compromised with the dignity and humanity of the tribe but has proudly represented them with all their flaws and strengths. The first step towards an authentic representation is to treat them as human beings first and then to maintain a balance which has been achieved by Achebe. Tribal tours, whether in the real or literary world are not going to uplift or favour the marginalised with any positive upshots. Everyone knows it to be unethical and condemnable but it still exists in various forms due to its tremendous demand. An outcry against the inhuman public display of the ethno consciousness and its commodification is not the only solution, the demand factor has also to be checked on the visitors’ or readers’ side for its permanent closure in the actual as well as in the fanciful world of fiction. ■

Works Cited

Achebe, Chinua. *Things Fall Apart*. Heinemann, London, 1958.

Chaturvedi, A.K.: *Tribals in Indian English Novel*. Atlantic Publishers and Distributors ,2008.

Das, Bikram K., translator. *Paraja*. By Gopinath Mohanty, Oxford University Press, New Delhi, 1987.

Das, Sulochana. *Odisha Upanyasa re Adibasi Jibancharja*. Biswanath Enterprise, 2015.

Dutta, Juri. *Ethnic Worlds in Select Indian Fiction*. Sage Publications India Pvt. Ltd., 2014.

- Ghoshal, Aniruddha. "How Govt's Tweak to Law Allowing 'Tribal Tourism' in Andaman May Have Led to American Tourist's Death". *NEWS18*, 21Nov 2018, <https://www.news18.com/news/world/how-govts-tweak-to-law-allowing-tribal-tourism-in-andaman-led-to-american-tourists-death-1946087.html>. Accessed 5 June 2019.
- Joshi, Arun. *The Strange Case of Billy Biswas*. Hind Pocket Books, Delhi, 1971.
- Kipling, Rudyard. "The white Man's Burden" http://www.kiplingsociety.co.uk/poems_burden.htm. Accessed 24 May, 2020.
- Mahanty, Gopinath. *Paraja*. Vidyapuri, 2014.
- Mahapatra, Sitakant. *Reaching the Other Shore The World of Gopinath Mahanty's Fiction*. B.R. Publishing Corporation, 1992.
- Mishra, R.S. *Tika O Tippani*. M R Press, 2005.
- Moi, Toril. *Sexual / Textual Politics: Feminist Literary Theory*. Routledge, 1991.
- Patnaik, Santosh. "Voyeuristic Tribal Tourism Continues in India". *THE HINDU*, 25 Feb 2012, <https://www.thehindu.com/news/national/other-states/Voyeuristic-tribal-tourism-continues-in-Odisha/article13321921.ece>. Accessed 9 Apr. 2018.
- Ray, Pratibha. *Adibhumi*. AdyaPrakashini, 2015.
- Sahu, Subhashri S. *Kathasilpi Gopinath Mahanty*. Odisha State Bureau of Textbook Preparation and Production, 2014.
- Said, Edward. *Orientalism*. Routledge and Kegan Paul, London and Henley, 1978.
- Senapati, Rabindra M. *Odishara Adivasi*. Vidyabharati, 2006.
- Sharma, Amiya Bhusan. "Paraja: A Post Modern Reading". *The Quest*, vol. 12, no. 1, 1998, p.14.
- Shekhar, Hansda S.: *The Adivasi Will Not Dance Stories*. Tiger Publishing Pvt. Ltd., 2017.
- Spivak, G. C. "Can the Subaltern Speak?" http://www.bahaistudies.net/neurelitism/library/subaltern_speak.pdf. Accessed 15 May 2020. New Delhi.

Ms. Mousumi Patra, Ph.D. Research Scholar, Dept. of English, Sambalpur University, Odisha.

Indian Spiritual Thought as Envisioned by Sri Aurobindo

Pralay Kumar Manna

Sudhir Kumar Singh

This article deals with the varied nuances of spiritual fervour embedded in the vast milieu of the Indian culture and civilization. This rich culture has been impregnated with visions of the ancient seers and yogis who ventured to traverse the never-ending path of introspecting the unfathomable spiritual arena. This enchanted them to delve deep into the magical core which lay hidden before them. Some of them became enlightened with the supraphysical radiant glow of the world beyond glimpsing even from the terrestrial world. All these visionary luminaries bear the testimony to enrich the age-old legacy of Indian spiritual thought. It is Sri Aurobindo who had the natural inclination to ascend to and to descend from that Sun-lit path of Sat-Chit-Ananda in order to make the involution of supramental manifestation upon earth ingrained in the divine entity of Mother-India.

Keywords: *Culture and civilization, Spiritual nationalism, universal religion, self-realization, harmony, individual and collective salvation, integral vision.*

Indian culture and civilization has always been embedded in spiritual thoughts and visions of the ancient seers and prophets. While the material civilization, wealth and power have always guided the western civilization, the Indian civilization is always dependent on the realization of the god-head and the divinity in material and terrestrial objects. Renunciation has been the keyword of the Indian culture and civilization. The Vedas, the Upanishads, the Puranas and the Shrutis have always been the soul animating impulses of the never-dying civilization of ours. It is the aspect of our culture which has enthralled our mind and it is the inherent culture of our mother land.

Sri Aurobindo is one of the greatest exponents of Indian civilization and culture. It was the aspect of his spiritual nationalism which has flared up the patriotic fervour. The study of Sri Aurobindo's writings makes us capable of instilling into our very being, visions and dreams of a more prosperous, more beneficial India which would be able to contribute to a far longer extent to the progress of human civilization.

Sri Aurobindo's thought has emboldened us to embark on life's boat with courage and zeal for the purpose of launching a struggle for illuminating the individual soul and mind as well as the collective souls of the Indians. In the twists and turmoil of the world scenario where mankind are found to be groveling as creatures beastly beyond measure, Sri Aurobindo's dream of a future humanity gives a positive direction towards not merely the material prosperity but also the total emancipation of humanity from the doldrums into which it has fallen. The dream of a world union on the solid bedrock of human love and sympathy and soul-to-soul communion is not a misnomer in Sri Aurobindo's vision, it is immensely practicable if brotherly feeling and the absolute trust of the universal religion is steadfastly adhered to by the bulk of humanity. Indian culture has shown unity in the midst of multiplicity down the generations. The heterogeneity of diverse races with diverse culture has caught the minds of men of eminence in absolute thralldom. However, the most absorbing factor of this diversity is the underlying unity. The semantic principles of human existence have been none other than this feeling of oneness amongst all people here on earth. Sri Aurobindo has provided us with the inner perception of the absolute synthesis of all the discordances of life. Sri Aurobindo's immensely beautiful works on The Foundations of Indian culture has given us inspiration to feel proud of our divine motherland. Furthermore, his vision of an integrated society all the world over has also enthused us beyond measure as he himself said in *The Life Divine*, "All the problems of existence are essentially the problems of harmony (2005, p.4)." It is nonetheless an essential factor for binding the entire humanity together. Of course Sri Aurobindo did not believe in any mechanical comradeship amongst persons. His was a vision of the Vedantic Adwaitism which enabled the seers of ancient times to integrate the entire ilk of humanity together.

Sri Aurobindo, of course, had his own predecessors in this regard. Sri Ramakrishna and Swami Vivekananda had also preached and practised this grandest and noblest of all ideals that India has always stood for down the generations. In the turbulence of the confused mass of thoughts and visions of the 19th century, Sri Ramakrishna made his advent here on the earth. It was he who paved the way for realizing our inherent consciousness of the one in many. It was he who preached and practised the idea that, just as various rivers come from different directions and merge into the wide open ocean, so diverse paths of realizing God reached to the realization of the same godhead who is transcendent as well as immanent in everything and being. Further Sri Ramakrishna infused in us the eternal truth that we are Sat-Chit-Ananda au fond. It was he who embraced the sinners and the saints alike. His great disciple Swamiji rebuked our countrymen with the chastising valour of his tongue, "Sinners! It is a sin to call a man so. It is a standing libel of human nature ...ye not bodies, ye not matter. The matter is your servant, not you the servant of matter. " (1989, p.416). Swamiji exhorted us to believe firmly that essentially speaking we are all spirits free, blessed and eternal. Swamiji also warned the people of the world that sectarianism, bigotry and its horrible descendent fanaticism have long possessed this beautiful earth and have filled the world with violence and bloodshed, and that they must be fended off at all costs. He taught

the world that there is only one Religion, even as there are many religions all the world over. In the quagmire of the slough and despondency of the decadent phenomenon of our culture and civilization, Swamiji indoctrinated the Indian mass with the mantra of fearlessness, i.e., the ability to stand on our own legs and realize the potential divinity in us. Like his great mentor Sri Ramakrishna, he believed in the greatness of every religion and scripture. Yet he had no religious orthodoxy. Swamiji said, "We want to take mankind to a place where there is neither the Veda nor the Bible, nor the Koran; yet this has to be done by harmonizing the Veda, the Bible and the Koran (1989, p.11)." For the purpose of realizing the godhead in the individual soul what was necessary, according to Swamiji, was character building. He wanted us to build a character which would cleave through the adamant worlds of difficulties. Swamiji laid down only three principles to perceive what we are in essence, what we can become. These are "conviction of the power of goodness, absence of jealousy and suspicion, and helping all who are trying to be and do good." (2013, p.63) These cardinal principles for elevation of the human soul on the loftiest planes of self realization are the *sine qua non* of all types of progress and development both on individual and collective levels. Swamiji also exhorted us most earnestly and vehemently as well: "One ounce of practice of spiritual self-realization and righteousness outways tons and tons of frothy talk and nonsensical sentiments. Show me one, but one gigantic spiritual genius growing out of all this dry dress of ignorance and fanaticism, or then close your eyes, close your mouths and open windows of your heart to the clear light of truth and sit like children at the feet of those who know what they are talking about - the sages of India." (1989, p.44)

Sri Aurobindo in a similar vein has also exhorted us to believe in his ideal of the Karmayogin that India will have to conquer the entire world by Tapasya, Jnanam and Shakti. By Tapasya Sri Aurobindo means the realization of that creative energy. By Jnanam, he means spiritual sight and by Shakti he means the universal energy. India of the past did possess these three elements in perfect synchronization with each other. India of the future would be a grand harmonization, a sweet concordance of all the dissonances of diverse tunes. For the purpose of attaining this level of sweetest harmony, Sri Aurobindo did not want us to relinquish this material world for good. According to him, realization did not mean a withdrawal from the goings on of life, but the conquest of matter by the power of the spirit. He did not believe in the Aristotelian view of man being absolutely a rational being. He said beautifully, "Man is a transitional being, he is not final" (2006, p.101). This holds within its fold the germ of infinite possibilities of man to become what he is. He said, "Say not, therefore, that I attain it; I become it." (2006, p.15)." The question of being and becoming does come forth in the study of Indian civilization. The aspect of limitation of the human soul to merge in the godhead is the hallmark of Indian ethos of life. Sri Aurobindo, in fact, has been the spiritual dynamo of our culture and civilization as eloquently said by Subhas Chandra Bose in his *An Indian Pilgrim: An Unfinished Autobiography* (1980). Sri Aurobindo's firm opinion that, each Indian problem should be solved in Indian way and

under Indian condition finds its adequate echo in Subhas Chandra's dynamic vision of a great future of India. It was Sri Aurobindo whose percipient vision of human unity enlarged the vision of numerous patriots who sacrificed their precious lives for the freedom of their motherland and also for the reconstruction of the country in various channels. The luminous gnosis of Sri Aurobindo urges us to study more and more about him and to follow his path of integral yoga for the individual salvation as well as for the collective salvation of the entire humanity.

Indian culture in its essence speaks for the unity amidst diversity. A culture is undoubtedly the study of perfection. Mankind marches forward perfecting itself. What seems unattainable now will someday be near and clear. Every nation has its own culture. The western culture hinges delicately on the aspects of material progress and development. The empirical formula of existence runs amuck in the west, but the aspect of spiritual realization of the Self is the cynosure of the Indian culture and civilization. Indian culture has its basis on the aspects of spirituality. This spirituality engenders in man the desire to harmonize spirit, mind and body just as we cannot live simply on bodily gratification nor can we linger in the satisfaction of the mind. We crave for the realization of the Spirit in each one of us. So it is this perfect coordination of these three elements which is the summum bonum of Indian culture. Indian culture, of course, had the right key to realize the harmony not only of religions but also of men as emanating from the same God. In fact ancient India perceived this harmony to a great extent. Today this harmony is lost sight of the factors of the fundamental forces which are in operation throughout the globe. In the context of the prevalent forces of disintegration and dissociation of sensibility all around the world, Sri Aurobindo's socio-cultural views are of immense significance. The edifice of society is built not on a mechanical coexistence but on the consolidated base of realization of cultural synthesis which glorifies man and the human aspect above all things. The scenes of horror, bloodshed and vengeance amongst nations and individuals proclaim absolute disunity and distrust at all levels. This disharmony can be warded off not by any social, political and economic plans and programmes but by the inculcation of the spiritual brotherhood of man. Sri Aurobindo reads us on our way to the realization of this underlying brotherhood. The socio-cultural realities of the present day situation do appear to us to be bleak and gloomy. This gloom and glum can be done away with by the luminous gnosis of Sri Aurobindo's integral vision. ■

Works Cited

Bose, Subhas Chandra. *An Indian Pilgrim: An Unfinished Autobiography*. Kolkata, Netaji Research Bureau, 1980.

Aurobindo, Sri. *The Foundations of Indian Culture*. Pondicherry, Sri Aurobindo Ashram, 1959.

————— *The Complete Works*. Vol.21, Pondicherry, Sri Aurobindo Ashram, 2005.

—————. *The Complete Works*. Vol.8, Pondicherry, Sri Aurobindo Ashram, 1997.

—————. *Thoughts and Aphorisms*. Pondicherry, Sri Aurobindo Ashram, 1958.

—————. *The Hour of God*. Pondicherry, Sri Aurobindo Ashram, 1959.

Vivekananda, Swami. *The Complete Works*. Vol.1, Kolkata, Advaita Ashrama, 1989.

—————. *The Complete Works*. Vol.6, Kolkata, Advaita Ashrama, 1989.

—————. *The Complete Works*. Vol.3, Kolkata, Advaita Ashrama, 1989.

—————. *His Call To The Nation: A Compilation*, Kolkata, Advaita Ashrama, 2013.

Pralay Kumar Manna, Research scholar, Dept. of English, Sido Kanhu Murmu University. Dumka, Jharkhand.

Dr. Sudhir Kr. Singh, Principal, B.S.K. College, Barharwa, Jharkhand (under SKM University)

Gender issues in the Folksongs of Western Odisha

Rajendra Bhue

Men and women are like the two sides of the same coin in a society. These men and women are closely related to folklore components. Folk means common people which refers to both men and women. Folklore is the wisdom or knowledge of people so the relation between gender and folklore is very close. The text of folklore or folk literature shows the real picture of the society. We can find the nature of political and economical issues of society, the status of women, and position of gender in folklore. Western Odisha, a greenish area of Odisha, is rich in folklore. Mainly this area is world-famous in folksongs like Dalkhai, Rasarkeli, Maelajada, Chutkuchuta, Jaifula, Baula, Sajanigit, Digdigo, Jharire jhara, Humo bauli etc. The tradition of folk-songs is quite ancient in Western Odisha. These songs have been transmitted from generation to generation through oral tradition. We can know various issues related to gender, gender construction and gender discrimination from these folksongs. My study aims to analyze some of these folksongs related to women by application of gender lens.

Keywords- *Gender study, Gender construction, masculine, feminine, patriarchal society, Western Odisha's folksongs.*

INTRODUCTION-

The various genres of folklore are folktales, folksongs, legends, myths, proverbs, folk-sayings, riddles, folk-music, folk-arts, folk-dances etc. Folksong is one of the prominent genres of folklore. The folksongs of western Odisha clearly express the position of women in the society reflecting the gender discrimination of western Odisha's society. Also, we can find many issues related to gender from folk-songs of this area. The tradition of folksong is quite ancient in the western part of Odisha. Mainly it is transmitted and preserved especially by women.

OBJECTIVE OF THE STUDY-

The main objectives of my study are –

- 1- To bring out the nature of gender discrimination and patriarchal society.
- 2- To analyze the status of women in western Odisha's society.
- 3- To bring out the traditional masculine stereotypes.
- 4- To investigate the knowledge of women of western Odisha.

METHODOLOGY-

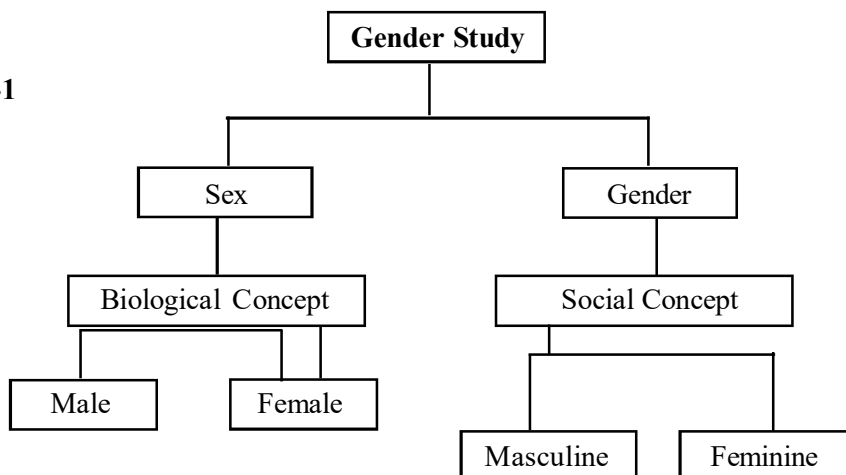
The present study is based on the analytical method. It concentrates on the gender perspective. The traditional masculine stereotype is analysed by collecting primary data written text and the secondary data from the internet and library work. As I try to analyze only some folksongs of western Odisha which are related to gender issue and feminism so the scope of the study is limited.

In general, people have faith that women are emotional, weak, passive, timid, co-operative, sensitive, beautiful, soft-hearted, dependent, suppressive nature; in another dimension men are dominant, bold, active, intelligent, strong etc. Women are always depicted as physically weak and dependent. There is a saying that, “poetry, daughter, and creeper can’t exist without help” and Sigmund Freud said for women “anatomy is destiny”. Women are characterized by a lack of genital and incomplete. Women stand inferior to men biologically, even physically they are weaker. Maleness is associated with concepts which have positive connotations and femaleness is associated with concepts which have negative connotations. People have faith that son is the real ancestor of the family and daughter is called “paragotri”.

GENDER STUDY AND FOLKLORE –

There is a difference between sex and gender. Sex is a biological concept and gender is a social concept. Sex is a creation of birth but gender is a creation of society. Gender identity is created by society. Gender is psychological, social and cultural thinking related to men and women, and sex is a biological component of womanhood and manhood. (Hossain and Masduzzaman 2012). In the book *The Second Sex* in 1949 Simon De Beauvoir explains the difference between sex and gender. She says, “the gender difference is created by the system of society and the term feminine is a social construct. Gender-based role differentiation is basic to the understanding of women’s status”. Figure 1 shows the difference between sex and gender-

Figure-1



Gender study is a vast concept. The major areas of gender studies are right of men and women in society, analysis of the position of women in society, the role of gender in society, analysis of women power in society and domestic environment, Power of gender in society, and Eradication of gender discrimination in the society.

GENDER CONSTRUCTION AND FOLKLORE

Socially created gender roles form stereotypes. In the view of the *Webster's New World's Dictionary*, A stereotype is defined as an “unvarying pattern, especially a fixed or conventional notion or concept of a person, group or idea etc, held by several people and allow for no individuality or critical judgment”. The social construction of gender refers to processes of articulating sexual differences socially. The patriarchal society thinks that women's role in procreation (pregnancy, childbirth and caring) makes them weak. So they require male protection. For procreating roles, women behave differently, become more caring and emotional and incapable to handle hard tasks. According to Simone de Beauvoir “One is not born, but rather becomes woman.” No biology, psychic or economic destiny defines the figure that the female takes on the society, it is the civilization as a whole that elaborates this intermediary product between the male and eunuch that is called feminine. This statement shows the distinction between sex and gender.

There is a close relation between Gender and folklore. Though women are dominated by men in the society, until the study of gender in folklore cannot be ignored. The study of folklore from a gender perspective can give numerous ideas about the status of women in the society.

There are many scopes of gender study in folklore that are mentioned below-

- 1- The nature of gender-specific folklore.
- 2- The status of women against the social barriers in folklore.
- 3- Study of the contributions of women in various fields in folklore.
- 4- Study on the discrimination between men and women in folklore.
- 5- Study of social barriers faced by women in folklore.
- 6- Study of domestic violence faced by women in folklore.
- 7- Study of the role of women in folklore.

GENDER STUDIES OF WESTERN ODISHA'S FOLK-SONGS

Women are always sketched as weak, emotional, loving, caring, sensitive, timid, receptive, dependent and passive. They are compared with the male in the society. We can know the status of women in western Odisha from the following folksongs-

- 1- I made daughter-in-law to a curly hair woman,
Became bankrupt.
Brought a bride having a high forehead,
Lost my son.

It is a social belief in western Odisha that, curly hairy girls are a symbol of economic degradation of the family. And high foreheaded women are unlucky for the family. They become widow soon. The male-dominated society creates faith in common people's mind. The males are the creator of the song and rules maker for women. They guess the future by looking at the appearance and body construction of the women. Though this is not true in practice it is socially accepted. But there is no such type of faith for male appearance.

2-Her smile takes your religion
She calls you brother and comes near you
She is good in the presence of the husband
But in the absence of him she becomes shameless.

The patriarchal society points out at the characters of women. If a woman smiles looking at a male, it shows her sexual desire and attraction towards him. She searches a way to come near the male and calls brother to show the society but her real intension is to fulfill her sexual desire. She pretends him to be her husband.

Male and female both live in the society. If a woman falls in love or fulfils her sexual desire, with whom? She must need a male to fulfill her longing. But the society always blames the women not the men. Maleness is a credit but losing of virginity for a male is a fault of women.

2- Wife needs to live alone
husband wants to live with cousins
Women words are like the fire of the kitchen
Who follows her, becomes the fooliest.

The contextual meaning of this song is that the wife always thinks about the separation from the husband's family members. She breaks the unity of the family by saying false and her imaginary future problems. But the male wants togetherness. Women's words are weightless. They are a liar. The male-centred society considers if a family lost its unity, it is for the motivation and creation of women. They are the reason for the family separation as in their mind they always want to be separated from cousins of husband. It is believed in society.

4- Wife comes to control of the husband,
If he uses stick.
There is no other solution for her wickedness.

Wife is always managed by beating of her husband. It is a social belief in the male dominated society that wife becomes out of control if her husband does not beat her. The song vividly indicates the domestic violence and position of women in the society.

5-Like mother like daughter
Like cow like butter

Make friendship looking the status of families
Otherwise society looks in inferior eyes.

It is a social faith that while selecting a girl for marriage people judge her mother not her father and forefathers; also they don't judge the family environment or social environment. Only judge the mother character, if the nature and character of her mother are good, it is accepted that obviously, the daughter's character will be good. But the nature of the girl does not depend upon only her mother nature, her father, forefathers, family environment and social environment partially responsible for her nature. But the patriarchy society only judges one-sided.

6-woman mind is weightless

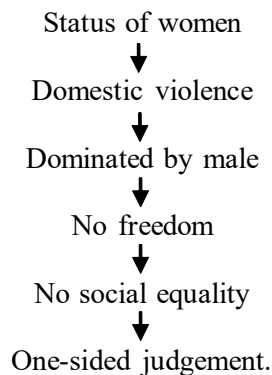
She has no will

She has to manage with man's will.

Women have no selection especially in case of choosing a life partner in western Odisha. They have not enjoyed such type of freedom in society. They suppress their choice and accept the father or brother's selection. Male-oriented society does not think about the mind of women. In every situation, women have to compromise with the male mind. Male does not think that women have also a mind and a will; they only surpass the women desire and feel proud that their sister or daughters do not disobey them.

The women in west Odisha are neglected. They have not equal social status like men. Figure 2 shows the status of women of western Odisha-

Figure-2



CONCLUSION-

From the analysis of western Odisha's folksongs, we know about the social discrimination, challenges and problems faced by women. These folksongs vividly say the status of women in western Odisha. In every factor of society, males dominate females. We can know about the ego of maleness. ■

Works Cited

- Borde, Borde and Shelamalovany Chevalier (trans.) *The Second Sex* (Simone de Beauvoir), Vintage Books, New York, 2011.
- Dundes, Alan, *The study of Folklore*. New York: Prentice Hall, 1965.
- Jordan, Rosan A. and de Caro, F.A 1986: "Women and the study of Folklore", In signs journal of women in culture and society, vol.11 Nov.3,500-518.-
- Hossain, Selina and Masuduzzaman(ed). Gender Biswakosh (part-1) Faria Lara foundation, Dhaka, 2012.
- Mishra, Mahendra, 1984, *Paschim Odishara Loka Sanskruti*, Cuttack, Friends' publishers, 1996.
-

Mr. Rajendra Bhue, Lect. in English, Paliabindha College, Dist. Bhadrak, Odisha.

Transience of Life, Love and Seasons in Vikram Seth's *Summer Requiem* : A Thematic and Stylistic Study

Tabinda Shamim
Amna Shamim

Vikram Seth is a post-modern, Indian diasporic writer who introduced himself to the world with his first collection of poetry, *Mappings* in the year 1980. He is one of the most prominent writers of his generation. A lot of research work has been done on his novels but his poetry is a largely neglected area. This paper is a humble attempt to highlight Vikram Seth as a poet par excellence. A thematic and stylistic analysis of his recent poetry collection, *Summer Requiem*, has been done to elucidate his erudite status.

Keywords: Diaspora, Humanism, Multicultural Identity, Nostalgia, Eco-criticism.

Summer Requiem is the fourth major collection of poems by Vikram Seth. The collection was published in the year 2015, about twenty five years after his last poetry collection. This collection consists of poems written in the duration of twenty years. It deals with a variety of themes. Seth came out with this collection while he was struggling with a writer's block. He collected all the poems he had written but had not published and decided to share those poems with the world in a collection titled, *Summer Requiem*.

Summer Requiem depicts Vikram Seth's memories of lost love, transience of life and change of season. The poet shares his pain at being separated from his lover. His attempt to come to terms with heartbreak and loss is evident throughout the collection.

The collection deals with a mixture of poems written through various stages of life and under different inspirations. There is a dark undertone to the poems suggesting his low and melancholic stage of life. Attachment breeds sorrow. The emotional detachment which the poet is in search of to deal with the negativity and pain can be seen in his poems. One finds him lamenting the loss of love and life. His humanistic approach is highlighted in the poems dealing with the philosophy of life and the threats surrounding them. There is also a reflection of Seth's multicultural identity in his works; different places and countries are found in the settings of his poems. His work is not chained with the unofficial societal norms, where "the liberated generation lives a restrained youth". (5)

Summer Requiem is a personification of the poet's love life and the darkness and pain which will come with the approaching seasons. The loneliness of the dark hours and long, lonely nights is what horrifies the poet. "Sombre thoughts become this hour, / Hour of

red copper, rust, darkiron" (136-137). The poems are rooted in personal experience and pain but there is an aural serenity and beauty in the composition. The poems are inspired by the memories of love which has forsaken him mixed with a feeling of acceptance of the various changes one has to experience for one's life to be complete.

The collection starts with a six page long titular poem written in free verse. The tone of the poem is melancholic and starts on a negative note, "Since there is nothing left but this..."(1) There is a humanistic approach to the poem as the poet gives more importance to the feelings of love and life than to the set norms of the society that teaches us to behave in a particular way. There is a biblical allusion in the term, "Gather and scatter, gather and scatter..." (12) Through this he's describing life in general and the city life in particular. There are times when relationships flourish and bloom but there also comes a time when people need to part ways. This is how the parallelism works in life.

One can also find his ecological concern in the following lines, "Birds are not desolate, impute how you may. / "This garden was built for peace. But every day / Somewhere a lawnmower is grumbling busily,..." (30-32). There is a concern as to how people ignore the natural beauty and try to modify Nature through artificial and man-made instruments.

The poem is full of negative thoughts and painful memories. The poet is seen lamenting over his loss and the physical deterioration of his surroundings. The poet wants to forsake attachment because it has only given him pain. The liberated generation does not understand the intensity of his love as they live a restrained life. He creates an analogy between the ability to read and a signpost which could not be read due to the scratches it has on it.

Poetic devices like metaphor, simile, and hyperbole are used to emphasise the dismal situation of the poet. The writer suffered from writer's block, memories of which can be found within the lines of his poem. He wants to write but there is no ink left. He feels sad and his heart is filled with regrets. Even a trivial instance of being unable to read a signpost fills him with so much pain thus highlighting his vulnerability. He could not handle the heartbreak he has been through and expresses it by using hyperbole, "When the sky fell upon me in a blue shudder / I was left staring at the horizon" (47-48). In the next lines he uses simile and metaphor and sketches a comparison between himself and Nature telling us how emotions makes a person weak and vulnerable:

Facts floats like leaves
In my mind's calm river:
To have substance means to rot.
Cornflower and crocus have withered,
Acroclinium survives; it was always dry. (49-53)

The hour of rust i.e. evening puts an ending to everything. He must now forsake attachment because it can only bring pain, "Where the lock of longing is opened / There will be a perpetual wound" (58-59). The people who could have given him warmth and affection are lost to him forever now.

In subsequent stanzas, the poet is seen pondering over the memories of the last year when the whistle of the train was only a backdrop which he couldn't hear. Now the time has changed, his lover is gone and he is surrounded by so much pain and silence that he can hear the train whistles clearly. The poet questions himself about what further pain life could bring to his heart in the future and answers the question himself with the words: "Memory is a poison; it has sickened my body. / the cleavage of attachment has frayed my mind." (76-77) Being detached is the only way to combat this pain of separation. He has become a puppet in the hands of memory. The words like, "rabid and weary, autistic and spasmodic" highlight the intensity of his pain. Again he creates an analogy to compare his breakup from his lover to the construction and carving of an old building, "New gargoyles are carved, new stones cleaned; / Within ten weeks the old constructs are broken;..." (80-81). The flowers bloom in and bloom out but the only thing that is constant is the "perpetual replacement" i.e. change.

In the next stanza the poet describes how he is covered with painful memories which have made him cold and immune to pain. He compares it to the covering of the earth with grass. He dreams of his lover's touch and warmth and passes the time in great despair, listening to the dying summer songs, waiting for winter.

One finds peace in nature and the fresh breeze often makes a person forget about loss. The poet presents his helplessness in forgetting his pain. The memories from the past don't allow him to be at peace. The painful song of his life is personified here as, "...one theme alone / Like the thin persistence of the flute / Upon the stifling air, attacks, attacks." (98-99) He makes a sarcastic comment on life when he calls it a delicacy and compares it to a "clear filigreed glass in a vaulted hall." (100)

A constant comparison is made between the past and the present throughout the poem. The change of season from summer to autumn is described with a dark undertone. He calls summer turning bitter and the trees becoming skeletal without fruits and leaves. The personification of nature is done to create an impression of a life without love and emotions. His heart is empty now and the only thing that surrounds him is grief and loss. Even Nature is helpless in providing any relief to him.

There is a symbolism of place in the following stanzas. He calls the town unsympathetic and compares it to a scrap yard. For him the night is a 'grave' where everything comes to an end. He is seen walking under the serene and tender moon when a hunger for love overpowers him. The coming of the night seems like "day's death" to him. The children have left for home, the birds have flown. There is silence all around and he is again overpowered with the dark and dull thoughts. The line, "The beech proclaims power over the grass" is a reference to the painful memories gaining control of his thoughts. The poem ends on a dark note; "Sombre thoughts become this hour, / Hour of red copper, rust, dark iron." (136-137)

The poem, "Late Light" is a short poem containing two quatrains written in the rhyme scheme ababedcd. It is a lyrical poem where the poet is seen longing for love.

The setting of the poem is 3 o' clock in the evening. The season is autumn, with "the

last gold leaves on the black ground.” The ground is covered with dead and dry leaves which have darkened it. The coming winter is compared to the loss and pain of the poet. He has never found peace in love.

In the following stanza the poet expresses his desire to find a place to rest. For him the world gives both “gifts and harms” but he yearns for a place where he could rest in peace. He wants to be in a lover’s arms and wait for snow. His heart longs for love and he is in deep pain.

The poem, “Can’t” is a Villanelle. It consists of 19 lines written in 5 tercets with rhyme scheme of aba in all the stanzas. The poem is written in iambic pentameter. There are two refrains in the poem, “I find I simply can’t get out of bed.”(1) and “I’ll press the reset button in my head.”(3)

The writer’s block is evident throughout the poem. The poem starts on a melancholic note as the poet expresses his inability to work. He wishes to continue his work but a block has been created in his mind. His heartbreak is the reason that he has become dull and lazy. The desire to work is no more there. He is pain-stricken and his world is full of darkness. He indulges in drinking to deaden his senses but still wishes to overcome his laziness and start working. Life without love seems purposeless to him. He finds it difficult to start. His dreams have filled his heart with fear. By the end of the poem the poet realises and questions, “Who will kiss my tears away or earn my bread? / Who will reach the clothes hung on that distant chair?”(16-17)

He realises that one needs to work for himself. No one can work for him or help him do even the trivial tasks. He gathers courage and is adamant now to hit the “reset button in his head” and start his work.

The poem titled, “What’s in it?” is an eighteen- line poem divided into three sestet written in coupled rhymes. The poem is a beautiful depiction of his lost love. Starting with an apostrophe the poet is seen expressing his love to his lover, “I heard your name the other day / Mentioned by someone in a casual way.”(1-2) The setting is of a restaurant where the poet is sitting with a female friend. She told him that his lover was looking great. She suddenly stops to take her sandwich from the waiter and their conversation is put on hold. The poet is desperately impatient to listen about his lover. Deep inside, he cannot wait to be with his lover again. The play of words and the deep love he has for his former lover can be seen in the following lines, “To hear, just once more, that serene sound- / Those consonants, those vowels – what a fool!”(10-11)

He expresses his eternal love and hopes to get it back again. He cannot wait for the day when he will be with his lover again and the poem ends with an indefinite “But when? But when?” (18)

“Caged” is the next poem of the collection depicting a loveless relationship. The poem is divided in to 13 heroic couplets. The poem is addressed to the lover with whom the poet considers being caged.

The poem starts with address to the lover who is asleep. The poet is unable to sleep; he is sad and wants to weep but doesn't want to disturb his partner. He is afraid to wake him up. He could listen to his partner's breath but cannot touch him which makes him question, "How do we live like this, caged in one space?"(4) The next lines give an idea of the dying love of their relationship. He remembers, how once they used to share the happiness and how their energy used to enhance when they were together. He asserts that it's time for the sun to rise but this new day will bring no change in their lives. Even the prayers of our hearts have changed and only bitterness is left now for each other. Both the poet and the lover are sad in their relationship but they cannot ever share their sorrow. The love which once bloomed between them is now gone. He expresses how their stubborn behaviour has caused them this day. In the final couplet he prays that may the little love left between also disappear from their lives. Thus the poem that started with helplessness end on a loveless note.

The poem, "Halfway Line" is a sarcastic remark on the politics highlighting the humanist side of the poet. The poem is written in the rhyme scheme ababcdcd. The politicians are compared to the scorpions. They are so much blind in their greed and hatred that they can cross any limits and harms anyone. Their only purpose is to win. Even when the country is drowning they only care about winning their seats. The poet calls them spineless.

When asked about this poem in one of his interviews he said, "It is a reference to people who would do absolutely anything to get to that quorum for power made apparent in those metaphors" (Jayaraman 3). He also adds, "This is just the imagery of an ordinary man about the world upset about what people of power do to people who are powerless." (Jayaraman 3)

The next poem, "In Touch" is addressed to the reader. The poet with his words creates a connection between his readers. He is a master of his art. The readers could find relief in his poems. This is a 10 line poem divided in to rhyming couplets.

The poet asks the reader to read his poems at night. He suggests his readers to be at ease lie down and feel his poem. One finds tactile imagery in the poem. He wants his poem to be felt, not just read. He might fail at his comprehension but the reader's touch will never fail him. His desire to be felt through his work is highlighted in this poem. He uses hyperbole and personification to express the emotion of pain, "The cues of pain are blind from birth, / Blind to the torque, blind to the tilt of earth"(7-8). In the last lines the poet wants the readers to read his words and they may find solace in his writings.

Vikram Seth creates a connection with his readers through his poetry, "Perhaps the greatest satisfaction lies in meeting people who remember fragments and rattle them out because they've meant something to them and have remained cherished over years." (Pal 2)

The poem, "Bright Darkness" is a poem depicting a detached poet who has lost the ability to feel anything. The poet creates imagery with the help of metaphor and oxymoron. The poem is written in the rhyme scheme abcbdefe. The state he is in is highlighted in the

phrase, “Bright darkness” and “Dark daylight”. His ability to comprehend is gone. He is unaware of his form. There is a dark undertone to the poem.

The next poem is a vignette written in the rhyme scheme aa bb cc ddeeffgghh. The poem has a syllabic verse form i.e. each line consists of 8 syllables. The poem depicts an early morning scene. The time is winter and its dawn, there is still darkness outside. The poet gets attracted to the park. He wants to feel the beauty of nature. There is a vivid description of the animal and birds. The atmosphere, the singing birds, the white geese, the peaceful air makes him forget his pain, “And as I breathed the callous air / I lost the drift of my despair.”(15-16)

The poem, “Day and Night” is a poem highlighting the loneliness of the poet. Different position of the sun is seen in this poem. The poem comprises of two octaves written in the rhyme scheme aabbccddeeffgghh.

The poet’s loneliness is seen in the opening stanza when he describes the sun changing its position. The day is gone, the hours have passed but the poet is where he was. He is so immersed in his loneliness and thoughts that he couldn’t live in those hours. He was there but lost. He is lacking purpose in life. The next stanza expresses the sad and hopeless life of the poet.

“Sleepless, exhausted and perplexed,”(9-10) are the words the poet has used to describe his state. He is unaware of his future but there is a fear as to what life has to offer him next. His fears, tears, day and night are personified to create an emphasis on his situation. He lacks the desire to find a companion. The hopelessness overpowers him in the ending lines, “I wait once more for faceless day / To blind the peaceless night away” (15-16). Even the silence of the night does not bring any peace to him.

“Late at Night” is a poem written in syllabic verse form. It consists of four quatrains written in the rhyme scheme aabbccddeeffgghh. The poem starts with the poet lying awake at night. He is in deep pain. He listens to his aching spirit, the voices that were gone in the day are again echoing in his mind. He could feel those sounds as flinging birds accusing him of his faults and inabilities. He asked those voices to kill him at once and ease his pain. In the final stanza there is a change of circumstance, the voices that were accusing him are now whispering in soft voice. They are motivating him to live because these voices have no place to go but him. He is home to all those voices.

The voices here are either from his past or of his characters from his future works which are inspiring him to live and write. A writer is a home to a variety of characters and themes.

The following poem could be read in continuation to his last poem. One could feel writer’s block in his poems above. The poem, “Prayer for my Novel” is a short poem of four lines written in iambic pentameter. The rhyme scheme is aabb. This poem is a prayer by the poet where he wishes to write and create once again the characters which are there in his mind. The poem is an invocation to cure the writer’s block he is suffering from. The poem is

addressed to a force i.e. God, the one who has given him the ability and skill to dream and achieve. He wishes to complete his impending works and continue with the new ones.

The poem, “Red Rock” is dedicated to his friend, Roger Howe, a professor from Stanford University. The poem is divided into 6 quatrains, each followed by a rhyming couplet. The rhyming scheme is abab cc dedeffgh ii jkklmnnnoo and pppqrr. The setting is of a beach named, ‘Red Rock’ and it’s four o’ clock in the evening.

The poet gives a vivid description of what he sees on the beach. He is in the company of his friend. In the first stanza he tells us about his place and time. He conveys it is on Boxing Day, i.e. 26th of December. Some people are playing volleyball while kids are running towards the sea ignoring their mother’s call. He gives a detailed description of them. He uses zoomorphism to create the imagery of the toddlers who look like ‘little seals’. He considers the sea magnetic. Look at the playful description of the poet in the lines, “Ignoring piteous appeals / From mothers bright with suntan lotion” (9-10). The poet takes a drink, and comes back after a little swim.

In the next stanza he beautifully describes their passage to and fro from the beach through a creek. He calls this coming and going a ring and to complete this ring or cycle they once again walk across the beach. The use of metonymy here creates an imagery for the sea and the beach, “To close the ring of gold and blue” (15). They again take a swim in the sea.

Then there is a word picture of three bottlenose dolphins playing happily. They spot these dolphins beyond the surf. The expression, “How beautiful!” gives an impression of the poet’s love for the creature. Then in a sarcastic tone he expresses his love, “We love them, since they cannot eat us.” (24)

In the last two stanzas the poet conveys his thoughts and feelings about the next year. He wishes the next winter to be as happening as this. A different year will bring different circumstance and thus a fear lurks in him about the inevitable future. Then with a change of mood poet starts singing the national anthem of Australia as if he wants to express the happiness of being there at that moment. He also gives an idea of the expected places he wishes to experience next winter. The last stanza highlights poet’s multicultural identity:

In Shimla, fnumbed and scowling,
In New York on a chilblained street,
In London with the north wind howling
Or vile Vienna in the sleep. (31-34)

The poet keeping Shimla on the top is also evident of the love he has for India and his preference of it over other places.

In the last couplet he asserts that he will be warm wherever he goes as long as the bond of love and friendship is alive.

The poem, “Haiku” is a collection of 14 haikus written in their traditional form with 17 syllables in each.

The first haiku is about a winter night when the thoughts are making him stay awake. The 'cutting' here is created by a colon. The juxtaposition is made with a reference of a cat which is on heat. The use of onomatopoeia here is done to highlight the sound the cats make when they are on heat.

The second haiku is about dawn when the first rays of sun fall on the poet's eyelid. The 'cutting' here is done by a comma. The image of the dawn is juxtaposed with a dream in poet's mind.

The poet creates various images of the winter night in the first few stanzas. It is a lovely creation of images highlighted by the use of onomatopoeia, metaphor and memories. The poem is dominated by the changing positions of the sun and time.

He uses the urdu word 'razai' to express the warmth of it in the cold night. The juxtaposition is created by the buzzing sound of the mosquito. He conveys that the mosquito is there without season. This makes one wonder that the poet might have used this mosquito purposely to give this haiku its essence.

He wants to sleep because he has to go on work tomorrow. Work here is contrasted with his number of novels, plays and children book. Writing is no work for the poet because it gives him pleasure. His books have tales of the city:

doors, bicycle bells,
sounds of cricket, car horns, dogs,
hawkers' cries and crows (25-27)

In the following stanza he creates an imagery of the sunset and the moon. The narration shifts to the guard in the neighbourhood. He then remembers how he has changed though all these years. He too was once young. The time is passing and now very less time is left with him. In the last stanza he compares his remaining years to a room and questions about how he should fill this room, "that there's not much time?"

The poem, "Tercets to Parsnip" is a short poem consisting of two poetic triplets. The rhyme scheme is aaabbb. The poet dedicated this poem to a parsnip. Parsnip is personified here. He asks the parsnip to not scream while going into the pot. A comparison is also made between the parsnip and his friend. After explaining how people like having parsnip he goes on to compare it with crossword puzzle of his friend. There is a play of words to create the rhymes. He said he has solved the crossword puzzle. During this conversation of the poet the parsnip is being margarine. The poet's last line here is an example of double entendre, "they margarine a parsnip, buttered none." (6)

The poem, "The Tree of Many Names" is about a tree that has witnessed various seasons of love. The poem is divided into three stanzas with the same number and division of syllables.

The first stanza is a description of the poet and his lover. It is dawn; both the lovers

witness the rising sun lying beneath the tree. The flowers on the tree looks like ‘fluttering doves’ and a moment is created; the lovers share a kiss.

In the following two stanzas one finds the poet alone strolling beneath the tree. This is evening and the poet is in gloomy mood witnessing the moon alone. A place where he used to spend time in the company of his beloved fills him with pain now. Only the memories are left which makes him cry. The flowers which appears to be dove like in the first stanza, looks like handkerchiefs here. The gloominess in the poet is compared to the ‘shivering’ flowers. The poet creates imagery through the powerful wordplay.

The intensity of his pain increases by the final stanza. It is midnight and he is old and alone, terrified by the painful memories. The flowers in the tree are compared to ghosts at night. The flowers are white in colour and looks like ghosts in the dark. He could not bear this pain anymore and dies. The tree becomes the testimony of his love and sufferings.

The tree referred to here is one of the famous trees of China, ‘Handkerchief Tree’. It is also found in UK. The tree is also known as ‘Dove Tree’ or ‘Ghost Tree’. The tree is very rare and has a history of discovery attached to it.

“Suzhou Canal on a June Night” is poem he wrote while he was in China. It is a 28 lines poem divided into 7 stanzas. The rhyme scheme is ababcdcdefghghijijklmnmn. The poem is written in syllabic verse form with 6 syllables in each line. This poem is a beautiful articulation of his experience in China.

The poet is at the Suzhou Canal on a June night. He wants to enjoy the scenic beauty and lets us imagine the same through his imagery of the scene. The description refreshes the human senses,

Above, a magpie cries.
Magnolias shed their scent.
The North wind sighs and sighs.
It brings the petals down
To graze against my hand. (2-6)

He calls the Chinese people as ‘softvoiced’ and ‘quietcultured’ having ‘liquid speech’. The women speaking near him sound mellifluous to him. Standing at the canal bridge he feels privileged. The winds have changed their direction and it’s time for the boats to unload.

In the last two stanzas the poet’s sight leads him to the memories of lost love and compares himself to the half moon. In the darkness of the night the moon mourns for the dying summer.

The next poem, “Spring Morning” highlights the spring season and the memories it brings with it. The poet remembers his lover even while doing the trivial work at home. He is alone and lonely. The lovely weather around him reminds him of his lover. The poet creates a picturesque image of the morning, “Wistaria tremble in the breeze.” (1), “...sunned

and shadowed grass” / “Emerald with March rain, rich with weeds.” (6-7)

In the second stanza the poet is seen missing his lover and his cat. The reference here is to the violinist Philip Honore, the poet recently had breakup with. He is having his breakfast alone while reading a postcard from a friend. The pollen enters with air through the door. There are breadcrumbs on the floor. He is overpowered with the loneliness and pain.

The grief stricken poet describes his unending pain. The nature becomes one with his pain and becomes symbolic of his loneliness. A ray of hope enters his heart and he wishes to free his overburdened heart. He wants to find the ways to overcome his loneliness. He looks for solace in the lap of the nature, “The sun is generous; there are ways.” (24)

The collection has a dark undertone to it. The dark images are prevalent through the titles of the poems like “Can’t”, “Caged”, “Bright Darkness”, “Late at Night”, “Prayer for my Novel”, and “A Winter Room”. There is an acceptance to this transience of life, this constant change which one fears. The poem like “Spring Morning” is an example of this acceptance.

Vikram Seth is an experimental poet who writes both in rhyme and free verse. His poetry is highly allusive, grappling with words and giving a profound statement of human nature in the modern world. There is an overwhelming presence of nature in his poetry coupled with an ecological concern. He is an admirer of natural beauty but does not look at it for moral force or lessons. He takes nature as a companion where one can find peace. Thus the poet and the atmosphere surrounding him becomes an organic whole. He is a master of phrases and beautifies his poetry with the use of poetic devices like allusions, concrete imagery, irony, repetition, refrain, apostrophe, oxymoron, hyperbole, metaphor, zoomorphism and double entendre etc. ■

Works cited

Jayaraman, Gayatri. “The Return of a Suitable Poet.” *India Today*. 30 Sep. 2015, <https://www.indiatoday.in/magazine/books/story/20151012-poet-820543-2015-09-30>

Pal, Deepanjana. “Vikram Seth on love, loss and poetry.” *Elle India*, 26 Oct. 2015, <https://elle.in/article/vikram-seth-on-love-loss-and-poetry/>

Seth, Vikram. *Summer Requiem*.:Aleph Book Company, 2015.

“Tree of the Month: Handkerchief Tree.” *Westbury*, 14 June 2020, <https://westburyjoinery.com/blog/totm-handkerchief-tree/>

Whitaker, Charles. “Scattering and Gathering: Images of History and Prophecy.” *Church of The Great God*, Mar-Apr. 2017, <https://www.cgg.org/index.cfm/library/article/id/1740/scattering-gathering-images-history-prophecy-part-one.htm>

Tabinda Shamim, Research Scholar, Department of Languages, Integral University, Lucknow, U.P. / Dr. Amna Shamim, Assistant Professor, Department of Languages, Integral University, Lucknow, U.P.

The Rural in Jibanananda Das's Poems: From Source Language Text to Target Language Text

Sanchita Das

There are many nature poets in Bengal, famous for depicting their pictorial quality and images that touched the hearts and minds of thousands of people across the world. Jibanananda Das is one of them, whose poems showed the transformed rural Bengal and how Clinton B. Seely, the translator of his poetry, has made Bengal unique across the borders. My paper will describe Jibanananda Das's rural Bengal with reference to his sonnet cycle *Rupasi Bangla* (sonnet 15). The transformation of language from SLT (Source Language Text) to TLT (Target Language Text) will be the prime focus here.

Keywords: *Jibanananda Das, rural, poems, SLT, TLT.*

The poetry of Jibanananda Das has the ability to transfer one to an unnoticed alien land of his existence and sensitivity which is outside the scope of reasoning and sensibility. He attains it in his poems by giving mystical qualities to the objects of everyday life, especially natural simplicity of Bengal. His love for nature and his motherland or Eurocentric consciousness makes him a unique poet, different from all other poets of his time. Jibanananda was a 'man of nature' when Bengal was an undivided entity. His spiritual and pictorial quality of images used in his poems made him look at ordinary things of nature very significantly. Jibanananda Das was also enamoured by the customs and traditions of rural Bengal. He gifted Bengali literature by the new elements obtained from the most ordinary and uncared world of nature. The field, rivers, birds, trees has a special position in his poem "Rupasi Bangla" (sonnet 15). With reference to this sonnet in translation, my paper will examine Jibanananda Das's poetic sensibility in relationship with rural Bengal, a relationship that shows how Clinton B. Seely in his translation describes a transformed Bengal:

SLT:

L1. "Abar ashibo phire Dhanshiritir tire- ei Banglai

L2. Hoito manush noi- hoito ba sankhachil shaliker bashe;

L3. *Hoito bhorer kak hoye ei kartiker nabanner deshe*
 L4. *Kuashar buke bhashe ekdin ashibo e kathal-chayay;*
 L5. *Hoito ba hash hobo- kishorir- ghungur rohibe lal pai,*
 L6. *Saradin kete jabe kalmir gondho - bhora jole bhase-bhase;*
 L7. *Abar ashibo ami Banglar nodi-madth-khet bhalobeshe*
 L8. *Jalangir dhaeuae bheja Banglar e sabuj karun dangai;*

L9. *Hoito dekhibe cheye sudarshan uriteche sondhar batashe;*
 L10. *Hoito sunibe ek lakhipecha dakiteche shimuler dhale;*
 L11. *Hoito khoier dhan chorateche shishu ek uthaner ghase;*
 L12. *Rupsar ghola jole hoito kishor ek sada chhera palae*
 L13. *Dinga bai; - ranga megh sathrae ondhokarae ashiteche nire*
 L14. *Dekhibe dhobal bok: amarei pabe tumi ehader bhire –”* (Gupta, Kheta 157-158)
 TLT:

L1. “Again I shall return to the Dhansiri’s banks, to this Bengal,
 L2. Not as a man, perhaps, but as a *shalik* bird, or a white hawk.
 L3. As, perhaps, a crow of dawn in this land of autumn’s new rice harvest,
 L4. I’ll float upon the breast of fog one day in the shade of a jackfruit tree.
 L5. Or I’ll be the pet duck of some teenaged girl – ankle bells upon her reddened feet –
 L6. I’ll spend the whole day floating on duckweed-scented waters.
 L7. Once again I’ll come, smitten by Bengal’s rivers, fields, to this
 L8. Green and kindly land of Bengal, moistened by the waves of the Jalangi.

L9. Perhaps you’ll gaze at buzzards soaring, borne upon sunset breezes,
 L10. Perhaps you’ll hear a spotted owl screeching from a *shimul* tree branch,
 L11. Perhaps a child is strewing puffed rice on the grass of some home’s inner courtyard.
 L12. Upon the Rupsa river’s murky waters a youth perhaps steers his dinghy with
 L13. Its torn white sail – reddish clouds scud by, and through the darkness, swimming
 L14. To their nest, you’ll spot white herons. Amidst their crowd is where you’ll
 find me.” (Seely 2019, 95)

All the poems in the section “Rupasi Bangla” of *Jibanananda Daser Kabyasamagra* are very soft, evaporated with emotion. The poem “Rupasi Bangla” is a story of seven birds – one poem and seven birds. And these birds are known to the poet also. They are like vultures which take the poet high up to the sky, a divine imagination. All the birds- crow, kite, Indian mynah, duck, whitish owl, crane/ stork are very pleasing to look at. They did nothing much to him, just he knows them. But in Sonnet 15, “*Abar ashibo phire Dhanshiritir tire- ei Banglai / Hoito manush noi- hoito ba sankhachil shaliker bashe; / Hoito bhorer kak hoye ei kartiker nabanner deshe*” – the poet wants to become these birds, there is a feeling of metamorphosis: from ‘man’ to a ‘bird.’ The poet is in love with rural Bengal and wants to return again. In his next birth, he might become a white hawk or Indian mynah loitering around people’s house. The hawk and Indian mynah is very simple – the poet has not given

any special feature to these birds. There are many complicated hawk and Indian mynah in his poems but not in *Rupasi Bangla*. The picture of crane and duck is colourful yet simple. Herons fly in the midst of colourful cloud and come beside the river in the evening-red clouds are like river. The poet has seen the crane swimming in the midst of red clouds. And the teenage girl's duck wearing metallic bells tied on the feet, drifting/floating around the aquatic plants on water all the day long. The rebirth of the poet will be based on the lovely scenario of the colour of the crane, colour of the cloud, odour of the aquatic plant, love of the teenage girl and feeling lovely by drifting in the cloud. The poet will finally wander in the evening cloud, sit and cry on the branches of kapok tree like a white owl. In every picture, at the end of the day, there is a call for the return when there is evening. Colour, odour and touch describe the birds in the poem and there is soft silence, unexcited sadness also. The downpour in the evening washes everything. This is how one loves Bengal so dearly and again wants to take birth in Bengal. His words have got no sign of passion or perception of sense organs. But the crow of the autumnal season is different. That picture is related to the memories of his childhood, not dependent on everyone's experience – a bit regional. At the time of autumnal harvest, in southern part of Bengal, there is ritual to serve the crows with newly harvested rice and bananas in the early morning in the month of "kartik" (last week of October- mid November) and the children observe how the raven fly amongst the trees spreading the wings in greed. The poet will also return in the form of greedy raven. There is slight excitement in this thought. Has the poet seen his childhood as an awaited invited boy? The raven/ the crow are intermingled in his childhood. The feeling of peaceful sleep modified in words spoiled the true nature of the poem but nurtures a slight wave of excitement.

Clinton B. Seely showed that great poems can be translated with the most uncared humble and negligible things as their elements. Jibanananda Das has used in his poem, rural and traditional culture smeared with natural charm and beauty as their content. But in rhetoric comparison, Seely gave contemporary foundation to his poems through translation in order to establish Jibanananda Das as a legendary poet in the western world.

In L1 of SLT, "*ei Banglai*" is translated as "this Bengal" in TLT. The use of conjunction "this" show how one idea connects with the other. In L2 of SLT "*shalik*" is kept the same in TLT of L2. Seely did not translate it so that the poem does not lose its original flavour. Also the use of adverbs "perhaps" in TLT shows something is possible. "*nabanner deshe*" in L3 of SLT to "new rice harvest" in L3 of TLT shows cultural translation. L5 of SLT speaks about a "duck". Here Seely translated it as "pet duck" in L5 of TLT. He made this addition in order to show that there is an intimate relation between the teenage girl and the duck. Also the use of "her" in TLT is confusing as it becomes difficult to understand that whose feet is "reddened"- the teenage girl or the duck. In L6 of SLT, "*bhora jole bhase-bhase*" is translated as "floating on duckweed-scented waters" in TLT of L6. Actually, it would have been more appropriate if it is translated as "floating as duckweed-scented waters." In L7 of SLT, "*Abar ashibo ami*" translated as "Once again I'll come" in L7 of

TLT. It is actually expressing deep affection to come back to original once more time. In L8 of SLT “*bheja*” is translated as “moistened” in L8 of TLT, “wet” can be more appropriate in comparison to “moistened.” In L10 of SLT, “*shimul*” is found as “*shimul* tree” in order to keep the impact of magnified Bengal in the poem. In L11 of SLT, “*khoier dhan*” is translated as “puffed rice” in L11 of TLT. But it is often translated as “parched rice.” “Puffed rice” is also considered as “muri” in Bengal. In L12 of SLT, “*kishor*” is translated as “youth” in L12 of TLT instead of “teenaged” to show the period of childhood to adulthood in the poem. “*ehader bhire*” in L14 of SLT is translated as “Amidst their crowd” in L14 of TLT. Here “crowd” is both used as noun and verb.

Seely as a translator turns out to be the critical reader-analyst of the poem, the process of translation developed to be sensitive to the sub-textual determinations. Seely as an analyst is aware of the rhetorical play in the use of language and hence the translated text becomes a paradigm of cultural transference in order to maintain linguistic equivalence with the original text.

Translation is such a difficult and precarious task that requires effortless endeavour and devoted effort for a translator to re-enact the creative process of a writer from the Source Language Text (SLT) to Target Language Text (TLT). While translating Jibanananda Das’s poems, Seely adopted many of the strategies and techniques of translation that have been followed over time by the translators. He brought about some basic changes in the nature and concept of Jibanananda Das’s translation in keeping with the principles of translation. These changes include imaginative rendering of the original and interpretation of the culture-specific words. Thus he played an important role in bringing to the notice of the West the uniqueness of Jibanananda Das as a post-Tagore modern poet. ■

Works Cited:

- Gupta, Khetra (ed). *Jibanananda Daser Kabyasamagra*. Kolkatta: Varb, 2004.
- Seely, Clinton B. *A Poet Apart: A Literary Biography of the Bengali Poet Jibanananda Das (1899-1954)*. Associated University Presses, Inc., 1990.
- *Barisal and Beyond: Essays on Bangla Literature*. Chronicle Books, 2008.
- *The Scent of Sunlight—Poems by Jibanananda Das*. Howell, NJ: Parabaas, 2019.

Sanchita Das, Ph.D. Scholar, Department of English, Raiganj University, West Bengal,

Power, Blackness and Beauty: Slavery and Black American Women Writing

Deepthi Viswambharan

The paper deals with the horrendous aftermath of slavery on black American people and traces the early origins of Black American women writing which is primarily in the form of oral literature. The paper provides an integrated framework for the theories of Frantz Fanon, keynote thinker of anti-colonial resistance and celebrated theorist of African revolution, W.E.B. Du Bois black scholar and Henry Louis Gates, black theorist and critic. The primary themes in Black American writing, as the critical need for recovering and righting history and the need for an insight into the interrelatedness of past, present and future are looked into. Issues of connection and separation pervade the body of black woman writing which has political, cultural, social as well as psychological dimensions are studied in the article.

Keywords - *Trans Atlantic slavery, Black oral literature, anti-colonial resistance, xenophobic, black psyche, site of memory, Mobius strip, African Americentric heritage, American Dream, natal alienation, speaking subjects, historical consciousness, self-acknowledgement, text of blackness*

Slavery - the monumental wrong, defines the initial relationship between the Africans and the Americans. Henry Highland Garnet, a militant figure in the Convention movement of the mid 1800's, the first African American to deliver a sermon in Congress in 1865, slams this citadel of despotism as one which took away the dignity, status and worth of human beings. 'Slavery is snatching man from the high place to which he was lifted by the hand of God and dragging him down to the level of brute' (Mullane ed 225). Slavery, he continues, seals up the Bible and mutilates its sacred truths.

The philosophers, statesmen, jurists of the ancient and modern times-Plato, Socrates, St. Augustine, and George Washington have testified against slavery. Moses, one of the greatest of all lawgivers and legislators warned, 'Whoso stealeth a man and selleth him, or if he be found in his hand, he shall surely be put to death' (qtd in Garnet). During the 400

years of slave trade, thousands of captives were transported to the New World beginning in the sixteenth century. Slave cargoes included farmers, craftsmen, princes, serfs, priests and servitors. The transportation of human beings as objects of commerce 'assured a withering of tribal and cultural ties' (Courlander 1). 'Slave trade in the fifteenth century of our Christ, interrupted hundreds of years of black American culture,' attests modern black feminist critic Hortense J. Spillers (63). There were no references in history, literature or folklore for this traumatic experience called slavery.

Colonialism destroyed the ancient tribal cultures and the royalty of *Ashante*, *Dahomay*, *Bein*, *Zulu* and *Abyssinian* kingdoms. In spite of the complex social forces at work many tangible elements of African ways, customs, attitudes, concepts, traditions, values and views of life survived the Atlantic crossing. Albert J. Raboteau observes in his monumental work *Slave Religion: The Invisible Institution in the Antebellum South* about the rupture of African tribal culture and life and civilizations through European contact and conquest; 'The gods of Africa were carried in the memories of enslaved Africans across the Atlantic. To be sure they underwent a sea change. African liturgical seasons, prescribed rituals, traditional myths, and languages of worship were attenuated, replaced, and altered or lost'(16). Removed from their indigenous land and culture the Africans were literally suspended in the oceanic; they did not know 'where s/he was, they were culturally 'unmade,' thrown in the midst of a figurative darkness that 'exposed' (Spillers 70) their destinies to an unknown course.

The blacks in the United States are products of their African past and European culture as well as their unique, collective experience in the New World. Black oral literature records this collective experience in the United States. It makes implicit or explicit, emotional responses to the injustice and inequities inherent in the historic relationship of the blacks to the main stream culture. It has observations, comments and narrations and includes moving reflections on human experience. Frantz Fanon, keynote thinker of anti-colonial resistance and celebrated theorist of African revolution, remarks that their first encounter was marked by violence- that is to say the exploitation of the native by the settler- was carried on by dint of a great array of bayonets and canons. Fanon's psychoanalytic work *The Wretched of the Earth* which became one of the central documents of black liberation movements carries his influential, anti-colonial, revolutionary thought. 'Colonialism is not satisfied by merely holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people and distorts, disfigures and destroys it' (170-171). The statement reveals his anguish at the historic erasure of the blacks and their history. Cornel West verifies: Fanon is articulating century long, heartfelt, human responses to being degraded and despised, hated and hunted, oppressed and exploited, and marginalized and dehumanized at the hands of powerful, xenophobic European, American, Russian and Japanese imperial countries. (Simon During ed 208)

Slavery built the American economy, shaped the American jurisprudence and affected the Presidential elections. European control included brutal enslavement,

institutional terrorism, and cultural degradation of the black diaspora. The infamous TransAtlantic slave trade, an assault on black humanity, involved the death of around seventy-five million Africans. The era of human bondage, the legacy of slavery and founding trauma haunts the collective consciousness of America. W.E.B. Du Bois, leading scholar in African American religion in the nineteenth and early twentiethcenturies, widely known as the intellectual and spiritual father of PanAfricanism, describes the massive event in *Black Reconstruction in America*:

The most magnificent drama in the last thousands years of human history is the transportation of ten million human beings out of the dark beauty of their mother continent into the new found El Dorado of the West. They descended into Hell; and in the third century, they rose from the dead, in the finest effort to achieve democracy for the working millions which this world had ever seen. (727)

The infinite pain, shame and brutality that the Africans were subjected to, has resulted in a fractured and fragmented self of the blacks. The dreadful, disorienting, involuntary voyage of the ancestors through the *door of no return* to Trans Atlantic slavery continues to preoccupy the black psyche.

A profound discontinuity marks the history of the people of African descent. Dragged into slavery, transportation and colonization by the white colonizers, the black American's history is a record of the terrible dismembering of the black psyche. Black American history as a discourse of the past is committed towards unravelling the hidden discontinuities in their history. Black American writing isthus the story of strength, resilience, endurance, accomplishment and empowerment. It was a tradition inaugurated by women and 'greatly shaped by their blackness and womanhood' (Regina Blackburn). Black American women writing began with a consciousness of both pain and power. The beginning of power was the ability to name their experience and their writings 'celebrated the legends of black women, weaved dreams into myths that allowed us to recover and name our past' (xiii) notes Mary Helen Washington in her introduction to *Midnight Birds*, as she advocates black women to be at the centre of their own historical experience and dynamic interpreters of their own lives.

Since the time the black people were uprooted from Africa, they have been on the move, in search of wholeness, community and home. It was hard to stay in one piece. They were forced to move in an endless diaspora which later became an important theme for African-American literature. The notion of displacement testifies to a history of numerous physical relocations, loss of ties with one's original land, to social dissociation, and subsequently to economic impoverishment and cultural alienation which all mark the African-American experience under the neo-colonial domination. Annis Pratt echoing the harrowing experience of the ethnic communities across the world condemns that they were outcasts in the land, they had neither a homeland of their own nor an ethnic space within society. 'The state of perpetual and inheritable domination that the diaspora Africans had at

birth produced the modern Black diaspora problematic of invisibility and namelessness' (209) records Cornel West concluding his study of the social and psychic erasure of the blacks by the white supremacist practices. Every modern black person, he says, encounters this problem of invisibility and namelessness. There were courageous but limited black efforts to combat racist and cultural practices. They proceeded to show that they had a history and culture to claim and like whites had access to faculties of intelligence, sympathy, sacrifice and service. The black efforts to be free from the logic that dehumanized them include their efforts to overcome the internalized association of blackness with inferiority.

Slavery as a site of memory preoccupies the literary imagination of black writing. Angelyn Mitchell in *The Freedom to Remember* testifies to the pervasive pain and shame of slavery. 'The issue of slavery was like a Mobius strip in which remembering and forgetting twist endlessly in the national consciousness' (3). It has been a lingering and complex issue of whether America should apologize for slavery and the human rights violation it started. An apology from the American government, even an overdue one could begin the process of atonement needed to heal such a monumental wrong. With this, she feels it is possible to prevent the rupture with slavery bursting at the seam of American memory.

The questions that Du Bois raised a century ago are still relevant. The truth that he proclaimed in a loud, heroic voice could unsettle the foundations of the empire. He questions how the whites can have claim over America, since the blacks landed in the country much before the Pilgrims. They landed there with three gifts:

a gift of story and song—soft, stirring melody in an ill-harmonized and unmelodious land; the gift of sweat and brawn to beat back the wilderness, conquer the soil, and lay the foundations of this vast economic empire two hundred years earlier than your weak hands could have done it; the third, a gift of the Spirit. Around us the history of the land has centered for thrice a hundred years; out of the nation's heart we have called all that was best to throttle and subdue all that was worst; fire and blood, prayer and sacrifice, have billowed over this people, and they have found peace only in the altars of the God of Right. Nor has our gift of the Spirit been merely passive. (*The Souls* 100)

The blacks, reminds Du Bois, have woven themselves with the very warp and woof of the nation; they fought their battles, shared their sorrow, mingled their blood with that of the whites, and generation after generation have pleaded with a headstrong, careless people to despise not Justice, Mercy, and Truth, lest the nation be smitten with a curse. Their song, toil, cheer, and warning have been given to the nation in blood-brotherhood. Du Bois asks poignantly whether America would have been America without her Negro people. The powerful utterance by Du Bois also makes an emphatic statement about the irrefutable contributions made by the blacks in the building of the Empire. The effort of the blacks to be a co-worker in the 'kingdom of culture...and to use his best powers and his latent genius' found no result. Bishop Richard Allen relates America as their mother country in 'The

Argument Against' published in 1827: 'The land which we watered with our tears and blood, is now our mother country and we are satisfied to stay where wisdom abounds and the gospel is free.' The statement finds a resonance in each black soul struggling for survival in the American soil.

Pushed to the margin of American ethos, the blacks were relegated to the position of the *other*, a position much away from the centre. They remained there, in the margins as unrecognized, unacknowledged presences for long centuries. Bernard W. Bell a revisionist African Americentric literary and cultural critic recounts:

The historical quest of black Americans, their principal canonical story, in short, is for life, liberty, and wholeness-the full development and unity of self and the black community- as a biracial, bicultural people, as Americans of African descent and African Americentric heritage. (70)

In spite of the organized attempts to silence and erase the ethnic, cultural and communal identity, the blacks made every possible effort to sustain their ties to their motherland through the observance of rituals, ancestral reverence and storytelling tradition to ensure cultural continuity. Slavery could not completely wipe away the memory of African ontology and these values later found way into their literature.

The contribution of black women historians is also noteworthy in unearthing and making prominent the history of black women. The writings of the nineteenth century were made accessible in the 1970's and 1980's, with which the black woman's life during the time of slavery became better known. The peculiar history of the African-Americans comes out of the peculiar institution of slavery. It is one of racial victimage and struggle against it. The African-Americans are descendants of either the slaves brought in, to work in the plantation fields or the blacks who had immigrated to America in search of better opportunities. The beautiful promise of prosperity and success conveyed in the phrase *American Dream* has been a national ethos in the United States. The phrase was first coined in 1931 by James Truslow Adams, a historian. America was a land of opportunities and American dream has been a concrete source of inspiration for all who came from different parts of the world.

The black diaspora condition of the New World servitude was a kind where the Africans were viewed as mere commodities with production value, without any legal or social status. The terrible condition is characterized in Orlando Patterson's phrase 'natal alienation' (7). Till the emancipation proclamation of 1863 African-Americans remained in bondage. The slave code statutes considered teaching or attempt to teach any slave to read or write a crime. The attempt to keep the slaves illiterate and uneducated was part of a *master plan*. In spite of all the organized efforts to mute, the African-Americans could not be silenced. Henry Louis Gates, black theorist and critic verifies that the slave read and wrote 'to transgress the nebulous realm of liminality... to demonstrate his or her membership in the human community' (*The Signifying Monkey* 128). Black people could represent

themselves as *speaking subjects* only by inscribing their voices in the written word, adds Gates. The origin, nature and function of Black American writing itself is to record the condition of the race and its struggle towards freedom.

Black American writing deals with the culture, belief, patterns, practices and attitudes derived from entirely different cultures separated by time and space. African culture related to oral tradition and American culture based on written narrations makes African-American literary tradition bi-cultured in nature, style, genres and narrative forms. It explores the myriad journeys and trajectories of the African diaspora. It also provokes introspection into the multilayered individual identities and delineates the possibility of a final voyage home. European materialism and native spirituality were the subjects of these writers. Acceptance, reception, assimilation, tradition and history of cultural contacts between the culture of origin and of adoption go a long way to define it.

With the crippling legacy of slavery and economic exploitation weighing them down, the primary concern of the blacks across the diaspora is a reconstruction of historical consciousness; so is that of black American writing. Their rich history, erased and distorted resulted in a fractured black psyche and an erosion of the black consciousness. The black female had to bear the triple jeopardy of class, race and gender. The productive and reproductive power exploited, the female was subjected to atrocities of both the white and black patriarchal norms. This again explains why history is central to black women writing. The need to reconstruct the historical consciousness becomes the central impulse in the structuring of black thought. The narratives examine and discuss slavery and its legacy and interrogate the dynamics and dialectics of bondage and freedom and posit a usable past as a guide to future. It also depicts how the internalized white value system distorts and deforms the lives of the blacks. The residue of shared memories and frames of reference keep these writers united, the most menacing being racism.

The primary themes in Black American writing are the critical need for recovering and righting history and the need for an insight into the interrelatedness of past, present and future. Issues of connection and separation pervade the body of black woman writing. It has political, cultural, social as well as psychological dimensions. The most enduring qualities of African-American woman writing can be noted as dignity, resilience, courage, and the indomitable spirit of the African-American community. The intense regard for the personal, distinguishes the black from the white subject of America. The speech and act of African Americans is given prime importance through which their personal liberation is realized. This accounts for the significance given to autobiographical statement in this literature. Selwyn R. Cudjoe records his view on how these efforts contribute towards personal and in turn towards the ultimate aim of social liberation which is political in nature.

The speech of Afro Americans and the sanctity of their personal opinions are accorded an unusually high degree of importance and suggest an arena in which one's personal and social liberation are guarded and realized inspite of

all external pressures-the autobiographical statement can be perceived as one of the most important ways in which Afro Americans negotiate their way out of the condition of enslavement as well as a means of expressing the intensity with which they experienced their violation and denigration as individual subjects. (279)

Cudjoe feels that the capacity of speech or *parole* to convey their intensely lived experience and the closely guarded manner in which they hold the personal, gives autobiography its special authority in African-American letters. It captures the African-American being and reveals the deepest aspirations of evolution of the African-American psyche under the impact of slavery and US imperialism. The development of African-American fiction is, as Barbara Christian, black American critic and theorist, comments ‘a mirror image of the intensity of relationship between sexism and racism in this country’ (‘An Angle,’234). The founders of this tradition in Black American literature are women –Lucy Terry, Phillis Wheatley and Harriet E.Wilson. Harriet Jacob in *Incidents in the Life of a Slave Girl Written by Herself* initiated a discourse on the nature of black womanhood in America. She forcefully exerted her free will to shape her destiny positively. Angelyn Mitchell in *The Freedom to Remember* identifies Jacob’s legacies as perseverance, self-reliance, self-definition, and self-authorized agency. MargauriteYourcenar, the celebrated French writer designates ‘self affirmation and self-acknowledgement’ (qtd in Prologue xii, Varma ed) as the key for the female to open up recognition and assessment by others.

Black women had been in America since 1619 and have played a heroic role in the struggle for equality and freedom in America. There is no attribute of womanhood which had not been crushed in the crucible of slavery. Assaulted, battered and crippled they sang and spoke of their misery in the languages of *Ashanti, Dahomey, Yoruba and Akan*. ‘THEY that walked in darkness sang songs in the olden days—Sorrow Songs—for they were weary at heart... a haunting echo of these weird old songs in which the soul of the black slave spoke to men.’ The slaves created a new culture and developed art forms combining the African oral tradition and Western narrative tradition which helped them to endure the history of slavery.

Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes a faith in death, sometimes assurance of boundless justice in some fair world beyond. But whichever it is, the meaning is always clear: that sometime, somewhere, men will judge men by their souls and not by their skins. (Du Bois *The Souls* 94, 99)

Trusting the supreme power of the *word* as one which would deliver them from the manacles of slavery the black women poured the agony of their existence into autobiography, fiction, poetry and narratives later known as the slave narratives. Gates finds that *slave literature* could be read as testimony of defilement;

the literature of the slave published in English between 1760 and 1865, is the most obvious site to excavate the origins of the Afro-American literary tradition... and it is to the literature of the black slave that the critic must turn to identify the beginning of the Afro-American literary tradition. (*The Signifying Monkey* 127)

The traditions that claim apparent unity arise from a fundamental political condition. This has 'served to create curious formal lines of continuity between the texts that comprise the shared text of blackness' (128) remarks Gates. With 'tongues swollen with slavery' (Sonia Sanchez qtd in Baker A. Houston, 'Our Lady' 340) they wrote about their plight in the form of letters and diaries. This allowed these women to record their everyday life and feelings and to replace the distorted and truncated version of history with *herstory*. ■

Works Cited:

- Allen, Bishop Richard. 'The Argument Against' *Freedom Journal*; Nov 2, 1827. Crossing the Danger Water. Three Hundred Years of Afro- American Writing. Ed. Deirde Mullane. Doubleday: Anchor Books, 1993.
- Bell, Bernard W. *The Contemporary African American Novel: Its Folk Roots and Modern Literary Branches*. Boston: University of Massachussets Press, 2004.
- Blackburn, Regina. 'In Search of the Black Female Self: African- American Women's Autobiographies and Ethnicity.' *Women's Autobiography: Essays in Criticism*, Ed. Estelle C. Jelinek. Bloomington: Indiana University Press, 1980.
- Christan, Barbara. 'An Angle of Seeing: Motherhood in Buchi Emecheta's Joys of Motherhood and Alice Walker's Meridian.' *Black Feminist Criticism: Perspectives on Black Women's Writings*. New York: Pergamum Press, 1985
- Courlander, Harold. *A Treasury of African Folklore: The Oral Literature, Traditions, Myths, Legends, Epics, Tale, Recollections, Wisdom, Sayings and Humour of Africa*. New York: Crown Publications, 1975.
- Cudjoe, Selwyn R. *Maya Angelou: The Autobiographical Statement Updated. Reading Black Reading Feminist*. Ed. Henry Louis Gates Jr. New York: Penguin Books, 1990.
- Dubois, W.E.B. *Black Reconstruction in America, 1860-1880*, New York: Harbour Scholar's Classic edition, 1956.
- During, Simon. ed *The Cultural Studies Reader*. London: Routledge, 1993.
- Fanon, Frantz. *The Wretched of the Earth*. 1967. London: Penguin Books, 1990.
- Garnet, Henry Highland. 'A Memorial Discourse Delivered in the Hall of the House of Representatives,' *Crossing the Danger Water. Three Hundred Years of Afro- American Writing*. Ed Deirde Mullane. Anchor Books: Doubleday, 1993.

- Gates, Henry Louis. *The Signifying Monkey*. Oxford: Oxford University Press, 1988.
- Houston, Baker A. 'Our Lady.' *Reading Black Reading Feminist*. Ed. Henry Louis Gates Jr. New York: Penguin Books, 1990.
- Mitchell, Angelyn. *The Freedom to Remember Narrative, Slavery and Gender in Contemporary Black Women's Fiction*. New Brunswick: Rutgers University Press, 2002.
- Mullane, Deirde ed. *Crossing the Danger Water. Three Hundred Years of Afro-American Writing* Doubleday: Anchor Books, 1993.
- Patterson, Orlando. *Slavery and Social Death: A Comparative Study*. Cambridge: Harvard University Press, 1982.
- Pratt, Annis. *Archetypal Patterns in Women's Fiction*. Brighton: Harvester, 1982.
- Raboteau, Albert J. *Slave Religion: The Invisible Institution in the Antebellum South*. New York: Oxford University Press, 2004.
- Spillers, Hortense J. 'Mama's Baby, Papa's Maybe: An American Grammar Book.' *The Black Feminist Reader*. Ed. Joy James and T. Duncan Sharpley Whiting. Blackwell Publishers, 2000.
- Stewart, Marie W. Productions of Marie W. Stewart. Friends of Freedom and Virtue. 1835.
- Varma, Dominique S. 'Memory and Alchemy: History and Fiction in Marguerite Yourcenar's novels.' *Memories of Second Sex: Gender and Sexuality in Women's Writing*. Ed Varma. Mumbai: Somaiya Publications Pvt Ltd, 2000.
- Washington, Mary Helen. 'A Talk with Mary Helen Washington.' *Conversations with Paule Marshall*. James C. Hall and Heather Hathaway ed. United States of America: University Press of Mississippi, 2010.
- West, Cornel. 'The New Cultural Politics of Difference.' *The New Cultural Studies Reader*. Ed Simon During. London: Routledge, 1993.

Dr. Deepthi Viswambharan, "Udayasree", Near Kokkodu Thampuram Kshetram, Chanthavilla, Sainik School - Po, Trivandrum, Kerala.

The Enigma of Mutilated Being in J. M. Coetzee's *The Death of Jesus*

Snehlata Tailor

With the recent publication of the novel *The Death of Jesus*(2020), J.M.Coetzee completed his Jesus trilogy. This much awaited work adds another elusive piece of writing to his literary oeuvre. Like all of his preceding writings, this novel is also replete with earnest philosophical questions of being. The novel deals with the concern how the so called societal institutions and the rules of conduct, with their cumbersome interference, stifle the purity of the passionate spirit one is born with. There are so many dimensions of perceiving the prismatic reality and the way things work in our world. In absence of any absolute truth about some fundamental dimensions of existence, the enigma of life remains unresolved. The uncertainty leads into speculations and the state of disquieting self doubt. In this novel Coetzee addresses these perplexing ideas about truth and reality of our existence in a sparse language which leaves the reader in a state of bafflement concerning the disentanglement of the universal riddle. The perpetual conflict between imaginative flight of passions and harsh reality is being epitomized in the novel's central characters who find themselves mutilated and maimed in the struggle of life. Present paper focuses on Coetzee's selfsame concern regarding the fractured existence and the questions which it entails in the light of his recently published novel *the Death of Jesus*.

Keywords: Existence, truth, reality, enigma, memory, life, mutilate.

Introduction:

J.M. Coetzee, established as an eminent contemporary writer in post modernist fashion, is often elusive in his writing. Being a novelist of ideas, his writings deal with some earnest questions on history, philosophy, truth, reality, passion and identity. The theme of mutilated existence is persistent in Coetzee's writings. The idea of fractured or mutilated existence in Coetzee can be understood in the sense of mortal human limitations which confine and circumscribe a being in the form of both physical and psychological dimensions. His recently completed Jesus trilogy carries the same vein of philosophical rumination on some fundamental riddles of life. Though the title of the works suggest that

the story deals with biographical development of Jesus, the story does nowhere make any reference to any such character. The trilogy revolves around a savant boy named David who is the obvious analogue of Jesus.

The first novel *The Childhood of Jesus* (2013) introduces the story of two characters namely Simon and David who arrive in a town of Novilla where people speak Spanish. Coetzee remains silent about the past memories of both the characters who, in the state of *tabula rasa*, washed of all memories, start a new life in a new place with a new language. The place where they take refuge is remarkably peaceful and lacks passion. All the residents of the town seem to be refugees who unrealistically make a display of goodwill towards the new arrivals. They are given new names and are tagged with a new age which the authorities of the new place find suitable for them. So the truth about names and age remains suspended throughout the story emphasising their itchy bitsy significance in one's life.

The story is narrated from the point of view of Simon but in the voice of a third person narrator who articulates Simon's thoughts and narration. Simon tells how he found David aboard the ship. The letter that David was carrying was washed away by the sea water and he had no idea of the whereabouts of his parents as the memories were washed away too. Simon promises him to find him his mother in the new place and convinces him by saying:

“You may think you are washed away clean, but you are not. You still have memories, they are just buried, temporarily.”(TCJ 26)

So keeping his promise Simon finds David his mother who is not his real mother in true sense. David fails to recognize her but Simon is undeterred and accosts the woman to be David's full time mother. Somehow the woman namely Ines is convinced to mother the child. He hands David over to Ines along with the apartment which was allotted to him by Novilla bureaucracy but doesn't stop to take care of David and continues to pay visits. Without David he finds his life insipid and lacking any substance. Simon is an embodiment of Universal human suffering and hollowness. His life in the town is like that of a spectre. He complains of the city for being 'bloodless'. As he says:

“Everyone I meet is so decent, so kindly, so well intentioned. No one swears or gets angry. No one gets drunk. No one even raises his voice.” (TCJ 33).

This extremely civilized and artificial conduct of the town is stifling for Simon. The passion that they carry seems out of place here. He is deeply unsettled by the weightlessness of his life in Novilla. The music, the lovemaking, the food and even the words lack weight and substance. He doubts whether their hunger and passion for life too will soon be subdued in such surroundings. He expresses his resolution to keep the hunger alive but ironically Simon submits before the circumstances and unknowingly he not only carries the burden of such civility but also becomes instrumental in curbing the passionate spirit of David who always complains to Simon for not listening to him.

The presence with its weightlessness does not hold Simon and he is compelled to go past in memories which instead of providing some solace and peace inflict pain. Earlier he had expected to be transformed into a new being with a new beginning at a new place but he is disappointed that no such thing is happening to him. Now it is only David in his life who becomes a source of passionate sustenance. The child becomes a guiding light of his existence. Simon is always there to answer David's endless questions. He tries to satisfy David's inquisitive mind but the dialogue with the child always leaves him in self doubt about his own convictions. David is an exceptional child and he rejects the unquestioned logic of human communication and social relations. He develops his own arcane theories of understanding how the ways of the world work. He develops his own ways of learning and doing things. His favourite book "*Don Quixote*" becomes a source of inspiration for him. He learns to read on his own with the help of this book. The book plays an important role in the trilogy. As William Deresiewicz wrote in his review of the trilogy: "The book "*Don Quixote*" becomes a point of reference implicit and explicit for the rest of the trilogy. Simon plays Sancho Panza, the stolid but faintly ridiculous man of common sense, to David's Don Quixote, the florid and passionate fabulist".(Deresiewicz Page Number?).

David proves the educational system futile by resisting to submit before the normally accepted learning and teaching norms. His understanding of numbers keeps puzzling the people who try to teach him the working of numbers. For David numbers are unique and individualized entities. He thinks that numbers behave differently in different circumstances. There is no absolute course of attribute in which numbers work. When the teacher asks him the sum of five and three, he closes his eyes as if the answer will descend upon him from some far off mystical place and he answers by saying, "This time it is eight" (?).

At the end of this novel, the incident of blast in the magnesium powder gifted by Senor Daga, a friend of Ines, maims David's vision, though he recovers from it after a few days. This incident becomes a sole reminder of the mortal nature of existence. It emphasizes how a trivial carelessness becomes a reason for a life long handicap. One such handicap is suffered by the central character, Paul Rayment in Coetzee's famous novel *Slow Man*(2005). Paul has to face a life long mutilation of a leg due to some road accident and this makes him feel humiliated. With his truncated body, he finds his life circumscribed and he turns away from his friends. As the narrator expresses Paul's enigma of mutilated existence: "A leg gone: what is losing a leg, in the larger perspective? In the larger perspective, losing a leg is no more than a rehearsal for losing everything."(*Slow Man* 16)

The second novel in the trilogy *The Schooldays of Jesus*(2016) deals with the development in the story when Simon, Ines and David arrive in a new town of Estrella. There also the teachers struggle hard to teach David simple arithmetic. One engineer, Senor Robles is exhausted in his efforts to teach David simple sums by putting pens and pills in certain numbers. But David insists on the difference of the numbers as the pens are different. He says, "The two pills are the same but the two pens aren't the same because one is blue and one is red." (TSJ 30).

Senor Robles deduces from his observation of David that he has some sort of psychological deficiency and needs to be sent to some specialist for his education. He says, "It is the ability to see objects as members of classes that makes language possible. We do not need to see each tree as an individual entity, as animals do, we can see it as an example of the class tree. It also makes mathematics possible".(TSJ 33) .

He observes that David's understanding of the objects as individual entities in themselves is the real obstruction in his understanding of simple mathematics. Afterwards David is sent to Academia de la Danza, a dance academy where the numbers are taught in the form of music and dance. Juan Arroyo and Ana Magdalena who have also come from some other place to settle in Estrello, run this mystical dance academy. The students are taught here dance of number one, two, three and so on. The dance becomes complicated as they move ahead with numbers. David enjoys his dance classes as the numbers are respected with their individuality in particular dance forms. He tells them, "Ana Magdalena taught us the numbers,'... 'She showed us Two and Three and you were wrong, Simón, and señor Robles was wrong too, you were both wrong, the numbers are in the sky. That is where they live, with the stars. You have to call them before they will come down." (TSJ 54).

The mystery of numbers that they talk about in the academy can be understood in the sense of various personalities of people in the world. Ana Magdalena talks about the numbers that are attributed to stars but she also talks about the lower numbers which reside on earth presented in the form of ants. Here the analogy of numbers is like putting value to one's life. The higher numbers of stars, realised in the form of dance and music with the rhythm of the body and the soul in perfect harmony. These numbers are the people who lead a life of stars shining in the world with their passion and high spirit. While the lower numbers are the people who lead a life of complete submission before the rules and restrictions of the social institutions. As Ana Magdalena explains in her speech:

Ants are by nature law-abiding creatures. The laws they obey are the laws of addition and subtraction. That is all they do, day in and day out, during every waking hour: carry out their mechanical, twofold law. In our Academy we do not teach the law of the ant. I know that some of you are concerned about that fact—the fact that we do not teach your children to play ant games, adding numbers to numbers and so forth. I hope you now understand why. We do not want to turn your children into ants.(TSJ 62).

David enjoys his classes at the academy because he is not like ants by his nature. He is a shining star, a passionate boy with his extraordinary intellectual capacities. The Academy is the right place for him to explore and to hone his capacities. But due to the sudden demise of Ana Magdalena the academy is closed temporarily. The museum attendant Dimitri confesses his crime of rape and then murder of Ana Magdalena. David's schooling again becomes a problem before Simon. In order to avoid any interrogation about David, he doesn't want to send him to any public school. When the census takes place in the town,

Simon makes it a point that David should not be counted by the officials of the census.

The third and the last novel in the trilogy *The Death of Jesus* (2020) moves the story forward about three years. David continues to live in the town of Estrella along with Ines and Simon. He attends the dance academy which is now being run by Senor Arroyo with help of Alyosha. David's intransigent nature continues to be the same as before. He is unwilling to read any other book than his favourite Don Quixote. At the beginning of this novel David is introduced to a manipulative person Julio Fabricante who runs an orphanage beyond the river in the town of Estrella. The idea of living in an orphanage becomes an obsession with David. In front of Julio Fabricante he declares himself to be an orphan. Julio adds justification to David's declaration by saying, "To be an orphan, at the deepest level, is to be alone in the world. So in a sense we are all orphans, for we are all, at the deepest level, alone in the world. As I say to the young people in my charge, there is nothing to be ashamed of in living in an orphanage, for an orphanage is a microcosm of society." (TDJ 15).

David's impulsive and forceful nature to have his way, puzzles Simon very much. Simon fails to understand the philosophy of numbers which is being taught at the academy and which David enjoyed very much. Though the vision of heavenly bodies dancing on a music which is not earthly indulges Simon too in a state of trance in which he forgets all shreds of memory and is completely tuned in with the music.

Like a unique heavenly entity in himself, David is not interested in the enforced suffocating system of education. He has his own music to hum, his own rhythm to dance upon and his own light of passion to guide him through his life. Even at the academy he is allowed to have his own ways. He doesn't want to read other books which in Simon's opinion will give him learning about the world. But David says, "I know about the world. I read Don Quixote." (19). David leaves Simon baffled with his arguments. David puts a big question mark on the requirement of knowledge in order to lead a normal life. Simon is dead serious about all the dimensions of the knowledge system and training that prevail in the world and thinks that they are necessary for all, in order to survive. But David strongly asserts himself to be free from all such constraints. He sees himself fulfilled and doesn't require any tedious training or education to know the world. He seems to be naturally engrossed with life which is self fulfilled. He is there in the world simply to make maximum use of energy that he possesses. In one incident David sings an absurd song before Simon and Ines and tells that he himself is clueless about the meaning of the song. Simon, the rational being, interpretes the origin of the song by saying, "The song may come not from the next life but from your previous life, the life you had before you stepped on board the big boat and crossed the ocean?" (TDJ 21-22).

David questions Simon about his past, about who he was before he landed on the new place. Simon replies by saying:

"I would say, you were the same person you are today, except that you looked different and had another name and spoke another language, all of

which was washed away when you crossed the ocean, along with your memories. Nevertheless, to answer the question Who was I?, I would say that, in your heart, at your core, you were yourself, your one and only self. Otherwise it would make no sense to say that you forgot the language you spoke and so forth. Because who was there to do the forgetting save yourself, the self you guard in your heart? That is how I see it. (TDJ 22).

David decides to leave Simon and Ines and to live in the orphanage of Julio Fabricante. He informs them that he has convinced Julio for it as he has been done wrong at home by Simon and Ines who are not his real parents. David doesn't give any explanation of the wrong done to him by Simon and Ines and just says that it is his philosophy. He argues that the truth doesn't need to be validated by truth. He says, "Things don't have to be true to be true. All you ever say is: Is it true? Is it true? That is why you don't like Don Quixote. You think he isn't true." (TDJ 29).

Simon's meeting with Senor Arroyo reveals that David wants to join the orphanage because he has a sense of obligation towards the orphans and would like to go there to fulfill his duty. David doesn't like the things to have a rationale for being what they are. It indicates his desire for the freedom from the burden of intellectual complexities. But soon the notion of freedom and free will is paralysed when the unavoidable truth of mortality of existence comes up in the form of a terminal disease. The high flight of the spirit charged with passion and desire is crumpled to the ground by the negative and destructive force which dooms the spirit to be caged in the physical dimensions. David suffers from an unknown disease. His guardians who were earlier being subjected to ignominious rejection are now called to the orphanage to take back their child who was now not good enough for the institution. The question of separation of the body from the soul arises. David being an incarnation of pure and passionate soul till now is reduced to an object "like a sack of potato" unable to walk on his own. His spirit of rebellion against the loathsome existence of the system around him is now dying under the weight of the pain of the physique. The struggle between the lightness of the spirit and the burden of the body frustrates David so much that he is compelled to ask the universal question : 'Why does it have to be me?' (50) The suffering and struggle against an invisible force that is defined ultimately to be the so-called destiny or cruel fate, makes the human beings, irrespective of their class, cast and creed, question the ways of God. When there is no explanation for such irredeemable adversity, one is left with no choice but mourn the victimization.

David informs the doctor that he had always had this feeling of falling down, and heard sounds of singing and clinging. During his time in the hospital, David is visited by some children from his apartment block and also from the orphanage. David reads the story of adventures of Don Quixote for them. The story that he reads seems allegorical to David's own desperate condition. David himself being Don Quixote caged by the destiny "a sorcerer and driven by two horses Ivory and Shadow each representing soul and body respectively. As it goes in the story:

The white horse Ivory had a secret power: he could grow wings whenever he wanted. The dark horse Shadow had no wings but he too had a secret power. He could change his substance and become as heavy as stone. Shadow hated Ivory. Everything that Ivory was, Shadow was the opposite. So when he felt the cart flying through the air, he turned to stone, so heavy that the cart soon had to descend back to earth.(TDJ 63).

David's life is caught in the same dilemma. His spirit is high but the body is reducing it into an unbearable burden. The struggle between the horses in the story ends with a storm which makes them all including Don Quixote disappear from the scene. So David feels that he too is going to die. The unnamed disease like the storm is sweeping him away into oblivion. Like Don Quixote, David is beyond any constraints but death. The fearless child is now frightened as the gory hands of death are likely to overtake him.

David is concerned about his recognition as a hero. He wants Simon to write about him but he also says that Simon doesn't need to understand him or to attach any rationale to his story. As he says, "But then you must promise not to understand me. When you try to understand me it spoils everything. Do you promise?"(TDJ 86).

David passes away soon; and instead of contacting Simon and Ines, the hospital authorities contact the orphanage. When Simon comes to know about David's death, he feels devastated. He desperately seeks clarification about the whole thing to Senora Devito who was engaged in teaching David in the hospital. Senora Devito tells him how David complained about Simon's rational ways. She comes out with the explanation of David's disease being an outlet of his inner dilemma.

Simon and Ines are not allowed any access to David's body on the grounds that David belonged to an orphanage. Simon pleads to the nurse but to no avail as the nurse was helpless on the ground of rules. Ironically, Simon had always been talking about rule and system to David and now the very rules become an obstruction for him. In the meantime, Bolivar the pet dog also goes missing. Simon tries hard but fails to find Bolivar. In the process of searching Bolivar Simon comes across the same kind of dog namely Pablo. But Ines does not want to have any other dog than Bolivar. He himself was ready to adopt Pablo but his efforts prove futile as somebody else had already taken it away. Simon reflects on his attachment with the dog. As the narrator says about Simon:

"He cannot claim to have loved Bolívar. He was not even fond of him. But then, love was never an appropriate feeling to have for Bolívar. Bolívar demanded something quite different: to be left alone in his being. He, Simón, respected that demand. In return the dog left him alone in his being, and perhaps left Inés alone too".(TDJ 117-118).

The loss of David and Bolivar was not the same for Simon. The kind of distance that Simon had with Bolivar was not there with David. Though he later expected the same from Simon whose overconcern and care were sometimes stifling for David. The talk between Ines and

Simon's about the loss of David is marked with some philosophical question of existence and attachment. Ines finds herself without any purpose in life as the child was now not there to be taken care of. Simon consoles her wailing soul by saying, "We could have lived our ordinary lives, you in your sphere, I in mine, and no doubt we would each have found contentment of a kind. But what would it have added up to, in the end, that ordinary contentment? Instead we had the privilege of being visited by a comet." (TDJ 127).

For the children of the orphanage David was a liberator. After David's death the children started working on David's message as there were reports about the children liberating the caged animals in the market. Though only a part of David's message is being revealed to Demitri the murderer as he mentions it to Simon in his letter. "Number rules the universe, that, I can now divulge, was part of David's message (but only part)". (TDJ 145).

David's short span of life became a symbol of passion and liberation for his followers. Demitri and the children were David's followers whom he imparted his wisdom. Thus David emerges as Jesus like figure in the trilogy. Simon, who doesn't share the passionate spirit of David and Demitri, sees himself as a mutilated being with fragmented vision about the reality and truth of life. In the trilogy Coetzee seems to be concerned about various forms of truth in the world. As William Deresiewicz writes:

Coetzee is asking Cervantes's questions as well. Is truth a function of perspective? Are reason and the senses the only valid ways of knowing? What is real—or more to the point, is there more than one way for a thing to be real? Do the products of the imagination—beliefs that we need to believe, memories that we construct, legends that we tell of people after they have gone, novels like *Don Quixote*—possess their own reality, especially given that they clearly have the power to affect the world? When the truth arrives on Earth, Coetzee suggests, it takes the form of a question. '(Deresiewicz Page Number?)

Simon's convictions about truth and reality are different from David for whom the ways of the world of *Don Quixote* are real. Though in the enigma of life both of them are confined with some sort of limitations. On the one hand Simon's vision is maimed under the pressure of societal conformity. His adherence to rules and reason mutilates his capacity to look beyond the confinement. The character of Simon reminds of the shadowy figure that Coetzee referred to in his address in the University of Witwatersrand in 2012. He said: "Most of the people you deal with in your work are not real human beings but shadowy figures playing roles and wearing masks, whereas children are never anything but their full human selves".(Coetzee"On Men in Education" Page Number?)

On the other hand David's passion and his respect for individualism are curtailed with the harsh reality of death and disease. His passionate spirit is imprisoned to lie burdensome in the ailing physical dimensions and is finally doomed in the oblivion of death. Thus the enigma of life and its truth continues to remain unresolved in the context of both passion and reason. ■

Works Cited

- Coetzee, J.M. *Slow Man*. Vintage Books, London, 2005.
- *The Childhood of Jesus*. The Text Publishing Company, Melbourne Australia. 2013
- *The Death of Jesus*. The Text Publishing Company, Melbourne ,Australia. 2020
- *The Schooldays of Jesus*. The Text Publishing Company, Melbourne Australia. 2016
- “On Men in Education”. Graduation ceremony, University of the Witwatersrand, 10 December 2012, Johannesburg, South Africa.
- Deresiewicz, William. “J. M. Coetzee’s Unsettling Trilogy About a Possibly Divine Boy”. <https://www.theatlantic.com/magazine/archive/2020/06/coetzee-death-of-jesus/610585/> June 2020
- Knott, Marie Luise. ”There Is No Other Place: J. M. Coetzee’s Jesus Trilogy” <https://lareviewofbooks.org/article/there-is-no-other-place-j-m-coetzee-jesus-trilogy/22> June 2020
- Michand, Jon. “The Death of Jesus’ completes J.M. Coetzee’s nativity-inspired trilogy. But what does it all mean?” .https://www.washingtonpost.com/entertainment/books/the-death-of-jesus-completes-jm-coetzee-nativity-inspired-trilogy-but-what-does-it-all-mean/2020/05/28/eb244d9a-a053-11ea-9590-1858a893bd59_story.html 30 May 2020.
- Shulevitz, Judith. “J.M. Coetzee’s Jesus Sees the World as Don Quixote Does.” <https://www.nytimes.com/2020/05/26/books/review/coetzee-death-jesus.html>. 26 May 2020

Ms. Snehlata Tailor, Assistant Professor, Department of English, MLSU, Udaipur, Rajasthan

Exploitation of Underprivileged : A Study of *The Color Purple* and *Untouchable*

Geetanjali Birtia

The situations of the underprivileged is same all across the world, whether East or West. This paper explains the underprivileged in a crystal-clear manner. They are marginalised and suppressed on the ground of race, caste, class and gender with special reference to Alice Walker's 'The Color Purple' and Mulk Raj Anand's 'Untouchable'. In 1982, Alice Walker published her best-known work, that got the Pulitzer Prize. Here, the young black woman fighting for her way through is not just racist white culture but patriarchal black culture as well. In the other novel the young sweeper untouchable Bakha struggles with the deep rooted orthodox, long prevailed caste system where the upper caste people act as the exploited Britishers and the lower caste as the Black people. Struggle of both the characters is of same. So, this paper is a study of the inhumanity of the society upon the naïve human being.

Key words: underprivileged, marginalised, untouchable, patriarchy.

Alice Walker, an American Woman writer and Mulk Raj Anand is an Indian English writer both are two brilliant personae under two different canvas of the literary sky, both experienced different culture and different literary movements, still there is a small endeavour in this article to compare their excellent works because of some similarities. Walker's heart churned with the pain of racism, classism and gender discrimination where as Anand's eyes poured out tears for the brutality of caste system in India. The characters and incidents of both the novels instances sameness. While explaining the problems of the black women, she offers Womanism as the solution to all the problems possible to arise because of the racism in the country and sexism in black community. Womenist ideology, born out of Walker's insistence on new ways of perceiving self and other, is not revisionist, but revolutionary. Its goal and target are the "splits" of race, sex and class that divide humanity. Humanism is regarded as Anand's religion. He defines humanism as illumination or enlightenment in the interests of man.

In Cambridge Dictionary racism indicates “the belief that people’s qualities are influenced by their race and that the members of other races are not as good as the members of your own, or the resulting unfair treatment of members of other races”. It means simply a particular race is superior or inferior to other. it creates the hatred of one person by another because of his skin colour, language, customs, place of birth, geography etc. which leads to wars, slavery, struggle, creation of new nations. Gender discrimination is another sensitive issue for which women-initiated fight against patriarchy for their rights. Caste system is another heinous practice of the society. In Rig Veda casteism is divided into four groups. Brahmanas were born from the mouth of Brahma, the Kshatriyas from his Shoulders, the Vaisyas from his thighs and Sudras (Dalit) from his feet. Dalit or untouchables are defined with many names in India like Asprushya (untouchable), Harijan (children of God) Dalit etc. They are the inferior part of the society who are assigned with inferior activities like leather work, butchering, cleaning the streets, latrines and sewers, removing animal carcasses waste. The civilized upper caste Hindu society create its own rules and regulations. They never allow orban the under-privileged from entering the temple or to fetch water from the public well.

The social hierarchy is also seen in mythology of India. Shambuka, a shudra ascetic, was killed by Lord Rama for learning the Vedas. Karna, the unwanted child of unwed Kunti (mother of Pandavas) was rejected and later on accepted by a Sudra for which all his potential was questioned. Bali, the king of demon, whose all kingdom was taken away as well as he, himself was sent to the ‘Patallok’ (hell) by lord Vishnu in his dwarf incarnation. And the best example of the discrimination is Eklavya (the Tribal boy) one of the greatest disciples of Guru Drona who proved to be the best archer of the world by beating Prince Arjun. But unfortunately, he was asked to cut his thumb to prove his reverence for his guru.

The concept of upper-class people is that they will be polluted by the untouchables, even the problems of higher strata is the so called “Bramhins” think that their sacred thread shall be polluted but they don’t seem to find this untouchability present when molest the teen girls of the Bhangi caste (*Untouchable*). These people only bear all the humiliation, insults, misery, hunger but don’t have right to protest or express their feelings. While gender discrimination is an attitude of treatment and gender bias is an attitude of treatment of preference and favouritism, it is seen when one gender is considered as higher in power than the other gender. It is favouritism towards one gender over another. It is also unequal treatment of men or women because of their gender. The daughters have no choice in the matter of marriages. Women were treated like animals and household goods. children start facing norms that define ‘Masculine’ and ‘Feminine’ from an early age. Boys and Girls are treated differently by the members of their own environment. Earlier gender socialization starts at birth. The socialization of gender within our schools assures that girls are made aware that they are unequal to boys.

There were many literary exchanges in the early twentieth century between African-American and Indian writers. Nico Slate, in his article “Race, Class and Nation: Indian

Nationalist and the American Nigro” examines the marginalised groups all over the world have a similar system of oppression but the title of their respective text is varied as per their own situations. The racial problem and gender issues are the main problems of many parts of the western world. The slavery was imposed upon the blacks in America for more than three centuries. The racial problem resulted into social economic and cultural problems. Through literature there are two special voices shouting in the wilderness for the liberation of Dalit in India and the Black women in America, who are under the triple subjugation of race, gender and class. There is double colonization for women as they are subjected both to general discrimination as colonial subject and specific discrimination as woman. The ideology of patriarchy is used by Walker applies similarly to all men; Black and white, they have been united by sexism. White men expose their hatred by increased exploitation of women as sex objects, support pornography and rape. Black men expose their hatred by increased domestic brutality and incest. However, the intention of the black women writer and Dalit writer is to provide a means for defining the self.

The Dalit writers ask many questions like what is India to me? what is the meaning to be an Untouchable is? They know that their forefather also sprang out from the same womb as Brahmins then why were they rejected by their own mother? Why and how? Who is responsible for this inhuman act? There are really many questions but answer to any of the questions is very difficult and complex. Dalit literature represents a powerful emerging trend in the Indian literary sky. Among them Mulk raj Anand who forces everyone to think at least once about their inhuman activity towards the Untouchables by writing *Untouchable*.

Untouchable it is a novel on the untouchables and the lead one is Bakha. Bakha a self-possessed, energetic strong boy of eighteen who possesses dress for playing Hockey and dressing up like English people. But circumstances force him to bury all his dreams and starts handling his own responsibility for his family and the society. The dirty nature of their works pulls down Bhangis to the lowest rank of the ladder of castes. They were not permitted even to take water from the community well and had to wait for hours for the mercy of the upper caste to pour some water into their pot. The food would be given to them without touching, by throwing. Upper class people shout on them if by chance they come nearer to them. The concept of upper-class people is, they will be polluted by the untouchables. The highest strata people of the community, the Brahmins think that they are sacred thread will be dismissed by their touch. But they don't seem to find this untouchability present when they molest the teen girls of the Bhangi community. These lower caste people only bear all the humiliations, insults, miseries, hunger but no rights to express the pain or to protest against any such maltreatment.

African American women writers used their works as means to expose the ways in which they were subjugated on the basis of race and gender. To black women writers, racism is of a greater concern than sexism. As the black women writers are conscious of black importance, they strive for the emancipation and empowerment of the entire black race. For the black women, racism and sexism must be eradicated together. Black women

struggle for their safety not only from the people world wide but also from black men who are executed and oppressed under sex, class and race. Alice Walker says that the black women's struggle is not exclusively their own but it is implied to the women of all over the universe sharing the same plight. In the other book *Untouchable*, where we encounter with a character named Sohini. She is Lakha's young daughter and sister of Bakha and Rakha. Bakha, her own brother has a carnal desire for her body. He finds Sohini's physical attractions to be irresistible. Bakha wants to hold her in his embrace and also gratify his sexual desire with her. Infected he feels jealous of the man who would marry her one day. All these immoral feelings are homed in the mind of the people of her own house. It is not enough of her pain, more over she is exploited by woman itself. She is taunted, abused and targeted by a washerwoman Gulabo, of the same locality and community who thinks Sohini as her potential rival. The oppression of Sohini becomes double when pundit Kali Nath tires to seduce her in the lavatory of his house. Exploitation has no caste, class, race, sex, face, community or gender. It only happens upon the underprivileged by the privileged.

Another self-defining journey is visible in Alice Walker's *The Color Purple*. The award-winning novel *The Color Purple* witnesses the oppression of colored women in Africa and America who endure all the violence and racist behaviour of both white men and women, on the other hand they have to suffer from the hands of the black men as well. It is the story of Celie, a poor, barely literate southern black woman who struggles to escape the brutality and degradation of her treatment by men. Although it is not so easy to get rid of the patriarchal society but she manages with the help of another woman Shug to overcome all the conditions. Black community, itself has a lot of obstacles that prevents black women from realising their own identity.

Walker's novel *The Color Purple* begins with the rape scene. The protagonist of the text, Celie is fourteen, raped by her step father, whom she believes is her own biological father. She leads a life filled with abuses at the hands of the most important men in her life. She was oppressed by the men in such a way that she can't tell her traumatic situation to anyone. She was not only raped but impregnated twice and both the children were taken away from her. Then after her marriage with another black father aged man, she was tortured and suppressed. Here these events reveal the family situation of the black people. The blacks' writer suggests the child rape, incest is an undeniable fact of the blacks' lives. Here Celie is not raped by any White man rather a black man of her own family, own community. This incident displays that being a member of black family is always a ban for females. As a female she has been forbidden to tell her stories to any one else. Her mother died "screaming and cussing", her tormented by the suspicious that her husband was the father of Celie's children. Pa already has his eyes on Celie's younger sister Nettie, who is also being pursued by a widower called Mr_. to rescue her younger sister from the clutches of the satanic men Celie agrees to the wants of Pa to marry Mr_. other than Celie, Mary Agnes, another suffocating character in *The Color Purple*, who is quite a submissive woman. A person of mixed black and white ancestry. Lover of Harpo (Mr—'s son) calls her "Squeak" and orders

her as if she were his slave. All these incidents show that being the member of the black society black male are dangerous for female. If Celie's voice is instrumental in the resolution of sexual difference, Sofia's plays a key role in bridging the racial gap. Against the life-threatening odds, Sofia claims her right to speech.

The American Black writer faces the same dilemma as in Dalit literature. What is American to me? Black were brought to America in chains and auctioned on the shores of Atlanta. The Black Americans have irrigated the fertile land of liberty with their blood, tears and sweat. Therefore, today they can taste their own literature as African American, which is accepted as an integral part of American literature. A Dalit is the protagonist of India's boycotted society; the African American is the protagonist of Black America. One is robbed and degraded by the White society and the other by Savarna society. One is Brought and sold from their homeland and the other was called untouchable by birth. These Underprivileged people who suffer from many disabilities such as Black suffering from slavery, racism, colonialism: Dalits suffering from untouchability, humiliation, oppression, casteism. Dalits in India have several times been compared to the condition of colonised African slaves.

Both Indian Dalits and African Americans are two distinctive groups that occupy a similar bottom position in their respective societies. Indian Dalits as well as American Blacks were the sons and daughters of darkness journeying through untold sorrows and sufferings. Both the literature aimed at promoting ideas of social equality, justice and resistance to suffering, discrimination and economic exploitation. To conclude that society and literature of African American and Dalits are very much alike. The reason for this resemblance is that the emotional commitment of women of the two societies are similar. There are commonalities in their pain, their rebellion, their hopes frustration and desires. Though their languages are different, mindsets are different, the emotions expressed in the writings of both the writers are same in many ways. ■

Work Cited

"Alice Walker." Wikipedia, *the Free Encyclopaedia*. Web. 12 Jan 2015. www.wikipedia.org.

Anand, Mulk Raj. *Untouchable* 1935. Print

Bell, Bernard W. *The Afro-American Novel and its Tradition*. Amherst: University of Massachusetts Press, 1989. Print.

Christian, Barbara. *Black Feminist Novelists: The Development of a tradition 1892-1976*. Greenwood Press: Westport, 1980

Walker, Alice. *The Color Purple* Harcourt Brace Jovanovich: New York, 1983. Print

Ms. Geetanjali Birtia, teaches English Language and Literature at Karanjia Autonomous College Karanjia, Dist: Mayurbhanj, Odisha.

Robert Penn Warren's Art of Picturizing Modern Man's Failure to Achieve Wholeness and Search of Values of the Past for a Meaningful Life: A Brief Analysis

C. Ramya

This paper studies in depth how Robert Penn Warren holds a unique place as an outstanding spokesman of the South in American Literature with his sharp intellect and how he became a great and versatile genius as an American regionalist, essayist, social critic, historian, biographer, philosopher and thinker concerned with experience and identity, thereby neatly depicts such heroic qualities of the south as stoic endurance, independence, self-suffering, innocence and frontier readiness to face difficulties, it also analyses Warren's art of picturizing modern man's failure to achieve wholeness and search of values of the past for a meaningful life.

Keywords: failure , wholeness, meaningful life, search for values, versatile genius, stoic endurance.

Robert Penn Warren holds a unique place as an outstanding spokesman of the South in American Literature with his sharp intellect, he became a great and versatile genius as an American regionalist, essayist, social critic, historian, biographer, philosopher and thinker concerned with experience and identity, thereby neatly picturizing such heroic qualities of the south as stoic endurance, independence, self-suffering, innocence and frontier, readiness to face difficulties. As an American writer Warren examines everything from the regional context. The southern culture is found to be in the marrow of his bones so; the reflection of the southern culture is a unique feature in all his works. The civil war and the post-war industrial expansion have seriously disturbed the social set-up. Robert Penn Warren bemoans the decadence in the culture of the southerners.

The characters, theme and point of view keep everything perfectly inter-related in his novel *All the King's Men*. E.M.Forster observes; "... the basis of novel is a story, and a story is a narrative of events arranged in time sequence" (P 44). The story of Jack Buren,

interwoven with that of Willie Stark is the basis of the novel which so convincingly dramatizes "... the interconnected, communal nature of human guilt." (P 71). The intricate plot demands the reader's undivided attention to keep track of the development in the narrative of events arranged in a rather peculiar time sequence requiring the reader to shift back and forth. Penn Warren has indeed employed commenting on Robert Penn Warren's characters, Paul West says:

"Warren is always to some extent, protecting that fiction is not a 'pretence: his characters baffle us just as our fellow-men sometimes do, and we have no sense of participating in a fictional world in which people are explained to us even if what they are is unbelievable" (P 292)

The reader of the novel happens to identify himself with one or another of the characters in the story. He feels that he is vivaciously living the fictional life of that character. Jack Burden does not act till he learns of his true parentage. He is acted upon. But he grows all through the novel. Willie Stark grows too. Anne Stanton acts, but doesn't grow much. The multifaceted characters that Robert Penn Warren portrays are a proof of his skill in characterization. The characters have to come out of quantification and subjectification as a result of which they reach a responsible self-perception. Through the sense of place, time and language used by the characters – Warren induces realism to the core.

Warren traces the past and all that it stood for. The present generation should imbibe the past valued. The historical inset story of Cass Masters in *All the Kings Men* serves this purpose. The clear thematic concern of *All the King's Men* is that Jack Burden calls "the terrible division of our age" ... modern man's failure to achieve wholeness or full identity. Warren feels that the materially advanced present lacks cardinal human virtues. In the words of James Ruoff,

"In *All the King's Men*, man finds solace not in the liberal experience, not in the nineteenth century dream of power through reason, but in the more ancient Christian experience of humility, repentance and hope, for Warren sees this world as a Dantesque purgatory where man works out his salvation by a process of transgression, acknowledgement of guilt, and contrition. Every character in *All the King's Men* who is worth saving eventually submit to this tortuous ritual of life. Cass Mastern, Judge Irwin, Willie Stark,

Jack Burden, Mrs. Burden, Sadie Burke,
and Anne Stanton” (PP 131-32).

Existentialism is a dominating, concrete and personalized experience-based philosophy which attempts to view man in his relationship to the universe and God. In all its concrete plentitude and complementary angles, it serves as a bridge between man and Universe on the primary level and man and God on the ultimate level. Existentialists claim that a man who conforms to social, moral, political conventions and refuses to make his own decisions and choices is contemptible. “The existentialist”, said Jean-Paul Satire, “will never consider man as an end because he is always in the making” (P 50). Modern man’s life is a package of thought processes and accomplished or unfinished deeds. He is conscious of his existence in terms of his emotions, thoughts and nostril acts which constitute his experience. The modern man is conscious of many such things as the miracle of birth, the mystery of growth, love, union, mutability, death and re-birth. In *All the King’s Men* Penn Warren depicts clearly how people find everything in a mess at a certain period of their lives. Men confronts double unanswerable and irresolvable. The existential situations namely loneliness, solitude, suffering, struggle for survival and death are common denominators and none can escape them one must learn to meet life’s situations. What is required by man is full participation in life notwithstanding the suffering.

Selfhood and identity crisis said to be the main theme of Warren’s magnum opus namely *All the King’s Men*. Care, worry, tension and angst stick to man in his existence since he is unable to find an answer to these. Man is unable to find an answer to the questions like ‘who am I?’ ‘where am I?’ ‘What is life?’. He is at a loss to get at the meaning of life. In addition to the identity problems, Americans have acute cultural problems too. They have no roots as they originally belonged to different cultures. Once people settle in America, they are enable to do away with their cultures and adapt the American culture. Warren examines man’s innate depravity, but he is not pessimistic enough out to hold out any hope. Man can never shun or take lightly his innate depravity. At the same time, man cannot forget his latest potential for redemption. The hope of the afterward and faith in God are the essential means to face life situations. Victor Strandbury observes:

“Courage and hope, regardless of what one has
seen, remain the only available food for the
human spirit: “But living still, we live by
them, and only Thus” (P 44).

Robert Penn Warren’s main endeavour in *All the King’s Men* is to realize a specific goal to discover the connection between the self and American history. What Lewis P.Simpson says in this connection is worth noting here:

“Attached to the Enlightenment ideal of America
as the liberation of the self, yet ironically

fully attuned to the biblical interpretation of self and history, Warren is basically Hebraic and Christian rather than classical in his outlook. How fully he represents that singularly American mixture of Augustine, Calvin and national doubt or agnosticism So distinctly present in Hawthorne, Melville and Mark Twain is succinctly indicated in his austere summary definition of “self” in his recent essay *On Democracy and Poetry* (1975): “In Individuation, the felt principle of significant unity. “By significant unity”, Warren means two things, continuity – the self as a development in time, with a past and a future; and responsibility - the self as a moral identity, recognizing itself as capable of action worthy of praise or blame” (P 167).

Robert Penn Warren understands the literary myth of modern history as the self’s experience in American history. Warren searches the past for answers to the present and recommendations to the future. One has to take into consideration his sense of the past which helps him towards self-knowledge. Warren does not recommend the hauling of the past into the present but holds as important a return to the values of the past. Neil Nakadate remarks thus:

“Warren wants his characters to take account of the past but not to be bound to it. This attitude towards the past helps the characters towards self-knowledge (P 29)

In *All the King’s Men*, all the main characters experience at one time or another loss of innocence and are characterized in terms of their accommodation to their fall. When responsibility is assumed, existence is felt as a value in itself. One can make existence meaningful applying individual consciousness, subjective ethics and personalized values as a means of salvations. Jack Burden search for values and the meaning of life in the central theme of the novel *All the King’s Men*. An heir to a respected family tradition in the community, Jack Burden faces a series of disappointments; his father Ellie Burden, the “Scholarly Attorney”, has seemed a futile and beaten failure; his mother has seemed to be domineering and sexually promiscuous; his adolescent romantic idyll with Anne Stanton has ended in frustration; as a student of history, he could not complete his dissertation having been unable to comprehend the motivation of Cass Masters. His marriage to Lois

has proved to be meaningless. After much spiritual drift and moral paralysis, Jack Burden finally comes to do the right thing in his state of regeneration. The educated Burden of the end of the novel is a conscious artist who is able to understand his past and manipulate his early life from his newer one of control, growth and moral evaluation. His life is a painful crawl toward self-knowledge, full of “halting, stumbling movements from ignorance to knowledge” (194). Burden’s inability to affirm any values or commit himself to any code is his greatest problem. He embodies the modern problems of nihilistic skepticism, since he doesn’t take any set of values or cause seriously, nor does he commit himself to any purpose in life other than observing others. As the young lover of Anne Stanton, the daughter of Governor Stanton Burden discovers the fact that he is in love Annie tries to discover what her new self is, “ ... for when you get in love you are made all over again” (AKM 282). By all means, Jack Burden attains considerable wisdom and reconciliation by the end of the novel. ■

Works Cited:

- Bloom, Harold. *Robert Penn Warren's, All the King's Men*, New York: Chelessa House Publishers, 1987.
- Forster, E.M. *Aspects of the Novel*. Harmondsworth: Penguin, 1984.
- Sartre, Jean – Paul. *Existentialism and Human Emotions*, New York: Castle, 1961.
- Simpson, Lewis. P. “Southern Fiction”, *Harvard Guide to Contemporary American Writing*, (ed.) Daniel Hoffman. Delhi: Oxford University Press, 1981.
- Snipes, Katherine. *Robert Penn Warren*, New York: Frederick Ungav Publishing Co, 1983.
- Standburg, Victor. H. *A Colder Fire: The Poetry of Robert Penn Warren*, Lexington: University of Kentucky Press, 1965.
- West, Paul. *The Modern Novel*, London: Hutchinson University Library, 1967.

Dr. C.Ramya, Asst.Professor, Department of English, E.M.G.Yadava College for Women, MADURAI, Tamil Nadu.

Human Sensibility and Consciousness in Donna Tartt's *The Goldfinch*

K. Maheswari

Literature and Psychology are very closely interrelated. They explore the relationships between the text and the reader as well as the relationships within the text, with particular emphasis on emotion and affect. The focal theme of the course, in addition to affect, will be trauma- an experience of maximal affect and long term disruption. Especially in the present scenario, the writers used to explore the inner psyche of their characters and focus more on the internal side rather than the external. This terrain comes to us from literary fiction, in the form of Donna Tartt's novel *The Goldfinch*, which can serve as a manual of sorts for reading Dostoevsky as both a forerunner and an outlier of trauma studies. Tartt's novel has received a great deal of attention since its publication in 2013, having won the Pulitzer Prize amid lively critical controversy. A beautifully written coming-of-age novel with exquisitely drawn characters that follows a grieving boy's entanglement with a small famous painting that has eluded destruction, a book that stimulates the mind and touches the heart. In *The Goldfinch* Tartt shifts her attention to a far less familiar, indeed unorthodox, view that trauma initiates the emergence of a transcendent dimension in the personality. Donna Tartt shares clearly the portrayal of the post-traumatic dissociative impulse as the excision of the "soul" from the body.

Key Words: anxiety, depression, post-traumatic disorder, feeling humiliated

Introduction

Freud says that psychoanalysis is based on the premise that largely unconscious psychological forces determine human behaviour. It assumes that psychological problems are a result of unsolved emotional difficulties that occurred in early childhood. (370) According to psychoanalytic theory, many forbidden and punished impulses of childhood are repressed but remain in the unconscious. More often they are expressed in dreams; neurotic symptoms; slips of tongue and nervous mannerisms as well as some artistic and literary products. Many concepts and ideas of psychoanalysis have gained wide acceptance

and have been assimilated in the thinking of many psychologists. The main idea is the stress on the dynamic nature of human behaviour, the role of strong, often unconscious forces and motives in influencing behaviour; the reorganization of the effects of early experiences on later behaviour and the anxiety-reducing and conflict-reducing function of certain responses” (729).

As students of trauma, Dostoevsky and Tartt belong to very different contexts. Dostoevsky’s preoccupation with the wounds of the mind began in the mid-1840s and so took shape before the scientific discoveries in Europe that would follow closely upon his death. Tartt’s *Goldfinch*, by contrast, appears in the wake of a cultural explosion of trauma studies, whose reverberations in popular culture and the humanities have been particularly acute during the period of her activity as a novelist. Tartt’s two earlier novels, *The Secret History* (1992) and *The Little Friend* (2002), are the descriptive introduction to the insights of classical trauma theory. Her study of a murder in *The Secret History* portrays the now canonical “aporia” of traumatic memory, engraved neurologically into the brain but unassimilated by the mind—or, in the words of Tartt’s protagonist, “burned indelibly upon my optic nerves, but oddly absent from my heart” (276). In *The Little Friend*, Tartt brings to life the equally influential notion of trauma as a “crisis of witnessing” in her depiction of a young heroine’s intrinsically futile attempt to solve a violent murder that has long haunted and afflicted the members of her family. In *The Goldfinch*, Tartt follows Dostoevsky in linking her study of trauma both to the ancient folkloric archetype of the “external soul” and to a conception of the healing process as the attempt to bring the externalized soul—along with all its unwanted memories—back in to the body from its hiding places. Tartt presents post-traumatic “soul loss” as a stage in the aesthetic education of the self.

Frazer emphasizes the tactical benefits of such a practice. If one were to find a “place of absolute security,” he observes, one might become effectively “immortal” by placing one’s soul there (756–57). Building on Frazer’s description while exploring the pre-history of modern psychiatry, Henri Ellenberger notes that in many ancient cultures the excision of the soul from the body was viewed as a form of pathology: often occurring after a “sudden fright,” the syndrome of “soul loss” would call for medical treatment by a healer whose task would be to “find, bring back and restore the lost soul” (7). Carl Gustav Jung, in his related exploration of the concept, emphasizes its relevance to modern psychology as a stage in personality formation. He recounts in his memoirs how he unwittingly enacted this ancient practice when, as a child, he hid a small figurine and a stone in the forbidden attic of his house. “In all difficult situations,” he recalls, “whenever I had done something wrong or my feelings had been hurt . . . I thought of my carefully bedded-down and wrapped-up manikin. . . . It was an inviolable secret, which must never be betrayed, for the safety of my life depended on it.” Jung describes his relationship with the object and his clandestine practice of climbing into the attic to lay eyes upon it as “the climax and conclusion of [his] childhood,” as his “first attempt, still unconscious and childish, to give shape,” as he puts it, “to the secret” (21–22).

These descriptions are linked to modern theories of fetishism, whether Marxian, in which trivial objects, as they become commodities, also become endowed with “transcendent” and “mystical” qualities (*Capital*82), or Freudian, in which objects become “overvalued” as substitutions for something lost. The “external soul” further evokes the modern psychiatric concept of projective identification within the field of object-relations theory.

In *The Goldfinch* the protagonist Theo’s mother becomes a casualty to a terrorist’s bomb as she and her son tour a museum. While admiring centuries-old art, Theo and his mother are ripped apart by an explosion that kills her and knocks him unconscious. When Theo recovers, he picks up a small painting of a goldfinch that has tumbled from a gallery wall. Although his aim is not to keep it, *The Goldfinch* is his possession that provides the impetus for his actions for decades to come. Later, he loses the Goldfinch and sells the priceless ones to everybody for the survival. Unexpectedly, what he does, his girl’s ignorance of him, and the death of his mother become his psychological worries; he feels humiliated, worried, feared, terrorized, recollected to past events, and to his mother’s decease, a nightmare, all of which almost lead him to commit a suicide.

Following the very personal tragedy that befalls him, the novel charts what happens to him in the years that follow. In forensic detail, we gain access to the currents of his mind, his thoughts, his doubts, his fears, and everything else. Every single part of his psyche, and every consequence of every action, is covered with precision and a great deal of humanity.

After the explosion there follows Theo’s increasingly complex existence and troubled psyche. To detail his exploits and passions, his pure intentions and sordid actions, would reduce a grand tableau to mere graphics. Theo’s friend, Boris, recites a sermon akin to the book’s theme when he tells Theo: “Well — I have to say I personally have never drawn such a sharp line between ‘good’ and ‘bad’ as you. For me: that line is often false. The two are never disconnected. One can’t exist without the other. ... What if our badness and mistakes are the very thing that set our fate and bring us round to good? What if, for some of us, we can’t get there any other way?”

After settling things in Amsterdam, Theo goes back to New York to face an angry and devastated Hobie, a friend whom he met on the way he returned the things that he stole, who has learned the full details of Theo’s selling of the fake antiques. Theo explains everything to Hobie, including the Goldfinch, which, according to Hobie, is Welty’s, the old man’s, favorite painting, too. Theo’s feeling of shame when he meets Hobie is clearly expressed:

Hobie—”afire with shame; I’d always worked so hard to screen my double-dealing self from him, to show him only the improved and polished version, never the shameful threadbare self I was so desperate to hide, deceiver and coward, liar and cheat .(937)

Theo's feeling of terror can be traced when he has gotten himself into trouble in the old days when he stole the Goldfinch and other fake paintings by selling those fake paintings/antiques because he is addicted to prescribe medications. Now one of the buyers of the fake paintings, Lucius Reeve, is attempting blackmail. It turns out that Reeve has figured out Theo was in the same room with the Goldfinch during the bombing and believes that Theo and Hobie know where it is now. He threatens Theo with the consequences of revealing this information. Therefore, Theo is not only afraid for himself but also for his trusting friend, Hobie. Years later, at about eight years to come, Reese appears in a party which should have been attended by Theo. He, therefore, disappears on the knowledge of Reese's coming. Hobie then is upset with Theo's selling fake things especially to a wrong person, a criminal, Reese. "And then this terrible visit from Reeve. I was in the middle of making pie crust—should never have gone to the door, I thought it was Moira—nine a.m. and standing there gaping at him with flour all over me—Theo, why did you do it?" he said despairingly.' (938).

To him, his mother is his favorite and when the bombing in the museum kills his mother, the reflection of his mother cannot go away from him because he tries hard to hold his mother in his mind in order that he can meet her in his dream. Not being able to see her in his dream, he sees her reflection on his being awake; he sees him on a crowd of people, in a taxicab. Likewise, he smells her favorite perfume. When he becomes an adult eight years later, the reflection of his mother keeps coming to him, in his dream which makes him feel panic to learn that his mother is still alive and she is now somewhere near him. Though it is only in his dream that people tell him the existence of his mother, he tries to call a taxi to meet his mother soon after he wakes up from his dream.

In adult life these chronic near misses pulsed with a messier and much more painful anxiety. I would be stricken with panic to learn, or remember, or be told by some implausible party that she was living across town in some terrible slum apartment where for reasons inexplicable I had not gone to see her or contacted her in years. Usually, I was frantically trying to hail a cab or make my way to her when I woke up (901).

It turns out that Theo's mother's reflection does not merely visit him in his dream. It visits him in reality, instead. "And when I looked away for a second and then looked back, I saw her reflection behind me, in the mirror" (903).

It's clear that Theo is suffering post-traumatic stress disorder from the museum bombing and is still sick with grief over the loss of his mother — feelings only heightened by being plunked down in the lonely Nevada desert. His salvation is a new best friend named Boris: a funny, profane, street-smart kid who grew up in Australia, Russia and Ukraine and who will play Artful Dodger to Theo's Oliver Twist. The sly Boris is a memorable creation, a testament to Ms. Tartt's ability to create people who have the sort of physicality and psychological depth that Saul Bellow's characters possessed, a vitality and corporality that make the reader feel that they have a life beyond the page.

Theo's act of displacement is described explicitly as a symptom of Post-Traumatic Stress Disorder. According to Theo, it was "as if the explosion had knocked my body and my soul into two separate entities that remained about six feet apart from one another" (383). That distance gradually widens as Theo locks the painting farther and farther away, thus incurring the "strange feeling of being already dead, . . . my soul disconnected from my body" (524). The excision of memory from the body, however, is only partially effective, and Theo remains tormented by "a poisonous whisper . . . that on some days lingered just on the threshold of [his] hearing but on others roared up uncontrollably into a sort of lurid visionary frenzy": "Waves of shame and horror, leave me alone, my mother dead on a marble floor, . . . a cold, intelligent, self-immolating fury that had—more than once—driven me upstairs in a resolute fog to swallow indiscriminate combos of whatever booze and pills I happened to have on hand" (715).

The treatment of the painting helps bring the metaphysical dimension of Dostoevsky's concept of trauma into clearer relief. For Theo, grasping onto *The Goldfinch* as a projective soul allows for both the displacement and expansion of self. Theo insists that, unlike the rest of his ostensibly worthless, mortal being, the painting was a "deathless thing" (695), "a radiance that glowed in the mind of the world" (490); and Tartt's use of a world-famous painting as Theo's soul-object reinforces the notion of the soul as extending beyond the personal to the universal.

In imagining the post-traumatic rehabilitation of the self, Tartt focus on the critical moment of lost recourse to the "external soul." In her depiction of Theo's acute crisis after the loss of his painting, Tartt presents her protagonist's harrowing introspective fall into a catatonic state of despair and are subsequently transformed and strengthened by a dream-journey into the psyche to encounter a deceased beloved being who appears as a visitor resurrected from the dead. In her portrayal of Theo's tremulous journey inward after the loss of his painting, Tartt uses the image of a mirror to represent the terrain of the psyche. In the midst of his suicidal desolation, Theo falls asleep and dreams that he is looking into a mirror whose dimensions expand beyond his own reflection to reveal in their depths the "presence" of his deceased mother:

She was herself. An embodied presence. There was psychic reality to her, there was depth and information. She was between me and whatever place she had stepped from, what landscape beyond. And it was all about the moment when our eyes touched in the glass, surprise and amusement. (725).

In Theo's encounter with his mother, Tartt emphasizes the aesthetic component of the visitation, which Theo likens to the experience of beholding a perfectly composed work of art. The mirror serves as the frame of a painting:

The space behind me in the frame was not so much a space in the conventional sense as a perfectly composed harmony. . . . There was . . . all the charge and magic of a great painting. . . . You could grasp it in an instant, you could live in it forever:

she existed only in the mirror, inside the space of the frame, and though she wasn't alive, not exactly, she wasn't dead either because she wasn't yet born, or yet never not born—as somehow, oddly, neither was I. (724–25)

Theo's dream has a transformative effect upon him: like Dickens's Scrooge, on Christmas Day he awakens a robust and inwardly stabilized personality, firmly resolved to redeem his misdemeanors and to live an honest life. In presenting the dream vision, however, as the appearance of a painting in the psyche, Tartt suggests that her protagonist's epiphany is evoked not simply by an otherworldly visitation but, more importantly, by Theo's prolonged devotion and apprenticeship to a work of art. As Theo puts it, the painting “was the secret that raised me above the surface of life and enabled me to know who I am” (764). The discovery of the self—the “who I am” that Theo comes to know—is portrayed as the conception of an original work of art in the mind. Tartt's depiction of her protagonist's discovery of a stabilized self thus evokes the postmodern notion of the “soul” as emergent rather than originary.

Theo's traumatic ordeal in the museum can be understood in this light as an allegory for the encounter with an immortal object of art, which for Tartt is in itself a form of trauma: shocking, terrifying, and charming the self into being—or in the words of Theo's mentor, Hobie, “crack[ing] your heart wide open, and you spend the rest of your life chasing or trying to recapture” the experience of that beauty (757). Trauma theory has typically emphasized a memory that enters the self without becoming part of it, a foreign, unassimilated presence (or rather, absence) within the mind. For Tartt, trauma causes one initially to displace one's “soul” into external objects. If the projective bearer of the “external soul” is worthy.

Conclusion

The Goldfinch is a novel of shocking narrative energy and power. It combines unforgettably vivid characters, mesmerizing language, and breathtaking suspense, while plumbing with a philosopher's calm the deepest mysteries of love, identity, and art. It is a beautiful, stay-up-all-night and tell-all-your-friends triumph, an old-fashioned story of loss and obsession, survival and self-invention, and the ruthless machinations of fate. *The Goldfinch* both highlights the frailties and insecurities that are very characteristic of us humans when backed into a corner, and in doing so, tries to blast away the stigma around it and encourage us to be more supportive of people. For all the Victorian charm and rollicking adventure in “The Goldfinch,” Theo's tale is first and foremost a psychological thriller. His convoluted reckonings sifted through Tartt's crenulated plot and stunning period prose creates a realm in which her readers reflect how Theo's choices mirror their own. ■

Works Cited

Caruth, Cathy. *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins UP, 1995.

Dostoevskii, F.M. *Polnoesobraniesochineniipisem v tridsatitomakh*. 30 vols. Moscow: Nauka, 1972–84.

Encyclopedia Americana.Vo\ 22. P.729.

Frazer, James George. *The Golden Bough: A Study in Magic and Religion*. 1890. Ed. Robert Fraser. Oxford: Oxford UP, 2009.

Jung, C. G. *Memories, Dreams, Reflections*. Recorded and ed. Aniela Jaffé. Trans. Richard Winston and Clara Winston. New York: Vintage Books, 1989.

S.L. Garfeld: *Clinical Psychology, Dynamic Therapy*, p. 370

Tartt, Donna. *The Goldfinch*. New York: Little, Brown, 2013.

Wood, James. "The New Curiosity Shop." *New Yorker*, Conde Nast Digital, 21 Oct. 2013. Web. 1 Aug. 2016.

<https://read.dukeupress.edu/comparative-literature/article-pdf/70/4/392/550726/392corrigan.pdf> by BOSTON UNIV user

Dr. K. Maheswari, Assistant Professor of English, M.S.S.Wakf Board College, Madurai, Tamil Nadu.

Sublimation of Sex and Sexuality in D. H. Lawrence's *Lady Chatterley's Lover*

Manoj Mankar
P.D. Nimsarkar

D.H. Lawrence subtly introduced his spiritual and transcendental concept of sex and sexuality by breaking the conventional ridges of culture and milieu, which was vehemently despised by the prominent critics but it received with great vigor as it posed challenges to the tradition with his phallogocentric view of sexuality and opened up a discourse in this matter. Sex and sexuality has been sublimated through the female character, Connie, who turns away from her husband who has grown impotent due to paralysis and cannot gratify her sexual instincts. Connie curses down the socio-cultural norms of the British practices, breaks the ideal of a faithful wife, finds suitable man and defies husband's order to gain motherhood a woman desires after marriage. For her, sex is not the cerebral activity but a spiritual union of blood through physical intercourse that not only give pleasure but lasting affirmation of the sagacity of the continuity of the human generation. It will set up a new society and culture by giving woman identity and where man would display masculinity instead of going for material progress using intellectual resources only. The focus of this paper is to study Lawrence's *Lady Chatterley's Lover* from psychological and transcendental perspective to explore the novelist's concept of spiritual sex and sexuality.

Keywords: Sublimation of sex and sexuality, phallogocentric spirituality, psychic impulse, sex-pleasure, new concept of marriage, man and manliness.

D.H. Lawrence, well received and equally, devastatingly despised novelist, has never lost his position and appeal as one of the astounding and awe-inspiring novelists and even today his work is explored with equal zeal and new insight. As David Daiches writes while referring to Lawrence's concept of phallic consciousness that it is "difficult to escape the challenge; to make any attempt to respond fully to what he is saying is to be drawn into his world, forced to share his vision" (2110). Of all the concerns one finds in his novels, the psychological obsession with phallogocentric axis is obviously innermost one. It is believed that each literary work is a cultural battlefield and taken in this sense Lawrence seems much

interested “in exploring the subjects of human mind with a view to determine their influence upon conduct and character” (LCL vii) and particularly the phallic center of operation. In Terry Eagleton’s view “Things for Lawrence are unfinished because they are all ephemeral product of what he calls ‘spontaneous-creative life’, a concept which has full-blown metaphysical implication ‘Life’ for Lawrence is not the empirical existence, it is an enigmatic, utterly mysterious which ‘speaks’ us for more than we ‘speak’ it. “(16). It is this life which he offers and asks other to know for better understanding of life of contentment.

Lady Chatterley’s Lover delivers a story of the relationship between a married couple, a sensitive and emotional woman who is an earthly representative of the woman class and a man who has grown insensitive, paralyzed at the phallic center as a war fatality, grown impotent, unresponsive to the natural calls of the woman. The novel was initially critically rejected citing its preoccupied obsession with pornographic narrative of sex and copulation, which was an unreasonable response expressed instantaneously without looking in the deeper concerns of the novel. Moreover the characters are highly representative of the contemporary era and the culture and psyche of the people which show a devastating influence of modernism, industrialization and the World War I. It is a tragic period in the history of the British society and nation. The novel opens with this awareness of time: “Our is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work, there is now no smooth road into the future; but we go round, or scramble over the obstacles. We’ve got to live, no matter how many skies have fallen”(LCL-1). The gloom has spread over the minds of the citizen of the British nation and corrupted their minds, limiting their strive to understand the spiritual world of sense and sensibility; one has to make them rise from the slumber to make them understand what significantly lies behind the material aspirations.

Lawrence’s comments on the novel are self explanatory in many ways in that they divulge many concerns he had in his mind, quite alive like an ember awaiting the release of its genuine force: “It is a nice and tender phallic novel, not a sex novel in the ordinary sense”,... I sincerely believe in restoring the other, the phallic consciousness into our lives, because it is the source of all real beauty, and all real gentleness. And those are the two things, tenderness and beauty, which will save us from horrors”(Lawrence 185). He defines the concept of sex in the contemporary society: “Sex is a mental reaction nowadays, and a hopelessly cerebral affairs. What I believe in is the true phallic consciousness” (Lawrence 186). He emphasizes the real phallic consciousness and spontaneity. It is in this context, when the novel is deciphered one can understand Lawrence’s philosophy of transcendental and physiological concept of phallic consciousness with regard to sex and sexuality in man-woman relationship in the institution of marriage. Phallic consciousness is a source of godly and heavenly energy and many religious / spiritual scriptures have incorporated in their philosophical discourses in the world. The symbol of the phallus has been used for centuries by almost all the races in the world, both the primitive and the civilized, to

symbolize the source of 'godly energy' or the 'divine power'. "Phallus" corresponds to Lingam, much discussed in Indian philosophical province and its divine power is the main content of the Tantras. Even Vatsayan (Kam Sutra), Koka Pandit (Rati Rahisya), Kalyanmalla (Anang Ranga), Kokak (Kama-Kala) agree with the same view" (Masleh 75). These treatises have discussed it as a source of generating energy in human society.

The socio-cultural situation in England after Victorian era had been tumultuous and had disturbed many sensitive persons, writers and thinkers who expressed their concerns in very candid ways. Women were confined to the traditional norm and outdated customs, were compelled to rigorously follow the ethical and moral values, regularized to play balls as a source of entertainment, be the decorated beauties and become the source to procreate children. During the Edwardian period new woman writer strongly discussed woman's sacred desire for bearing children, female sexuality, role of dominance and provided 'sexual revolution' as the "liberation of women into the joys of heterosexuality within a patriarchal society" (Harris, 63 foot-notes). Contrary to the condition of women, men were given license to freely indulge in all kind of snobbish activities through which their manliness manifests. The 'sick society' underwent tremendous upheaval with the advancement of science and industrialization but suppressed the emotional and sensitive mind of people. World War I killed many enthusiastic young people who participated in war and many remained in the traumatic condition as their expectations were betrayed. Lawrence himself could not tolerate the deteriorating values: "I don't mind if they are killed. But I do mind those who being sensitive, will receive such a blow from the ghastliness and mechanical, obsolete, hideous stupidity of war that they will be crippled being further burdening our sick society." (Collective Letter 1290-91). All the attempts to mechanize the social order and human activities disturbed Lawrence's sensitivity towards the wrecked society and culture.

Despite these grim conditions, the war paved the way for certain transition in women's position in family building, institution of marriage, their identity in society and freedom in all walks of life. The institution of marriage was taken with much hypocrisy in the British culture: "Marriage is only an illusion if it is not lasting and radically phallic, Marriage is nothing if it is not based on a correspondence of blood. For blood is the substance of the soul". The blood of man and the blood of woman two eternally different streams which cannot mix" (Beauvoir 246). After the war, women attained new political, economic and educational recognition and developed pressure for their privileges. Their self-confidence generated new energy in their strides. Their men at that time underwent traumatic shock and the prevailing events destabilized the gender role. War, industrialization, urbanization, free sex, political intrigues and rise of women with new awakening overhauled the complete social order. The symbolic reverberations of *Lady Chatterley's Lover* cover social and cultural environment of the British traditions, moral values and the culture practiced consciously with regard to marriage, family, society and culture. The traditional institutes of family, marriage and society are interrogated and collapsed paving certain ways for dramatic transition in the social set up of the British culture.

The psychological theories of Freud offered him full freedom of expression on all human experiences and relationships, and particularly in the matter of sex and sexuality. In *Lady Chatterley's Lover*, the Freudian concepts of 'sexual instincts and the role of the unconsciousness in human development are integrated into a uniform view of practical and real life' (LCL viii). Lawrence strongly believes that the relationship between man and woman is the sacred 'correspondence of blood in the society'. The affectivity of Lawrence's creativity resides not only in his idea or theme or concept but more in 'the formal aspects of the text' (Suprenant 200). It is observed that Lawrence is at his "intense struggle to come to terms with a controlling idea and with the implications of that idea from his own life" (Squires 766). The novel is considered as "an unsurpassed celebration of sexual love that broke new ground in its candidness and open approach" (Stery, Preface III). The relevance of Lawrence's concept of sex and sexuality still finds its reflexivity in the present social condition.

Lawrence is always in search of an 'ideal' and 'harmonious community' though it appears utopian but in line with the social thoughts of Fourier, Nietzsche and Freud and symbolic motifs of Plato, More Rabelais and Swift (Voelker 223-224). The material and physical world in all kinds of deformity form the background for developing metaphysical world and incipitulating moral, psychological and transcendental issues. *Lady Chatterley's Lover* develops in multiple ways these ideas which center on 'disappearance of real' (Barry 93). It is necessary to understand Lawrence's concept of the world of human beings as expressed in many ways: "Although D. H. Lawrence's resentment against the human civilization seems to be pessimistic very often the expression of disgust in his letters and novels are rather based on a close understanding of the artist about human situations" (Pradhan IX). The major features of his characters, Clifford, Constance/ Connie and Molliors, show that they are fragmented victims of modernity and they try "to escape from the claustrophobic embrace of fixed system of belief" (Barry 81), a feature that reminds modern human life which continued in the modern and the post-modern period also. Many novelists studied the human mind from their own perspectives or point of views; they analyze the psychic dexterity of human mind in the changing circumstances but do not so vehemently oppose the industrial progress and modern development as done by Lawrence. The psychological approach developed by Freud helps revealing the unconscious springs of action, "a method for understanding art and literature and that what call for elucidation are not the artistic and literary works themselves but rather the psycho-pathological and biography of the artist, the writer, or fictional characters" (Suprenant 2000). The psychology and biography of a character help to explore the working of his/ her restless psyche and the quest for pure and innocent sex.

In his life, Lawrence was a tortured soul for forty five years. He was oscillating between his beloveds and his mother. Whenever he craved for sex, his mother's image disturbed him. Seeing such oscillating tendency in Lawrence personal life Diana Trilling says "Everybody knows Lawrence was representing an image of himself in the

gamekeeper Mellors in *Lady Chatterley's Lover*. But Lawrence was not only Mellor's in that novel he was Clifford Chatterley as well. This is what licenses his quite extreme cruelty to Clifford Chatterley"(32). Clifford is the medium of Lawrence's vehement attack on the modern civilization. *The Lady Chatterley's Lover* shows the new vision of life to the world.

In the eyes of Lawrence, the transcendentalism includes the elements of idealism, mysticism, intuition and spiritualism. It seems that Lawrence believes in the whole consciousness. His primary aim is to maintain balance between the mind and the body. Sometime, both the mind and the body fight and bring a harmonious relationship between them.. Lawrence tries to show the valid sex relations. These valid sex relations are precious because the motive behind the relation is pure and honest. The phallic consciousness is the "warm, blood-sex", which establishes the living and vitalizing connection between man and woman, that Lawrence believed in - not the modern sex which "is a pure matter of nerves, cold and bloodless". In the modern world, less attention is paid to the human feelings and emotions which he wanted to uphold forever. Like a transcendentalist who upholds freedom of the individual and her/his desire, Connie craves for sexual freedom and she goes against her husband.

Connie is greatly disturbed due to the crisis in her life that ensued first after volatile discussion with Clifford and later selection of a suitable man who would be of her choice and she is unable to sleep peacefully. Freud says that the suppressed sexual desires take the persons to neurosis and it is for this reason that the sexual fulfillment is must in life. In the case of Lady Chatterley, the same thing happens. She suffers from neurosis. When she enters in Mellors cottage, he welcomes her and she likes his manners. She informs Mellors that she has come to his cottage to deliver her husband's message. She likes Mellors' neat, clean and tidy house and he likes her blue, all-seeing eyes. When she goes back to her house, she informs her husband, Clifford, that the game-keeper Mellors is a curious kind of person: "And the keeper, his thin, white body, like a lonely pistil of an invisible flower! She had forgotten him in her unspeakable depression. But now something roused... 'Pale beyond porch and portal'.... the thing to do was to pass the porches and the portals." (LCL 96). It is a strange behavior of a married woman who talks about the physical organ of a strange person; she appears in child-like consciousness in such condition or like in phantasy or 'residual memory'.

Clifford marries Connie and enjoys his honeymoon to the finality dreaming comfortable life in all possibilities and so does Connie also. However, when he returns from war, he is paralyzed. It seems that Lawrence wants to attack modern civilization and culture which reduced the youths to physically incapacitated entities. He believes that "modern man was in danger of losing his ability to experience the quality of life" (Drabble and Stringer 401). When Connie demands Clifford a baby made out of her own flesh and blood with his physical participation and delivered through her body with that memorable pleasure in pain, he is very much surprised to hear this request, knowing his own incapacities

of involvement in the procreation process. He feels upset because he knows that it is not possible for him to procreate any child because his phallic centre is non-operational. She also knows the reality that she cannot fulfill her dream of possessing any child from him. Her hunger for sexual satisfaction invigorates her search of it in another form which pushes her into loneliness and dreary world without emotions. Connie's sexual appetite increases day by day. When she sees the game keeper, Mellors, bathing nakedly, she is mesmerized. Mellors is "the quasi-divine prophet" (Voelker 225). The scene of Mellors' naked bathing enters in her sub-conscious region. She wants to enjoy sex with the phallic device that Mellors possesses and this feeling arouses new awakening in her. Mellors makes "no attempt to resist his sexual feelings for Connie Chatterley, in fatalistic assurance that they must inexorably take their course. When life grabs hold of you in Lawrence, you must simply look on wonderingly, as though it is were happening to somebody else" (Eagleton 16-17)

However, Connie again decides to take a step ahead, she visits Mellors' cottage in almost unconscious manner in a frenzy to possess a child; she takes a decision and approaches him as she is guided by instinctual route operating in her awakened mind. Their bodies come very close, mingle in a spurt of time and start love making. There is a primitive animal passion in both of them, the savage origin and organic in nature. First time, she feels an exhilarating and life giving force as Mellors' hand touches her breast, his lips to her lips and breast: "He lay there with his arms round her, his body on hers, his wet body touching hers, so close. And completely unknown. Yet not peaceful. His very stillness was peaceful" (LCL 135). When Connie sees Mellors' strong and stout body, she attracts towards him as an iron to magnet. Her first stormy sex experience gratifies her all the five senses and a new ray of hope springs in her life.

Connie finds her body and senses satisfied. After this, she becomes a regular visitor to his cottage. She plays with Mellors' body: "Constance had been touching, kissing and playing with the Gamekeeper's penis" (Khera 47). For her, Mellors body matters as a source of accomplishment of her desire. Thereafter their body unisons take place at different locations. Connie never loses a pulse of moment to engage in the sex-intercourse with him. She loves Mellors' handling of body, his touches, pressures and could grow frenzied, always expecting his discovery of a new mode of sex encounter. The phallic organ of Mellors seats deep in her subconscious self, Connie after having seen his naked body for the first time she possesses it. She is free with it, plays with it in the bushes, dark hut, pleasant rains and dark jungle: Connie yields to Mellors : In opening her anal canal as Connie "let him have his way" he penetrates her most secret places". As Connie and Mellors "recenter sex in the depth of the body, they purge their fear of social code. Apparently, the violence of sodomy has been absorbed by passion, indeed welcomed by partners who accept lust as the price of their ultimate bonding" (Square 99). Even when Mellors' seed gets limp after her full satisfaction, she feels proud that it is her valuable possession of delight.

The sexual fulfillment unto the end arouses a new sense of life and existence never met with earlier in the material life and insurmountable blush of the deeds she is very much

avoluntary part of . She says that ‘Her body was going meaningless and dull’ (LCL 79). She looks ‘her back and buttocks’ (LCL 79),and remembers that during her adolescence period, the German boy loved her buttocks. Lawrence wanted to bring revolution in the human society by introducing a new kind of human race where body zones are given prominence in sex entanglement and maintaining the balance of mind and body.

D.H.Lawrence distastes the concept of dualism, the dualism of mind and body, soul and body, form and substance, idea and its embodiment (Moynahan 28). He does not support the concept of “the old stable ego of the character” but holds up the concept of “self” in person in character that is “the core, energized, dark yet vivid” “physiologic”, “inhuman” (Latters II: 183; Moynahan 28). Connie Chatterley upholds the version of an organic tradition, based on warm and loving bodies, hers and the gamekeeper’s coming together in the celebration and creation of life” (Moynahan 33). It is the oldest concept of the organic tradition but it has been revealed for the first time in her conscience and performed through her character along with her lover.

The account of Connie’s biography, her body features and psychology helps to understand the inner working of the mind. She is an amazing woman of flesh and blood as she has a beautiful physic and creative mind but in the course of time, she is trapped and grows restless and feels meaningless, somewhere unfulfilled and therefore incomplete. She reflects on her naked body in a mirror: “Her body was going meaningless, going dull and opaque, so much insignificant substance” (LCL 70). She finds that “her breast were unripe, a little bitter, without meaning hanging there.... Her thighs, too...were going flat, slack, meaningless,”....her buttocks like “hillocks of sand” (LCL 70-71). Her attractive body is reduced to ‘*a demi-vierge*’ (LCL 17-18). Because of the arid and desiccated sexual urge lodged in her body and mental dissatisfaction, her words have lost their senses and appeal in the society and the world she dwells, making her desolate, stationary and flinty: “All the great words, it seemed to Connie , are cancelled for her generation : love , joy, happiness, home, mother, father, husband, all these dynamic words were half dead now. The only reality was nothingness, and over it, a hypocrisy of words” (LCL 50). Man and woman were created as supplement to each other by performing certain functions which bring fulfillment in their conjugal lives but in the lack of it a void creeps in their life. It makes Connie think that life is “ all nothing, a wonderful display of nothingness at the same time. A display, a display, a display!”(LCL 50). Connie’s restlessness for sex-fulfillment is not a physical one or lust for sexual intercourse; she tries to find achievement of ‘womanhood’ and ‘motherhood’, a desire to possess, a baby of her flesh and blood procreated through a ‘real’ relationship with a man, a spiritual desire all women in the world enshrine for, a transcendental fulfillment undefined. The culture of modernity has not impacted her thinking because it is original and lasting in its evolvement, a primary part of human existence which binds man and woman together ever since Eve and Adam appeared on the earth or ever since all other religions have prophesied regarding the origin and development of the human society and culture.

Clifford, on the contrary, is materialist and modern creature, a part of the contemporary culture, listless in the human existence, a product of modern and industrial eventualities.. Clifford has been overtaken by modernism, industrialization and materialization in the course of time, before he comes under the destructive force of the World War I. He was a real human being with all senses alive to the requirement of life and husband-wife relationship was envious. Clifford and Connie were immensely satisfied with their needs fulfilled. Their married life is a sea of self-achievement, ecstasy and perennial pleasure 'beyond' 'sex' that keeps in union the mind and body of each of them. The modernity prolonged enmity culminating in the world of the War I which reduced men, women and society to merely thinking entities, insensitive to the life, beyond its early existence. Clifford is the poor victim of the effects of war, intellectual reasoning, industrial impetus which produce a new race of mankind. He is the victim of the war, his body is divided into two parts, the upper part just active as of any other contemporary person and the lower part of his body, from the hips down is paralyzed for ever, a symbolic representative of "the most of them of his sort and class to day" (Cited in Rajoriya 95). It is observed that "the character of Clifford as it took shape in [his] imagination turned out to be an apt symbol of his over intellectualized and emotionally paralyzed humanity of the day" (Rajoriya 96). The injury to Clifford has turned him into a "half corpse" and he has lost the rigour of life overtaken by gloom, frustration, alienation and belongingness.

Connie has her individual identity and all her actions have their roots in her emotions and heart, not the dictates of mental exercise. After Clifford has lost his strength and vigour Connie finds his presence in her life as meaningless which demands her attention for some of his services as a nurse attendant. Her love for Clifford grows transient and temporary "all the passion of mental attraction" and her participations in "sex drills" are fleeting engagements at the mercy of "pure and noble freedom" of heart and soul. His world is confined to 'wheels' which represents the British culture symbolically" which is "the bruise of the inhuman war" (LL????). His mind is more active, he develops interest in the mental creativity, the cerebral consciousness and survives on the strength of it. The place Wragby hall, fosters his thinking and psychic pleasure that he aspires for in the sight and imagination which has no touch and no contact" (?). When his mind is turned away from the real life, he leaves his wife in the company of nature as lonely individual.

Constance / Connie is a natural woman person born with all senses awakened and active. In the zest of life, she was full of youthful bliss and movement when married at twenty third of her age, she was "a ruddy, country – looking girl with soft brown hair and sturdy body, and slow movements, full of unusual energy. She had big, wondering eyes, and a soft mild voice, and seemed just to have come from her native village" (LCL 2). Having gone through "an aesthetically unconventional upbringing" (LCL 2), she had visited foreign countries with her sister, Hilda, "The two girls, ... were from an early age not the least daunted by either art or ideal politics. It was their natural atmosphere. They were at once cosmopolitan and province, with the cosmopolitan provincialism of art that goes with

pure social ideals” (LCL 3). Constance had experience of ‘tentative love affairs’ but for the name-sake: “The argument, the discussions were the great thing : the love-making and connexion were only a sort of primitive reversion and a bit of an anti-climax” (LCL 3). With this experience in life Connie has entered the marriage life with several dreams and desires, a woman builds up like her. She tries to get out of the ‘present atrophy’ to accomplish the divine ends of life.

The discussion between Clifford and Connie grow philosophical and realistic and Clifford weaves an ideal world where husband and wife have to make adjustment believing in the self correction and maintaining control on the senses. Clifford knows Connie’s hunger for a child and anticipates some stormy waves of inner revolt possible in her action. Like an ideal husband he advises an ideal wife:

If lack of sex going to disintegrate you, then go out and have a love affair.
If lack of a child is going to disintegrate you, then have a child if you possibly can. But only do these things so that you have an integrated life, that make a long harmonious thing. And you and I can do that together...don’t you think? ... if we adapt ourselves to the necessities, and at the same time weave the adaptation together into a piece with our steadily-lived life. Don’t you agree?(LCL 50)

These are the idealistic views of a person who follows social values, traditions and expectations and looks at the society and culture with a great respect without mutilating them being a sophisticated and prudent preserver of the British social values and mannerism. He is conscious that if he violates the culture of the British values and mannerism he would be maliciously rejected disrespected and found too subjective in his social life. Clifford lives in the world of mental abstraction unable to live in the physical world of reality and truth. He belongs to an upper class family, an aristocratic in nature. “For Clifford, after all, only forms a part of the “New race of mankind,” over-conscious in the money and social and political side, on the spontaneous, intuitive side dead, but dead. Half-corpses, all of them but with a terrible insistent consciousness in the other half” (Rajoriya 95).

Clifford is conscious of his social image and he is conscious of the time. Connie agrees with his idealism and self –esteem but disagrees with the idea of social values and expectations: “Connie was a little overwhelmed by his words. She knew he was right theoretically. But when she actually touched her steadily-lived life with him she ...hesitated” (LCL50). This is a natural reaction of a woman who sees her youthful life being wasted for no mistake of her. There is such a polemic rift between the ideals, roots and longing of Clifford and Connie; Clifford sticks to his ideals as he has been rendered to do so, but Connie finds way out of her natural instinct in the actual life. The ecstasy of marital life and fruits of conjugal sex leading to divine experience is denied to Connie and as guided by the unconscious mind and sexual instincts she adopts her own recourse. It is here in the conjugal

life that Lawrence explores the decisive role of the phallic center in keeping united married life and family institution.

The momentary flirtation with Michaelis, an Irishman, is a kind of eye opener for her as it went against her expectation; it was a participation in physical sex out of sympathy for a person who was alienated in his life. Clifford has shown some considerations for him when rest of the world put him at stake. However, his simplicity won over Connie's heart. "He turned his slow, rather full eyes, that had been drowned in such fathomless disillusion, on Connie, and she trembled a little" (LCL 23). With all his strangeness, Connie felt "a sudden strange leap of sympathy for him, a leap mingled with compassion, and tinged with repulsion, amounting almost to love" (LCL 24). His queer look almost seized her spirit and body, and his appreciation of her as 'a lonely bird', exercised 'hypnotic power' that 'affected her direct in the wombs" (LCL 27). On the frenzy of love, she offers her body to him, in turn he rouses "a wild craving physical desire" in her but he cannot daze the fire of sex instinct, "her physical desire he has always come and finished so quickly then shrinking down on her breast and recovering some what his effrontery while she lay dazed, disappointed lot" (LCL 30-31). Their physical union was lasting but she sensed hopelessness in their acts : "She still wanted the physical sexual thrill she could get with him by her own activity, his little orgasm being over. And he still wanted to give it her. Which was enough to keep them connected" (LCL 31). The process of fulfillment finds volatile resistance from the British society in the company of men and women. Connie continues her internal struggle to overcome these temporal obstacles. The boulder in Michaelis has given her satisfaction of physical sex but had left void to be filled in her consciousness.

Connie takes occasional physical contacts with Michaelis is an excursion from her marriage with Clifford, "the excursions that human beings to enjoy, but the weakness of such excursion forces on to come back home. Clifford teaches her ethical values by following "natural instinct of decency and selection" (LCL 45). It diminishes the values of sex : "the casual sex thing is nothing compared to the long life lived together (LCL 45). This kind of bewitching plan was 'worn out' in nature and could bring 'dissatisfaction' and lead to 'nothingness'. Clifford thought that Connie should marry Michaelis with the latter's offer of wealth and comfort. But his attitude in sex with her created hatred and discord (LCL 60). Connie realizes that in such relationship, the 'integrated life' can never be accomplished. By keeping her relationship covered from Clifford, she has cured a lot but Michael's advice to her to leave Clifford creates disgust about him in her mind. She never thinks to leave her incapacitated husband in the pool of miseries, isolated and dependent on the mercy of other. It was not a pure physical sex that could bring peace and stability in her existence, it was a spiritual desire for complete life that prompted her towards him. With great repulsion and hate she breaks her away from the socially outcaste and stranger Michaelis, for ever, from an opportunist. Connie is never given to animal like sex instinct and material passion. When he is satisfied, she demands for her satisfaction from him: 'But you want me to have my satisfaction too, don't you?' She repeated (LCL 61). Michaelis considers sex 'as a game for

a man....' (LCL 61). It is a crucial blow on Connie's life. All her dreams are shattered; she feels humiliated with the sense of defeat because he does not meet her expectations.

Connie is intensely merged into her dreamlike vision for a child but finds no source of to materialize into reality. Clifford still indulges in his aristocratic status, finds pride and popularity in his creative artistry. Many young intellectuals such as Tommy Dukes, Charlee May, Hammond visited the Wragby and discuss love and sex with 'cold minds' without sex active in their mind and body. She could not find any one proper to advance her sex impulse toward any one of them. His advice to 'have a child by another man' does not sound proper because Clifford attempts to deviate her from all social exercises by preaching ideal vision. She had a little interest in Duke but he was averse to any such idea. Mike was another alternative but just she abhorred it. Any such choice for her was a matter of 'humiliation' and 'abomination'. By consoling herself Connie thinks "... one might take a lover almost at any moment, but a man who should beget a child Wait! Wait ! It is a very different matter"(LCL 66). It is not an occasional sex encounter that could satisfy her but an inner compassion and love that is achieved in the company of a suitable man, a strong and energetic whose body releases the reflection that captivate nerves of her mind. She finds her expectation met in Mellors' body, a manly dynamism of timeless design. Connie is not a sex hungry animal living for it only as it could not establish revitalizing connection between man and woman. Her pursuit of sex is not cerebral or for a sexual regeneration; it is for phallic conscious marriage of minds. To have a child from Tommy Dukes, Michaelis or Mick was a frail expectation as they do not belong to the category of *the man* Connie dreams for and in the end found in Mellors. Like Adam and Eve, they stretched out the fingers sent a current of affection through their touch and the world of new humanism emerged in their celestial union. For Mellors, it was a "renewal of life" and for Connie 'love' which bears fruits of experience.

Connie lives in her struggle to make the British men and women learn the reality of life instead of running after money and aesthetic pleasure, the hollow vanity and pretentious performances. After the acceptance of sovereign deeds her parents and relatives instill a sense of confidence and receive her with dignity. Her parents had almost neglected her after her marriage and almost abandoned when her search for another man as a faithful companion with phallic energy became known to them. The change and transition in their attitude and her acceptance by them symbolically represents the British society and culture. Clifford has granted her freedom she wished for and Mellors has opened the sea of pleasure integrated where their child would bask forever, with an arrival of new generation with a new ideology of life.

For Lawrence, sex stands as twofold reality. "First the sex-act is a manifestation of the Holy Ghost where man and woman come into a pure relation, both spiritual and physical. Here sex provides the source for creative self-fulfillment. Secondly, the sex act is a union and not a fusion of man and woman. It is the only means by man is forced to become pure male and the woman pure female"(Masleh76). It is argued that Lawrence in a social philosopher and pursues a vision of an ideal community which he wanted to actualized on

the earth (Voelker 223). It is in the pursuit of this ideology that Lawrence tries to open the portal of psychological and transcendental import lodged in the human mind and suggests all modern citizens to keep them operative for the greater achievement of human relation, satisfaction and pleasure and progress. The novel is a discourse on existing and nonexistent opposites, uncompromising, antithetical principles, real and imagined and for the reasons provocative and summarizing at the same time. It challenges the traditional perception and forces others to find an altered motive to make human life glorious and glamorous with a purpose for existence to be continued.

Lady Chatterley's Lover combines two primordial elements in his characters, 'pastoral and primitive', in the development of their temperaments and attitudes. In the beginning he was a traditional, "soft" pastoralist, a 'hard' primitivist in his middle period, and the two modes are reconciled in *Lady Chatterley's Lover* (Delany 86 in Squires and Cushman). The element of primitivism is apparent in 'the apocalyptic and symbolic modes used in the novel: Clifford Chatterley "becomes an over determined embodiment of war, industry and sexual inadequacy, complete with mechanical wheelchair. If Clifford Chatterley is the post war England personified, then Connie and Mellors have no viable social agenda; they can only plot their escape to the virgin forests of British Columbia" (Delany 87). Both natural instinct and environment, in this way, form the background where the Connie and Mellors are placed to find supreme enjoyment of the form of the true life and human relationship and the human emotions and instincts released in the congenial atmosphere.

Clifford's vanity and conceit continue to display in his proposal to Connie to have a son who has qualities of the English mind and male superiority from whichever sources they receive him. The class superiority and aristocracy is glued in his mind still which makes him express authority over the miners and working class, the lower strata of the society, working for the industrialists and are at the service of the ruling class. He is very deliberate and aggressive in his voice: "Give me the child of any healthy, normally intelligent man, and I will make a perfectly competent Chatterley of him. It is not who begets us, that matters, but where fate places us. Place and child among the ruling classes and he will grow up, to his own extent, a ruler..." (LCL 197). He is conscious of the class superiority and sense of the ruling dominance that Britain has acquired by ruling several countries through colonization. There is a basic contrast between the two; Clifford longs for supremacy of the ruling class which is born to rule the world and Mellors who lives in a hut, a working class person careless about his own place in the society but finds pleasure in life. Connie despises money and aristocracy and prefers the working class, unpretentious society for bliss and fulfillment. In *Lady Chatterley's Lover* the readers find a process of sublimation "whereby the repressed material is 'promoted' into something grander or is disguised as something 'noble'. For instance, sexual urges may be given sublimated expression in the form of intense religious experience or longing" (Barry 93). Lawrence's centralizes woman in the form of Connie; his attempt is the human race of civilization and seeks for the survival of marriage and family institutions.

Lawrence projects woman in the person of Constant / Connie a female dominance and establishes her identity as center of continuity of human race. Lawrence tries “to translate into graphic terms the process of awakening experienced by his female characters. The novel was not merely an indictment of the prevalent moral and sexual hypocrisy but was a daring expose of feminine urges...defiant, naked and vulnerable. It remains a rare and frank documentation of female sexuality (Arora 66). The female sexuality has been upraised to the sublime and transcendental height which can only be felt, realized and acknowledged after self purification of the preconceived notion of the individual members, society and culture. There is a message delivered to awaken the young generation of the world to maintain strong body with supreme manliness and masculinity instead of going for intellectual pursuits for material gains and progress converting their bodies into a mere frail existence. The institutes of marriage and family can exist in the society only when energy of women is recognized and equal opportunities are given to them. *Lady Chatterley's Lover*, moves round the characters and their social and cultural behaviors and psychic dexterity regarding the role and impact of sex as was thought and taken earlier and how it has acquired new dimensions in the changing circumstances and cultural upheavals. The modern characters are open in narrating sexual experience openly without inhibitions which were strongly imposed on mind earlier by the socio-cultural conventions in the British traditions. ■

Works Cited

- Arora, Seema. ‘Symbolism in D.H. Lawrence *Lady Chatterley's Lover*. *Journal of English Literature and Language*. 2012. Print.
- Beauvoir, Simone de. *The Second Sex*. London: Vintage 1997.
- Burack, Charles M (1997). ‘Mortifying the Readers. The Assault on Verbal of Visual Consciences’ in D. H. Lawrence’s *Lady Chatterley's Lover* in studies in the novel Volume 29, number 4. Winter 1997.
- Daiches, David. “Introduction to D.H. Lawrence.” in M.H. Abrams, et al. (ed.) *The Norton Anthology of English Literature*. Vol 2. 5th ed. New York: Norton .1986.
- Eagleton, Terry. “Anti-Humanism” Rev. of D.H. Lawrence and “Difference: *Postcoloniality and Poetry of the Present*. London Review of Books 26.3 (Feb. 2004) pp 16-17.
- Harris, Janice, H. ‘Lawrence and Edwardian Feminists’ in Michael Squires and Keith Cushman (ed) *The Challenge of D.H. Lawrence*. Wisconsin : Wisconsin Press. 1990
- Hawthorn, Jeremy. ‘Theories of gaze’ in Patricia Waugh (ed) *Literary Theory and Criticism*. Oxford : Oxford University Press. 2009.rpt.
- Healey, E. Claire and Keith Cushman.(ed) *The Letters of D.H. Lawrence and Amy Lowell*. Santa Barbara: Black Sparrow, 1995.

- Khera, S. K. 'Erotic Motif in Khushwant's Sings *Train to Pakistan* and D. H. Lawrence's *Lady Chatterley's Lover*
- Lawrence, D.H. *Lady Chatterley's Lover*. New Delhi: Robin Books. 2005.
- Margaret, Drabble and Jenny Stringer. *Oxford Concise Companion to English Literature*. Oxford University Press. 2007.
- Moynahan, Julian. *The Deeds of Life. The Novels and Tales of D.H. Lawrence*. Princeton: Princeton UP, 1963.
- Patricia Waugh (ed) *Literary Theory and Criticism*. Oxford : Oxford University Press. 2009.rpt.
- Pradhan, Prakash Chandra (2009) *D. H. Lawrence's Novels. A New Historical Approach*. New Delhi. Atlantic Published and Distribution (P) LTD
- Purvis, Tony. 'Sexualities' in Patricia Waugh (ed) *Literary Theory and Criticism*. Oxford : Oxford University Press. 2009.rpt.
- Rajoriya, Vandana. *D.H. Lawrence and Psychoanalysis- The Moral Dimension*. New Delhi: Adhayan Publishers & Distributors.2011.
- Squires, Michael and Keith Cushman (eds). *The Challenge of D.H. Lawrence*. England: The University of Wisconsin Press.1990. Print.
- Surprenant, Celine. 'Freud and psychoanalysis' in Patricia Waugh (ed) *Literary Theory and Criticism*. Oxford : Oxford University Press. 2009.rpt.
- Thomas, Nacqueline (1998) "Happy Days,: Beckett's rescript of *Lady Chatterley's Lover* in *HaticModern Drama*, 41 (1998) 623
- Voelker, Joseph C. 'The spirit of No- place. Elements of The classical, Tragic Utopia in D. H. Lawrence's *Lady Chatterley's Lover*,' *Modern Fiction studies* 25.2 (Summer 1979)

Manoj Mankar, Research Scholar, RTM Nagpur University, Nagpur, Maharastra.

Dr. P.D. Nimsarkar,. Former Professor of General Linguistics, and Head, Dept. of Linguistics, Foreign and Indian Languages, RTM Nagpur University, Nagpur, Maharastra.

A Critique of Shashi Deshpande, Sara Aboobaker and B.T.Lalita Naik's Select Novels.

Renuka L. Nayak

Tradition and culture are the keys to the understanding of human world. These two factors are not just historical legacies but are creations or inventions of a society formulated from time to time as a lived experience and at the same time usable directives for future reference. Tradition is a culturally constructed vision of the past. The present research article attempts to relocate Shashi Deshpande, Sara Aboobaker and B.T.Lalita Naik's select novels *The Dark Holds No Terrors*, *Nadira –Breaking Ties* and *Gati* respectively in a social, cultural and temporal context with a feminist perspective. The research assumes that the select women writers critique the misrepresentation of religion, tradition and culture by dominant gender. The writers perpetually highlight the cause and effect of it on creation of “woman”, demarcation of gender roles and subjugation of women. The select novels are scrutinized through textual analysis and application of theoretical arguments from Cultural studies.

Key words: Gender, Culture, Tradition, Patriarchy, Performance.

Introduction:

Eric Hobsbawm and Terence Ranger have aptly pointed out that traditions are seldom historical legacies but are creations or inventions of a society at one historical moment (*The Invention of Tradition*¹). Tradition and culture are the keys to the understanding of human world. These factors are not just historical legacies but are creations or inventions of a society formulated from time to time as a lived experience and at the same time usable directives for future reference. The society attempts to make sense of that time by drawing similarities or contrasts between the past and present. This process contributes to the construction and continuation of traditions. In other words tradition is a culturally constructed vision of the past. The present research article attempts to relocate Shashi Deshpande, Sara Aboobaker and B.T.Lalita Naik's select novels, *The Dark Holds No Terrors*, *Nadira –Breaking Ties* and *Gati* respectively in a social, cultural and temporal context with a feminist perspective. The research assumes that the select women writers critique the

misrepresentation of religion, tradition and culture by dominant gender. The writers perpetually highlight the cause and effect of it on creation of “woman”, gender roles and subjugation of women. The subordination of woman is not restricted to any one particular religion but it is evident in equal proportion in the Hindu and Muslim religion.

The problems and perspectives of the community cannot be addressed by any one particular theory. Overlooking or generalization of the inter relationship and internal power structure within the numerous hierarchies will only lead to partial or narrow study. For instance, the literary world of B.T.Lalita Naik and Sara Aboobaker is filled with illiterate, poor, marginalized women who suffer due to ignorance, poverty, traditional setting and are sacrificed at the altar of community culture and religious practices. Hence, the questions like who is the Indian woman, high caste/ class of Adivasi/ nomadic and Dalit, rich or poor, educated or uneducated, and which religion or community? Who is the gendered subaltern in ShashiDeshpande, Sara Aboobaker and B.T.LalitaNaik have to be considered.

Patriarchy is firmly established with multiple variations and frames. The gendered roles and performances and efforts by the individuals to fit into those frames takes place at a subconscious level. The individuals participate in strengthening the hegemony of dominant patriarchal tendencies without realizing the fact that the frames are not just enabling them to lead a disciplined or sorted out life but are also enslaving, curtailing freedom and tangling them. Most often even the free individual is not free. The select writers express in two different languages. Sara Aboobaker and B.T.LalitaNaik express their ideas in Kannada and ShashiDeshpande considers English language to be her emotive language. Sara Aboobaker’s novel *Chandragiri Tiradalli* (Kannada) is translated into English as *Nadira-Breaking Ties* by VanamalaVishwanatha and B.T.LalitaNaik’s novel *Gati* is translated by H.M.Prakash. These texts can be considered a site of contestation for the cultural representation of woman in three different Indian communities. These writers despite difference in the language of expression and location of their characters provide understanding of predicament of Indian women. Deshpande critiques brahmanic patriarchy, Sara highlights Indian Muslim patriarchy and B.T.Lalita provides understanding of facets of patriarchy in a nomadic -Lambani community. The writers in question focus on the ideas, sentiments, emotions and expectations from an individual by the agencies of the society viz. religion, caste, community and family. The awareness and necessity to identify and protest against the forces that degrade and dehumanize individuals especially woman is strongly put forward in the writings of selected writers. They also try to contest the cause and impact of it on creation of category “woman”, gendered role performance and subjugation of women.

The word “culture” is multidimensional and has played a crucial role in constructing image of woman from ancient period to till date. Raymond Williams defines culture in three general categories and the third ‘social’ definition, considers culture to be “a description of a particular way of life, which expresses certain meanings and values not just in art, literature and learning but also in various social institutions.” (*Key Words* 83-93). Culture is

manifested with political pedagogy. Attempting representation of women in specific culture enables to study forms of regularities, conventions, power structure and an individual's space. For men there was and is space but how about woman? 20th century has seen emergence of galaxy of women writers in the world in general and India in particular. They have been off late asserting themselves strongly and critique certain aspects of "culture and tradition" of the nation and its role in subjugating women in the Indian society. Shashi Deshpande consciously scrutinizes the practices, rituals and patriarchal ideologies depicted as part of Indian culture and society and the position of woman in the middle class Brahmin community.

It is contextual to note that the tradition, religion, caste and community of each geographical territory has distinct ethos and cultural traits. Each appears to be an independent entity. Each exercises its own autonomy but in reality these are overlapping structures with multiple divisions. The cultural processes are connected to "social relations, especially with class formations, with sexual divisions with the racial structuring of social relations and with age oppression as a form of dependency." (Richard Johnson 39). In Indian context culture forms a crux of life. The most part of cultural mores across barriers of religion and space focus on developing normative qualities of sharing, human bonding, respect for elders, care, love of young ones, motherhood, sisterhood, and family ties etc. However, these attributes keep humans bound to each other and help in peaceful life but when gender discrimination is considered these wanton aspects of human nature forms a site of oppression and subordination of the other gender. It passes on the responsibility of carrying on tradition and culture, meanwhile forming another culture of "follow on" for women. In the organization of production, the family and social institutions are governed by social relationships and headed, controlled and channelized by men with belief in male supremacy.

The select writers draw attention towards the role of tradition and culture which further points out to the broader aspects like religion, caste and community in creating an image of woman. Compared to other women writers in English and Kannada these writers pin down the issues related to ignorance of woman, lack of education and economic freedom. And they hold misrepresentation of religion, religious texts and its doctrines by a few men responsible for subordination of women in all the communities. The role of religious leaders in ascertaining the rigid walls of convention for women also finds way in the texts. The institutions like marriage, family and religion form important factors in all the communities with slight variations in practices and values attached.

Deshpande does not critique class of Brahmin pandits and purohits like U.R. Ananthmurthy does in the novel *Samskara*. Deshpande's focus is on the Brahmin's conventions, gender discrimination and oppression of women. In the novel *The Dark Holds No Terrors*, Sarita i.e. Saru and her mother are petted against each other. Her mother is portrayed as a traditional Brahmin woman strictly adhering to the rituals and practices identified with the Brahmins. She attempts in vain to train and make her daughter Saru a traditional Brahmin woman. She uses the common training tools of community culture-a

set of do's and don'ts for both boys and girls. She asks her not to hover around in mango orchard, not to play with boys and get exposed to sun. Saru as a young girl may not be aware of the term gender discrimination but she does not fail to realize the difference in her mother's attitude. Her brother Dhruva gets a different set of training for being a boy. Saru is depicted as rebellious, natural and wild but still under the control of mother and community culture. A constant struggle between Saru and her mother Kamala is noticed from the childhood to a married life of Saru. She is expected to discontinue education as her mother refuses to send her to hostel. For Kamala, education for girls has no value and utility. However, father's permission gets Saru in medical college but inter caste marriage against the family's wishes creates discord and exposes Saru to the world of hierarchies, caste and class divides. Another strong reason for the discord and disharmony between the two women is the death of a male heir Dhruva. Kamala holds young Saru responsible for the death of Dhruva. The importance attached to a male progeny and secondary status of female gender, and established role of woman as a womb or reverence for woman's reproductive powers and side lining of woman's intellectual powers is pointed through the attitude of Kamala.

Saru's mother fails to make a traditional woman out of Saru. Saru escapes the brahmanic –ritualistic life selected by the mother for her. Saru's choice of education provides her independence and exposure to society leading to individual space. However, Saru still does not achieve liberation from the conventional life. Though she succeeds as a professional doctor, accumulates wealth and rise in the social status she still suffers as a woman, and as a wife of a man trained under the shadow of patriarchy. Her husband takes all his vengeance during night. Saru's life shows "much of cruelty and injustice takes place within the domestic sphere, in a home, among the most intimate relationships causing serious concerns. The categories of cruelty can never be closed...a relationship which can be full of great love and tenderness, as well as of great cruelty." (*Listen to Me* 135). Shashi Deshpande's women point out that inhuman treatment of woman by the husband shows hurt male ego. In the Indian society, it is a popular notion and part of every community culture that man is the bread earner and woman a supporter. The particular stand point of 'the man' here is that he is not earning rather a woman is earning and he is known after her name and position, not she/ wife being recognized/ identified with husband. He suffers from distorted and fractured identity. The shift in the position and power structure within the family and society as a professional leads to dissatisfaction. A Male ego fails to stand the drastic shift.

There is a marginal difference, and identifiable variations between the women portrayed by Shashi Deshpande, Sara Aboobaker and B.T. Lalita Naik due to the cultural spaces that they share. When these writers are studied in isolation, they provide insights in to their attempts to break the binaries: orient-occident, East-west, self – other, man-woman etc. In Shashi Deshpande's novels the women are educated, economically independent yet feel alienated and struggle to assert individuality through marriage, but marriage leads to other confusions. However, Aboobaker and B.T. Lalita's women suffer more in the hands of men, and religious order, as a part of religion, caste and community culture. They suffer

due to lack of ignorance and ultimately uphold the need for education and economic independence. Women in B.T.Lalita and Aboobaker's novels hardly articulate their marginalization. Their domestic world provides an ample opportunity to reflect on the gender discrimination ardent in the Muslim and Lambani domesticity. The religion- religious texts, social norms are twisted, derived, deviated, misrepresented and confronted to subjugate women. In *Nadira- Braking Ties*, Nadira wonders at the nature of religious norms and the practices; she reflects on the difference in the treatment of women in the community, and most often acts like a possessed being still, fails to question her father and husband and the moulvi who accepted the talaq. Nadira's father misuses the provision of divorce in the Muslim community and forces Rashid to divorce Nadira in her absence. Repetition of the word "talaq" thrice at a time breaks the marital relationship between the couple. The anger and ego issues ruin future of a happy family of Nadira and Rashid. The Muslim woman has the right to remarry, ask for separation (certain condition apply), and keep property but in real life women are unaware of their rights. They are denied the information and education about the rights accorded to them by their religion. Khadar realizes his mistake of taking his daughter's life lightly and he holds the opinion that Muslim woman confronts no issues and they can easily remarry. The norms provide space for remarriage and divorce but the same norms are misrepresented and used to exploit women. The Muslim women are easily divorced by their men and on the name of remarriage they are married off to a divorcee, widower, or to a man with multiple wives and children. These issues are raised by the writer through depicting the hardships Nadira face in her marriage, divorce and remarriage. Khadar initially tries to forces Nadira to marry a rich, middle aged and married man but she refuses. Rashid learns about Nadira's innocence in the matter of demand for divorce, realizes his mistake and decides to remarry her.

The writer highlights another stringent and biased practice responsible for exploitation of women in the community. The conditions for the reunion of the divorced couple, demands sacrifice from the woman. The divorced woman is to marry another man and share conjugal life. Later she has to get divorced and stay separated for three months to ensure that she is not pregnant. This condition is further misused and a woman is forced to marry a man for a night and get divorced. In case the man refuses to divorce, the woman is forced to live with him. Nadira is forced to marry an old man for a night but Nadira commits suicide before the marriage is consummated. She feels humiliated, insulted and laments at the social conditions which treat woman as a commodity. She feels her father, husband, moulvi and men like them however good are responsible for her pathetic condition. The norms provide space for women but within that space they are marginalized due to the control of the patriarchy. These men stand as representatives of authority figures: father, husband, and other men are the decision maker and ruler, and the moulvi who grants religious sanctity and stands for community consensus is supreme. In the Muslim communities gender laws reflecting patriarchal values are sought to be legitimized by invoking religious scriptures and argued that religious laws, being divine and sacred, cannot be challenged or changed. The practices are said to be evolved on the basis of religion and religious texts for the

smooth functioning of the communities but it is a fact that none of the religious texts are divine and nothing is fixed. The fear of god is created to control individuals. If not fear of man, money and power individuals are afraid of the unknown, unseen power-god, and this fear is further strengthened and maintained through creation of myths. Representation of the religion and religious renderings are politically motivated and channelized to control individuals. For instance, Sara's women Nadira, Naseema, Sakina, Sameera, and various female characters suffer due to pardha system, polygamy, early marriage and practice of divorce (triple talaq), and denial of woman's rights.

B.T. Lalita Naik's characters voice the exploitation of Lambani women due to mainstream –upper caste patriarchy, community specific patriarchy, superstition, illiteracy and primarily by the religious order. On one hand Deshpande provides dilemma and plight of urban upper caste/class/educated women supported by minor characters. On the other hand B.T. Lalita Naik and Sara Aboobaker provide realistic depiction of pathetic condition of rural women. So, all the three writers play a supportive role and complete a cycle of women's life. Urban or rural, educated or uneducated, economically independent or dependent, liberated or bound women always suffer in the hands of the conventional society. Aboobaker's novels *Nadira-Breaking Ties* focuses on various community practices which are misrepresented and contribute to the degeneration of the community life and status of women. Sara depicts vulnerability of the Muslim women in the coastal India. In *Sahana* Sara critiques misrepresentation and misuse of community norms, rights and duties of individual towards each other and depicts a control of religious leaders on the people. The practice of polygamy, careful negligence of the women's right to put conditions in marriage contract (Nikhanaama), and triple talaq, conditions on reunion of divorced couple, denial of property inheritance rights, and child's custody are explored in the novels *Nadira-Breaking Ties* and *Sahana*. On the name of culture and tradition young girls of 10-14 are married to a man of 28 – 50 years of age and the early marriage leads to early pregnancies and related complications. Men blame women for ill health and failure to bear a male child. Muslim men can marry second and third time in critical circumstances, and there are pre-requisite conditions laid by Prophet Mohammed and one of those being mandatory permission of the first wife. But in real life, men break the norms and practice polygamy. The prophet had discouraged polygamy but the followers kept changing the interpretation of his words and attributes as per their whims and needs in the recurring writings and translations. In *Sahana* Naseema, the protagonist of the novel is neglected at every stage of her life. She suffers multiple pregnancies, infant death, serious illness and emotional trauma in a tender age. Her husband's second marriage without taking her consent proves to be a greatest contributor to her suffering. The man justifies his second marriage as a right accorded to him by the Muslim community and Islam. She ultimately gathers courage to go against the husband and challenges the Muslim community norms related to Talaq and custody of child. But the Moulvi says that polygamy is permitted. Naseema decides to knock the door of court to seek justice. She demands separation and custody of her child but she gets disillusioned to learn about the difference in law system. She is shocked to learn that even

the religion and law is twisted and controlled by men. The common law and order of the nation does not apply to her, and she has to go back to her community. For the survival and better life of her daughter, Naseema seek divorce provided to her by her religion but in real life that right is denied to her by the religious leaders. They expect Naseema to go back to her husband. Naseema had read Quran and understood the verses related to women, which according to her understanding was liberal and provided equal space for all. She was aware of her rights as a Muslim woman but the culture and tradition of Muslims as taught by community so far was so strong and dominant that Naseema could not think at the beginning. At the end of the novel she refuses to go back to husband and decides to fight for custody of her daughter. In the foreword to the novel *Sahana* Sara writes that her “motive is to bring awareness amongst the Muslim women. She reinforces the need to voice, resist and assert. There is a need for voices from within the communities and that can be achieved by education of women. Women must learn to read the *Quran* and interpret it on their own. The religion is impartial, gender just but the representation and interpretation of the religious doctrines by the middle men is dangerous and responsible for subordination and marginalization of women. She calls women to say whatever is there to say, share it, realize your potential, rights and learn to use it.” (Aboobaker 3-5). The most of the traditional communities were patriarchal and with the passing time the nature and dimensions of the patriarchal values also changed but the position of the women within those structures did not change much. The patriarchal values are inherited in the form of rights and duties of an individual, expected and accepted behavior, manners and mannerisms. Religious practices and rituals, responsibilities and duties are related to the coincidence of birth in a family of particular religion, caste and class, and controlled by family and community. The so formed, ever changing yet customized tradition and culture gets the support and boost from charted religion. As such there are types of patriarchies and share similarities and differences based on religion and faith, caste, class and gender, and spatial location. The patriarchy is one of the greatest obstacle in the realization of dream of gender just society. The Hindu women have different evils to conquer, and minority and tribal women have different battles to fight.

Sara's women Nadira, Naseema, Sakina, Sameera and Amina show the understanding that their suffering was grounded in dogmatic aspects of religion. None of the characters question the spirit of Islam as a religion but they realize that the religion can be used against anyone. These women think, ‘why were they treated so hard?’ The duel, battle and confrontations are fought and lost in silence with rare occasional outburst and always ended with surrender to the will of the God. Sara emphasizes the need for understanding importance of education in women's life, if not for job, women can read religious texts and understand their rights and duties, and shape their lives by getting exposure to the outer world. Sara understands the politicization and misrepresentation of the religion and the community by the forces from within the community, by their own men. One of the major factors relegating women to oblivion is male dominance. The dominance is perpetuated by patriarchal agencies like family, community, religious order, faith etc., which lead to denial of rights, lack of equal opportunity, gendered restrictions and discrimination.

B. T. Lalita Naik's *Gati* revolves around Lambani community life and the world of women within the community. *Gati* helps to understand the variation of patriarchy and the subordinate position of women in the Lambani community. The protagonist Soni represents the generation of women who are denied education for being a woman. Soni and her daughters struggle to find minimum space and basic education amidst the domestic violence. The theme of male dominance and female subordination in public as well as private life is found in the non-linear narration in the novel. The traditional Lambani community discourages participation of women in the community judicial system, any attempts of articulation is considered as violation of sanctity of the judiciary, and women are fined and punished for such interference. The writer tries to speak for the community, represent community women and critically examine the aspects of cultural practices that deny women any space. B.T. Lalita Naik comments on misrepresentation of the religion and creation of fear of god in the community people. Lachmi is exploited by upper caste pontiff, and Soni and the villagers are misled by the priest Kashyappa. He acts like possessed by goddess and demands sacrifice of animals and offerings. The innocent people are threatened of the dire consequences of failing to fulfill the demands. People are shown to be afraid of punishment, infliction of curse and diseases.

“The role of literature and social consciousness of social justice in the writers, in the production of cultural representation cannot be ignored. Similarly, literatures that protest against social and political injustices cannot be studied in vacuum. They have to relate to the political, the social and the economic milieu in which they have been created.” (P.G. Joshi 23). These understandings are prevalent in the writings of the select writers.

Conclusion: From the detailed analyses, we find that a unique aspect of Muslim women writers of Banday-(Protest literary) movement in Kannada literary field in general and Sara and B.T. Lalita Naik's fiction in particular show informed changes. The authors' creative expressions extend to vehement attitude of path breaking reformation from within the community. The writings of Sara and B.T. Lalita Naik turn out to be a critique with informative, suggestive, and revolutionary ideas picked from the most revered (yet wrongly blamed and interpreted) scriptures, best directed towards a positive change. The blame is not on individuals rather it is directed at the understanding of power play i.e. authority and power, its influence and impact on everyone. The community or a sense of community life plays a prominent role in an individual's life. A sense of belonging is strong in religious communities-Hindus, Muslims, Christians or any other major or minor groups; religion acts like a binding force. The faith of an individual binds him/her to his family, community people and people outside the community. The norms, customs and traditions are considered to be given and dictated by the elders, and heads of the religious institutions or holy books. In the case of the Muslim community unlike others, the spirit of religion and community life is very strong and hence misrepresentation of the texts are able to maintain the hegemony of religious order on people. Women are forced to lead a marginalized life. Shashi Deshpande critiques the Brahmin patriarchy by focusing on the problems the upper

caste, educated women. Though the women break the caste/class distinctions, get education and succeed in their careers, they still struggle to maintain harmony at home and play multiple roles. B.T.LalitaNaik provides a glimpse of the Hindu- Lambani community life and depicts the manners in which women are controlled through violence, fear of god and community norms. ■

Works Cited:

- Aboobaker, Sara. *ChandragiriTiradalli*. 8th edition. Chandragiri Prakashana, 2011. Print.
- . *Nadira-BreakingTies*. Translator. Vanamala Vishwantha. Chandragiri Prakashana, 2013. Print.
- . *Sahana* .3rd ed., ChandragiriPrakashana, 2002. Print.
- Dash, Michael J. "Marvellous Realism-the Way out of Negritude", Caribbean, Studies 13, 1973. Print.
- Deshpande, Shashi. *Listen to Me*. Context an imprint of Westland Publications Pvt.Ltd., 2018. Print.
- Deshpande, Shashi. *The Dark Holds No Terrors*. Penguin Books India, 1990. Print.
- Dickman, Sue. "An interview with Shashi Deshpande". ARIEL, 29 January 1998. Print.
- Eric Hobsbawm and Terence Ranger .editors, *The invention of Tradition*. Cambridge University Press, 1983. Print.
- Joshi, P.G. *ShashiDeshpande's Fiction: A Study in Women Empowerment Postcolonial Discourse*. Prestige Books, New Delhi, 2003. Print.
- Naik, B.T.Lalita. *Gati: A Novel about the Lambani Tribe of India*.
Translator. H.S.M. Prakash. Bengaluru: Sirivara Prakashana, 2013. Print.
- Naik .B.T.Lalita. *BanjaraHejjegurutugalu*. Bengaluru: Onewheeler Prakashana, 2009. Print.
- . *Gati*. Bengaluru: Patrike Prakashana, 1986. Print.
- Roderigues, Valerian. editor. *The Essential Writing of B. R. Ambedkar*. New Delhi: Oxford University Press, 2015. Print.
- Richard, Johnson. "What is cultural Studies Anyways?" Social Text, No. 16 , Winter, 1986. 1987, pp-38-80. J. Store <http://www.jstor.org>.
- Simone de, Beauvoir. *The Second Sex*. New York: Alfred S. Knopf, Rep., Vintage, 1989. Print.

Ms. Renuka L. Nayak, Assistant Professor of English, School of Humanities and Languages, Central University of Karnataka, Kadaganchi, Aland Road, Kalaburagi, Karnataka.

Harold Pinter's Political Activism and Theatre

Meenakshi Dey

Critics have time and again deliberated upon the topic whether art and politics are inseparable. I am among the many who believe that it is inseparable as art mirrors life which is always embroiled in some controversy or the other. These controversies or complexities are the consequence of the political acts of not only the subjects of art but also the artist's own attempt to conform his readers to his own thought process. One such artist is Harold Pinter who not only participated in political debates, human rights rallies, anti-nuclear campaigns but also penned down through his plays and other works his political thoughts and vexation against social pathologies rampant all over the world. The present study is thus an attempt to fathom the political activism of Harold Pinter in a bid to understand better the pathology embedded in his plays directly political and thereby initiate measures to curb the universal injustice and exploitation committed against the weak, the poor, the marginalized and abjected groups.

Keywords: politics, social pathology, abjection, nuclear disarmament, totalitarianism, state brutality, political violence

Introduction:

Harold Pinter, the 2005 Nobel Laureate for Literature, was one such writer whose works strongly suggest that art and politics are inseparable. Whether it is his early comedies of menace, memory plays or his political plays, Pinter had made it very clear that politics is deeply rooted in our personal, social, economic as well as political life. Politics involves manipulation, persuasion, lies, coercion etc. in order to fulfil the objective of the power-monger. All these acts are carried out under the pretext of greater good of the countrymen. But Harold Pinter was among those intellectuals who discovered that such campaigns are false and exposed the cruel and atrocious acts committed by power-mongers in order to meet their own selfish motives. Pinter's career as a playwright began in the 1950s with the play *The Room*. This play along with the other plays written in the Fifties and the Sixties, are centered on his veiled political agenda of delineating the problematic human condition in the post-war world with feelings of nervousness, impatience, evasiveness, fragmentation,

flux and domination as revealed both in his language and themes. This period is followed by the 1970s when Pinter found himself trapped in a crisis when he could not write a single play. However, this period of creative impotence is also responsible for making Pinter actively interested in politics. His political ideas during this time revolved around nuclear disarmament, protests against the violation of human rights, oppression and marginalization of the minorities, the state machinery's cruelty etc. If in his early plays, Pinter expressed his distrust of authority, his later political plays beginning from the Eighties expressed that his suspicions were confirmed and he dealt with the theme of abjection and the power-politics associated with it in explicit terms.

A comprehensive understanding of Pinter's political plays calls for a study of the political activism of Pinter starting from his early years and continuing till his death. Pinter's political activism started with his opposition to the Cold War when he was eighteen. That Pinter had the grit and determination to oppose the power-politics of a totalitarian order at such a young age shows the making of an author and a polemicist, who in his latter political plays becomes a rebellious interlocutor actively engaged in public condemnations of the American and British foreign policy. In his crusade against all forms of violence, Pinter attempted to expose the massive social, economic and political exploitation done on the pretext of restoring democracy in the countries run by governments, assumed to be autocratic in nature. Michael Billington, Pinter's biographer, rightly observes, "...

conscientious objection was landmark in his life for several reasons. It led to his first serious rupture with his parents. It gave him his first decisive experience of the conflict between individual determination and social conformity. It also bred a lifelong suspicion of the Kafkaesque workings of bureaucracy. Put simply, it was his first conscious political act. (*The Life and Work of Harold Pinter* 22)

In addition to being a conscientious objector, Pinter also became a supporter of the Campaign for Nuclear Disarmament and the British Anti-Apartheid Movement (1959-1994). He like many other British artists signed the "Public Declaration of Playwrights Against Apartheid" in 1963 wherein he refused a permit for production of his plays in South Africa. He also protested against the horrifying events taking place in Vietnam War.

I think, I said, the Americans should not have gone in, but they did. They should get out, but they won't. I thought that was too glib myself, a little too rhythmical. But I'm right to the minute. I read the papers. I have very strong objections to all sorts of things-South Africa, for instance. I'm a member of the anti-apartheid organization. I'm quite horrified by South Africa. Vietnam goes without saying. I think really there is good cause for despair, on the general front... (Gussow, 40)

In the sixties, Pinter spent time doing theatre, films, radio with public comments on being unaffected by any political body or activity as he was not directly victimized by oppression.

But at the same time he also expressed his social concern which emerged from the realization that innocent people die as a result of political decisions. It fuelled in him a deep desire to murder the deceitful and hypocritical leaders. In an interview for *Paris Review* in 1966, Pinter declared to Lawrence Bessky:

I don't feel myself threatened by any political body or activity at all. I like living in England. I don't care about political structures—they don't alarm me, but they cause a great deal of suffering to millions of people.

I'll tell you what I really think about politicians. The other night I watched some politicians on television talking about Vietnam. I wanted very much to burst through the screen with a flamethrower and burn their eyes out and their balls off and then inquire from them how they would assess this action from a political point of view. ("The Art of Theatre No. 3: Harold Pinter", 1966)

The turning point in Pinter's role as a political activist came in the Seventies when Pinter condemned the role of the U.S.A. in replacing a progressive, democratically elected government of Salvador Allende in Chile by a brutal military dictatorship led by Pinochet's military coup in 1973. The consequences of the coup, in the words of Eric Hobsbawm was that it, "introduced Chile to the characteristic features of 1970s military regimes- executions or massacres, official and para-official, systematic torture of prisoners, and the mass-exile of political opponents" (qtd. in *Harold Pinter* 404). Pinter's political activism also continued in the next decade when he spearheaded the 20 June Group, a group of intellectuals who opposed the hypocrisy of the acts conducted by the then British Prime Minister, Margaret Thatcher, in the name of establishing neo-liberal policies. He wrote in a journal entitled *Sanity* in March 1989:

Does Mrs. Thatcher know what she's doing when she exhorts the Polish authorities to allow free trade unions while at exactly the same time she is firing the last trade union members here at GCHQ? Does she know what she's saying when she assures us that Prime Minister Ozal of Turkey is a man in whom she has absolute trust with reference to his respect for human rights in that country (infinitely the worst human rights record in the whole of Europe)? I take it she does, because the British got the contract to build the third bridge over the Bosphorus. (qtd. in *Various Voices* 202-03)

Evidently, through articles of this kind, Pinter has publicly shown his pacifism and support to human rights and lambasted the British Prime Minister for her support to a totalitarian regime to fulfill her selfish designs. In 1987, Pinter arranged public protests outside the American Embassy in London against the United States' violation of democratic rights in Nicaragua and destabilization of the country's economy. In a speech delivered in 2001 by Pinter after being awarded an honorary degree by the University of Florence, he attacked NATO's bombing of Serbia in 1999 and the consequences of what can ironically be called the benevolent foreign policy of the USA.

I have been particularly interested in the term ‘humanitarian intervention’ as used by NATO to justify its bombing of Serbia.(...) The bombing of Nis, far from being ‘a mistake’ was, in fact an act of murder. It stemmed from a ‘war’ which was in itself illegal, a bandit act, (...) we are told, were taken in pursuance of a policy of ‘humanitarian intervention’ and the civilian deaths were described as ‘collateral damage’. (...) George W. Bush (...) in the great American presidential tradition by referring to ‘freedom-loving people’(...) Prison is a great industry in the United States (...) the word ‘freedom’ has resulted in torture and death. I am referring to the hundreds upon hundreds of thousands of people throughout Guatemala, El Salvador, Turkey, Israel, Haiti, Brazil, Greece, Uruguay, East Timor, Nicaragua, South Korea, Argentina, Chile, The Philippines and Indonesia, for example, killed in all cases (...) by the United States. (“Degree Speech to the University of Florence 10th September 2001”)

He criticized the US foreign policy for Iraq in another acceptance speech of honorary degree, this time at the University of Turin. He stated on 27 Nov. 2002, “It is obvious, however, that the United States is bursting at the seams to attack Iraq. I believe that it will do this - not just to take control of Iraqi oil - but because the US administration is now a bloodthirsty wild animal. Bombs are its only vocabulary” (“Honorary Doctorate Speech - Turin University”). In his crusade against the imperialistic designs of U.S., Pinter went to the extent of comparing America to Nazi Germany. The playwright said:

The US is really beyond reason now. It is beyond our imagining to know what they are going to do next and what they are prepared to do. There is only one comparison: Nazi Germany.

“Nazi Germany wanted total domination of Europe and they nearly did it. The US wants total domination of the world and is about to consolidate that.

“In a policy document, the US has used the term ‘full-spectrum domination’, that means control of land, sea, air and space, and that is exactly what’s intended and what the US wants to fulfil. They are quite blatant about it.”(Chrisafis and Tilden, *The Guardian*)

Furthermore he called for trying both Bush and Blair at the International Court for Justice as criminals for exhorting terrorist activities through invasion of Iraq. He argues:

Freedom, democracy, and liberation. These terms, as enunciated by Bush and Blair, essentially mean death, destruction, and chaos.... The invasion of Iraq was an act of state terrorism. So it is Bush and Blair who are in fact the terrorists. I believe they must be arraigned at the International Criminal Court of Justice and tried as war criminals. (“Iraq Debate”)

In 2003, House of Commons speech, Pinter exposed the thousands of deaths caused by the “moral crusade” of U.S. and U.K. to bring peace and stability to the world. He said, “The “Special relationship” between the USA and the United Kingdom has, in the last twelve years, brought about the deaths of thousands of people in Iraq, Afghanistan and Serbia. All this in pursuit of the American and British “moral crusade”, to bring “peace and stability to the world”. (“House of Commons Speech”)

Thus it can be seen that at a time when almost every nation of the world was petrified by the military, economic, political powers of USA and to a certain extent UK, Pinter was one of the few, who had the pluck to address the oppressive policies of these superpowers and dominant regimes which had adverse effect upon freedom of speech, social welfare and justice. Keith Peacock rightly contends, “The thread uniting Pinter’s political activity has been a concern with individual freedom, expressed in terms of support of justice and freedom of speech, and resistance to state censorship, racial and religious intolerance, authoritarianism in nuclear weapons, unjust imprisonment, torture and political hypocrisy” (136).

Pinter’s political oeuvre is deeply influenced by his political stance which is to protest against the acts of violence or abjection committed by a totalitarian state such as war, oppression and discrimination. His overtly political plays such as *One for the Road*, *Mountain Language*, *Party Time*, *Precisely* etc. are a fall out of Pinter’s deep insight into the pathology of violence, its perpetrators and its victims who are constantly marginalized and the suppressed. Through the characters of Nicholas in the play *One for the Road* and the Officer of the State in *Mountain Language*, the megalomaniac attitude of the power elite in a totalitarian state is explored. A megalomaniac considers himself to be all powerful and almost akin to God. Moreover his actions are always aimed at fulfilling his own selfish interests and at the cost of the wellbeing of the weaker or subservient subjects. In the play *One for the Road*, the megalomaniac nature of the unseen autocratic ruler or dictator can be understood through the words used by his agent of exercising power, Nicholas. To petrify Victor, his prisoner, Nicholas says: “I can do absolutely anything I like” (223). On another occasion, he says “I run the place. God speaks through me” (225). Here there is a clear indication that the ruler of the despotic government is akin to God, who is omnipotent and Nicholas is his servant who is following the instructions of the God-ruler. But by doing so, the aggressor or the oppressor is not free from any guilt and this causes him to indulge in self-justification and self-legitimization. Nicholas in *One for the Road* tries to justify his cruel acts of torture by saying that there are other like-minded patriotic people who think and act in a similar manner for their country. His thinking echoes the widespread understanding (which is not always necessarily correct) that the majority is always right. Similarly in the play *Precisely*, Stephen’s, a bureaucrat’s assertion that the citizens of his country support his statement about the estimated figure of deaths in the event of a nuclear war and Douglas’s proclamation in the play *Party Time*, that the war is waged in order to bring peace of cast iron, are examples of self-justification in which the power elite or the

totalitarian leaders engage themselves not only to free themselves of guilt but also to garner support from the majority of the subjects for their atrocious acts under the guise of doing good for the people.

An aspect of a totalitarian regime is that there is all encompassing state brutality imposed on political dissenters. In the play *One for the Road*, the third degree physical assaults on Nicholas, multiple rapes of Gila and murder of their son, Nicky, which takes place in the custody of Nicholas (agent of state machinery), as well as in the physical torture of the prisoners in the play *The Mountain Language* and the play *Party Time* one can get an idea of the brutality of a coercive state. All these occurrences are indicative of the fact that the powerful in a totalitarian state give way to their visceral, animalistic emotions when it comes to punishing and suppressing all those who posit a threat to their authority and control.

Another inseparable feature of a totalitarian state is that it does not allow the freedom of speech and thought. Illustrations of such brutality can be seen when the mountain language is banned in the play *The Mountain Language*, when Terry warns his wife against asking about the whereabouts of her brother, a political dissenter, in the play *Party Time* and when Stephen suggests brutal killing of all those who spread false rumours about the mortality figure in the event of a nuclear war in the play *Party Time*.

Conclusion

To sum up, Pinter's political activism and theatre are a result of Pinter's understanding of the fact that the pitiable condition of the marginalized humanity round the world requires a more severe, morally focussed and immediate response so as to facilitate a positive change in their lives. This realization made Pinter to deviate from the covert delineation of political themes in his early plays to an overt portrayal of political violence in his later political plays. This is also indicated by his remark in 1989: "[F]or me the joke is over" (qtd. in Gordon 149). Pinter's political theatre is thus a serious discourse on the pathology of violence brought about by totalitarian regimes and in this Pinter stands out as he had aptly presented the twentieth century. In the words of Martin Esslin:

A preoccupation with cruelty in all its varieties and possible manifestation, physical as well as verbal, with the recurring figures of terrorist and executioners pervades Pinter's oeuvre and constitutes one of the main thematic strands of its total texture-indeed, it might be argued that it stands at its very center. In this Pinter is a true representation of his century, the century of the Holocaust, genocide, the nuclear bomb. (28) ■

Works Cited:

Bensky, Lawrence M. "The Art of Theatre No. 3: Harold Pinter." *The Paris Review* 10.39. 2009, pp. 12-37. (3)

Billington, Michael. *The Life and Work of Harold Pinter*. Faber and Faber, 1996.

———. *Harold Pinter*. Faber and Faber, 2009.

Chrisafis, Angelique, and Imogen Tilden. "Pinter Blasts 'Nazi America' and 'deluded idiot' Blair." *The Guardian*, www.theguardian.com/uk/2003/jun/11/books. arts. Accessed June 2020.

Esslin, Martin. *Pinter the Playwright*. Methuen, 2000.

Gordon, Lois. Ed. "Pinter and Politics." *Harold Pinter: A Casebook*. Routledge, 2001.

Grimes, Charles. *Harold Pinter's Politics: A Silence Beyond Echo*. Fairleigh Dickinson UP, 2005.

Gussow, Mel. *Conversations with Pinter*. Grove P, 1996.

Peacock, D. Keith. *Harold Pinter and the New British Theatre*. Greenwood, 1997.

Pinter, Harold. "Degree Speech to the University of Florence 10th September 2001."

HaroldPinter.org, www.haroldpinter.org/home/florence.html. Accessed Apr. 2020.

———. "Eroding the Language of Freedom: *Sanity*, March 1989." Rpt. in *Harold Pinter, Various*

Voices: Prose, Poetry, Politics 1948-1998. Faber and Faber, 1999.

———. "Honorary Doctorate Speech - Turin University."

www.wussu.com/current/pinter2.htm. Accessed April 2020.

———. "House of Commons Speech – Tuesday 21st January 2003." *HaroldPinter.org*, www.haroldpinter.org/politics/lobbyofparliament.html. Accessed May 2020

———. "Iraq Debate." *Various Voices: Sixty Years of Prose, Poetry, Politics 1948–2008*. 3rd ed. Faber and Faber, 2009, pp. 265–266.

———. *Mountain Language*. *Harold Pinter: Plays 4*. Faber and Faber. 1996, pp. 249-67.

———. *One for the Road*. *Harold Pinter: Plays 4*. Faber and Faber. 1996, pp. 221-47.

———. *Party Time*. *Harold Pinter: Plays 4*. Faber and Faber. 1996, pp. 279-314.

———. *Precisely*. *Harold Pinter: Plays 4*. Faber and Faber. 1996, pp. 213-20.

Dr Meenakshi Dey, Asst. Prof. of English, School of Applied Sciences & Humanities, Haldia Institute of Technology, Haldia, West Bengal.

Pedagogical Significance of English Language in Education in India

Reshma Tabassum

The present article aims at knowing the changing roles of English in Pre and Post Independent India. Apart from this it also aims to explore the language in education prevalent in Post-Independent India. It also deals with reasons for selecting the language of teaching and learning today and how far it has spread its tentacles in the society, and its popularity among the masses.

Background

Education is one of the significant aspects of our life. In today's world, education has become the fourth necessity of our life, after food, clothing, and shelter. Its importance is rising in India. Education guides man how to think and work properly. Regarding education, Kothari Commission has said:

“No nation can leave its security only to the Police and the Army, to a large extent national security depends upon the education of citizens, their knowledge of affairs, their characters and sense of discipline and their ability to participate effectively in security measure.”

Education enlightens the mind and helps us in visualising and differentiating between good and bad. A nation can develop only when its citizens are educated. Education makes a child capable of undertaking the task of carrying the country toward progress when he grows. Food provides him energy to grow physically but mental food is supplied by the proper education. Education is learning something, and this learning requires language. The concept that has come out of learning has to be penned down in words. Language helps in communication of what he feels like. (Pattanayak 1981) has said regarding communication like this:

“Communication is passing of information, but involves conceptualization of concepts and experiences, of identification and classification of argumentation and assertion through correct language.”

Language

Language is a means of expressing oneself. Apart from this language helps in establishing, asserting and maintaining the identity of an individual and community. Language is one of the most fundamental aspects of human behaviour and it is a social phenomenon. Human beings use language to communicate with one another. Communication can be of any type, right from simple talk to talk of great importance. A talk can take place anywhere in society on any topic or outside it. It is the society that determines language. It can also be summarised that if society is the cause then language is the effect. So, both of them are connected closely.

Role of Language in Society

Languages always play a major role in education. We cannot imagine of education without language. For both teaching and learning this is fundamental. From the point of education, the typology of languages in India can be categorized like this. (1) the classical languages; (2) the regional languages; (3) the mother tongue, other than the regional languages; (4) English; (5) Hindi.

Under classical language comes Sanskrit, Persian and Arabic. Sanskrit is the language of the Hindu Scriptures, the epics, classical literature and scientific writings. It is the language used commonly in performing rituals. Persian and Arabic were brought later. During the Mughal Period it received great patronage. Persian was the court language. These languages belonged to the upper, middle and the priestly classes. These languages were pushed in the background by the ‘Anglicists’ in the nineteenth century.

The term regional language is used for the constitutionally recognised ‘national’ languages. The languages coming under this heading are used in the compact geographical areas. These languages have rich literary traditions. Literature of these languages is rich in prose, poetry, drama, etc. but not in modern science and technology

The third one is the ‘mother tongue’. It is the minority language. In each state, district, town we find the speakers of minority languages. They prefer to speak their own language. Gradually they learn the language of the state or the dominant language of the place.

The demand of English is increasing day by day. It is learnt as a subject and as a medium of instruction in nearly all subjects at all levels. It is used in administration, mass media, education, academic exchange, tourism and various other activities. Hindi is the official language of the country. It is promoted by the Central Government in various ways. It is spreading even in non-Hindi states. The huge demand of English has taken the place of Sanskrit in the Pan Indian Language.

Role of Missionaries in the spread of English

The British Missionaries arrived in India in 1614. They opened schools for the

Europeans, Anglo-Indians and for those Indians who were employed in the East India Company. By 1765, East India Company became very powerful both politically and administratively. They opened Colleges for Muslims and Hindus in 1784 and 1791. After the Charter Act of 1813, the East India Company took the responsibility of educating the Indians. For this fund were allocated. The British Government faced problems in undertaking the task of teaching the Indians. The problem was whether to continue the teaching in Oriental system or Anglicist system. The Anglicists got the support of Raja Ram Mohan Roy and his group. The group being the beneficiary of English supported the teaching to be carried on in English. They knew that, in the colonial set up, English is the key to success in life. The knowledge of English will enlighten the mind of the Indians and it will liberate them from all sorts of superstitious belief. The knowledge of this language will act as a wheel for the Indians and would help in taking the country on the path of progress.

The Anglicists never anticipated that English will travel such a long distance. Their motives were to make the Indians learn the English language so that they can have the knowledge of Science and Arts and bring them up to the masses. This can be better understood by Macaulay's famous Minute-

... in class of persons, Indians in blood and colour, but English in tastes, in opinions, in morals and intellects. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of population (Sharp 1920).

The British Parliament passed the Macaulay's Minute in 1835. After that Lord William Bentick, the then Governor General declared that-

The great object of the British Government ought to be the promotion of European literature and science among the natives of India and that of the funds appropriated for the purpose of education would be best employed on English education alone (Sharp 1920).

Macaulay's Minute brought a turning point in education in India. This had certain limitations. It ignored the education of the masses and discarded the native languages. Another Governor General, Sir Charles Wood came forward in 1854 with liberal views regarding education. His views gave place to both English and Vernacular language. His desire was to see both languages flourish. It came to be known as 'Woods Despatch'. It says-

In general system of education, the English language should be taught where there is demand for it, but such instructions should always be combined with careful attention to the study of the district, and with such general instruction as can be conveyed through that language....

We look, therefore, to the English Language and to the Vernacular Languages of India together as the media for the diffusion of European knowledge, and it is our

desire to see them cultivated together in all schools in India of sufficiently high class to maintain a school master possessing the requisite qualification (Bhatt and Aggarwal).

Though Wood had shown the importance of Vernacular language in education but still the position of English is unabated.

Thus, we see that the colonial era brought two dichotomies in the use of language in education. One is between the traditional versus western and the other is between the English medium of education versus vernacular medium. Despite the dichotomies, the colonial era helped in enlightening people with the knowledge of English. By the end of the colonial era, the British government and the Indian officials were concerned to know how much English has spread among the masses. They were of the opinion that modern education can be spread only with the help of this tool.

Role of English language in education after Independence

With the independence of country in 1947 a number of changes came to be noticed in education about the priority of the language that should be given in teaching and learning. Some of them are given below:

- The conference of the Education Ministers of the states (1948) recommended the adoption of the mother tongue as the medium of instruction at the primary and secondary levels, with the state language when it differed from the mother tongue to be studied as a compulsory subject.
- The University commission (1949) recommended that the students at the secondary and university level should know three languages including Hindi, and English.
- Kothari Commission (1964- 66) is the most accepted one today. This commission looked into the reasons in implementing three language formulas. It recommended a 'modified graduated' three language formula.

Place of English in Society

English in India is the legacy from the British who colonized our country and our language. This language has spread like the fragrance of flowers in nearly all domains, like government, the media, the education system, the legal system and gradually the social sphere. India ranks third in the World after the USA and UK, in terms of number of English speakers.

Earlier poverty was a matter of geography, class, gender and ethnicity but now in the 21st century it may also depend on access to the lingua franca of global elite (Graddol, 1997). It is English as a lingua franca which nowadays has become the main means of communication among the people. An estimated 4% of the Indians use English in different domains (Crystal 1995). This 4% population looks small in front of the total population of India. But this is not surprising that this small segment of the population controls all the

major domains that have professional prestige (Kachru 1986).

Administration

In India most of the administrative works are carried on in English. It is the sole official language of Manipur, Meghalaya, Nagaland, Tripura, Arunachal, Chandigarh, Dadra and Nagar Haveli, Daman and Diu, Mizoram and Pondicherry.

Judiciary

According to Basu (1997) the proceedings of the Supreme Court of India and High Courts have to be in English, under constitutional provision. The language of the lower Courts may be in Hindi or Regional language. The lawyers and Judges of these courts, who are educated through English medium schools, prefer to use English.

Science and Technology

English has got a very good place in Science and Technology. It is largely among the peer groups, friends.

Media

The English press in India has travelled a long distance. English newspapers are published from nearly all states and union territories except Arunachal and Dadar and Nagar Haveli. Most of the periodicals on science and technology, social sciences, business, etc. are published in English.

Schools

Schools where medium of instructions are English are running a good business. It takes a very short time for the English medium schools to germinate from the seedling and grow into a tree. It is because these schools get favourable condition for their survival. These favourable conditions are provided by the parents of the child, by sending their children to these schools and also pay high fees. English are taught in the government schools also. Their standard is far lower than that of the private English medium schools.

Social sphere

The use of English has become very common among the educated middle- and upper-class people. This is especially found among the youths. These youths are fascinated more towards American English. These days people get introduced in English.

Home

In many houses in India, talks between family members are carried out in English. This generally happens when the parents are aware of English. They want to provide their children good atmosphere of English right from the beginning. Apart from the above-mentioned places there are other places also where it has got its position, like: assembly, business, workplaces, etc. It is playing a key role in maintaining professional relationships

between Foreign and Indian companies the language has identified its independent identity.

English in any household

English has entered nearly all the households in some form or the other. Apart from using few words of English along with the mother tongue are the general phenomenon. It happens consciously and unconsciously both. English is present in the form of newspaper, books, magazines, children education, television, radio, etc. There are various newspapers in circulation. They are in English, Hindi, Urdu, Bengali, Punjabi, Malayalam etc. Readers of English papers are large in number, because if the parents are less educated, they manage with the Hindi, Urdu, Bengali, Punjabi etc papers but they take English newspapers for their children. They are of the opinion that even if the children read the headlines of the paper then that would help them in improving English.

Books

Almost all the houses have a few or more books in English. They may be on varieties of ranges like: science and technology, astronomy, medicine, course books, comics to a book of a, b, c, d, etc. It depends on the education of the families that the types of books are found and read.

Magazines

English magazines are available in the houses of literate class of people or in the houses of those students who are preparing for some competitions, like: Civil Services, Medicals, Engineering, Bank Probationary Officers, etc.

Children education

Children education has become a matter of prime importance. It depends on the financial position of the parents where the children are getting education. It may be in the private or the government schools. In private schools nearly all the books are in English except Hindi, Sanskrit, Urdu or any regional Languages. So, houses of these children of public schools are full of English books. The children studying in government schools have only English subject books in English and other books in other languages like Hindi, Urdu, or any regional languages of the state etc.

Televisions

Television is a good source of entertainment of almost all the households. There are very few houses where they do not have TVs. Those houses which have televisions are witnessing various programs in it. They may be fond of Hindi channels but some families hear the news in English and watch English programs too. In this way they come across various English words and sentences.

Radio

Radios are means of entertainment in many houses. People listen to news, radio

Mirchi program through this electronic media. In Radio Mirchi program there are usages of various English words. People come across many English words through this program.

So, we see that English has established its position in Indian society.

English in spoken language

English words are used in nearly all the languages and dialects of spoken language. It is widely prevalent in some form or the other. Knowingly or unknowingly almost all the people who are literate, semi-literate and illiterate try to communicate in English. Some examples of its common usage among the masses are given below:

- (i) Aaj *Friday* hai.
- (ii) Hamara *luggage* bahut bhari hai.
- (iii) Woh *lady* bahut *busy* hai.
- (iv) Mujhe *time* bata do, *train* pakarna hai.
- (v) *Sorrry*, mujhse galti ho gai.

Code- Mixing

Code-mixing is the change from one language to another within the same sentence or in the same oral/ written text. It is commonly seen that where two or more languages are used, it is not always possible to use a single language in a particular domain. People generally start using words of other languages also knowingly or unknowingly. Code-mixing will help the teachers in his/ her teaching profession, as he/ she can take the help of code mixing to explain the students in a better way. So, we see that English has well established its position in Indian society. It has spread its tentacles everywhere.

English in Education

We know that the demand makes a steep rise. So, we can say that English has led to the growth of English medium schools. According to the report of The Times of India, dated March 2, 2010, for the fourth consecutive year English is the second medium of instructions in India. It further reported that two crore Indian children study in English medium schools. The rise in number of schools reflects the aspirations of people belonging to the middle class towards English. They believe that English education helps in upward mobility, irrespective of the quality of education that is delivered at many schools. It is now demanded right from the initial stage of schooling. The demand for English has risen from 1990.

Conclusions

This article provides an overview of the history of the modern India, the place of English in society and its various aspects. Familiarity with these things is necessary to know the distance English has travelled. English is the world's most important language

having both communicative and educative value. English language is progressing not because of any imposition but because of the realisation that it is a language of advantage. It is a progressive language in the sense that the advancement that it had made right from the time of its start till today is amazingly big. Course-designers, education planners, and policy makers are expected to take this linguistic situation of India seriously into consideration while adopting a certain policy and also designing a course etc. then only education will have any sustainable development in all walks of life. ■

Works Cited

- Basu, D. D. 1997 *Introduction to the Constitution of India*, New Delhi: Prentice Hall of India Pvt. Ltd.
- Crystal, D. 1997/2003 *English as a Global Language*, Cambridge: Cambridge University Press
- Graddol, D. 1997 *The Future of English*, London: The British Council
- Kachru, B. B. 1986 *The alchemy of English: the spread, functions and modals of non-native Englishes*, NewYork: Pergamon Institute of English
- Kothari Commission Report, 1996 Education and national development, New Delhi: Government of India
- Patnayak, D. P. 1981 *Multilingualism and Mother Tongue*, Delhi: Oxford University Press
- Sharp, H. 1920 *Selections from educational records, Part I and II*, Calcutta

Dr. Reshma Tabassum, Assist. Professor, Department of Education, LN Mithila University, Darbhanga, Bihar.

Men and Masculinity in Sashi Deshpande's Selected Novels

Ashifa Sobhan

Masculinity has been historically constructed as the essence of power, intellect and ability and therefore, men and masculinity have been a central concern in cultural and literary texts. However, with the emergence of feminist perspectives, a plethora of criticism on masculinity and its interpretations and implications have gained ground. Women writers began to undermine patriarchal dominations in literary texts. Sashi Deshpande, who is one of the prominent Indian women English writers, has a host of male characters of different categories in her novels. They all support or pose as a barrier to the protagonist's quest for identity. The present paper attempts a close reading of Deshpande's novels drawing perspectives from the theory of "gaze", which, it contends, is here the "feminist gaze". It will focus on the characters of the 'husbands' in five of Deshpande's novels to see how far they cling onto their masculinity to prove themselves superior to their wives.

Keywords: *masculinity, patriarchy, power, money, men.*

Introduction

Simone de Beauvoir wrote in her introduction to *The Second Sex* (1953): "thus humanity is male and men define women not in herself but as relative to him; she is not regarded as an autonomous being... He is the subject, he is the Absolute- she is the other." "Patriarchal ideology" according to Kate Millet, "exaggerates biological differences between men and women, making certain that men always have the dominant or masculine roles." (84) Masculinity has been historically constructed as the essence of power, intellect and ability while femininity has been constructed in opposition as powerless, physical/biological and incapable of rationality and strength. Social structures and institutions have reinforced the notions through cultural and literary texts. It goes without saying, therefore, that men and masculinity have been a central concern in such representations. However, with the emergence of feminist perspectives a plethora of criticism on masculinity and its interpretations and implications have gained ground. In this context, it needs to be mentioned that representations of men and masculinity by women writers have also changed dimension

and perspective. Subversive notions of subject/object politics, power-play, agency, sexuality and stereotypical norms have strategically undermined patriarchal domination in literary texts. One of the foremost Indian English woman writers, Shashi Deshpande's novels have been acclaimed for their covert and understated feminist concerns. The present paper attempts a close reading of Deshpande's novels drawing perspectives from the theory of "gaze", which, it contends, is here the "feminist gaze". Subverting the notion of sexual objectification of women and voyeuristic gratification embedded therein, the "feminist gaze" is didactic and critiquing, but often without rancour and mostly seeking a transformation in the mindset and outlook of men and society. This paper will take up five of Deshpande's novels, giving focus on the characters of the husbands of the protagonists to interrogate possibilities of liberal feminist efforts to represent men as products of essentially patriarchal societies.

In most of her novels we see men as being very dominating and egoistic. Her novels have a host of male characters and when we analyze them, we find that the men who influence the protagonist's life fall in different categories. The friends are mostly understanding, cooperative and encouraging. The protagonist finds her male-friend as someone who encourages and inspires her to find a self identity. As Deshpande's novels deal with the 'new woman' who is in a spree of finding her own identity. Her friends, therefore, play a major role in helping her to realize her dream. The fathers of the protagonists who are also the parts of most of her novels have a good relationship with their daughters. They are seen as caring and understanding, though they may be portrayed being difficult as a husband or a son. Their patriarchal mind-set is pushed to the background when it is about the happiness of their daughters.

It is the husbands of the protagonists whose masculinity is threatened with the changing roles of their wives. With the emergence of the new women in the society, men too are seen struggling to cope up with them. In Deshpande's novels we see particularly the husbands facing dilemmas as their wives set out in quest of their own identities. According to Kalpana, R. J. "Women writers have brought out subtle nuances of the male character and his relationships. We have the dilemma of a husband who wants his wife to be modern, smart but also chaste and obedient... These subtle attitudes of men who are as much in exile with their feelings as the women are, and who are thoroughly confused to find the old male bastions crumbling and trying to construct a new one, find their expression in these novels." (112) Manpreet J. Singh points out that "Men in their position as husbands, as portrayed in Deshpande's works, emerge as products of their individual predilections in a complex inter play with their socially drawn roles and gender identities." (68) The husbands in Shashi Deshpande's novels undergo crisis due to gender role stress. They are all believers of the accepted social norms of traditions and customs of Indian culture. They have a typical patriarchal mindset and in spite of their modern outlook they are very traditional. These characters when they fail to come to terms with the demands of life react in such a way which makes the lives of the people around them miserable. Concept of masculinity affects a man's psyche and so they suffer when they cannot stick to be masculine.

In Deshpande's novel, *The Dark Holds No Terror* we see the story of Manohar (Manu) and Sarita (Saru). The husband Manu is portrayed by the novelist as a person who clings to patriarchal values. For him, a wife's position should always be subordinate to her husband. A married woman cannot have an identity of her own. She should be known by her husband's identity. So when Saru suddenly becomes superior to him both socially and economically, the loving husband began to show his true colours. He kept her happy only till she was dependent on him. His masculinity seems to shake as she was no longer just a shadow of him. She was known for her own identity as a successful doctor and suddenly their roles changed "till now he had been the young man and I his bride. Now I was the lady doctor and he was my husband." [DNT 42]. Manu could not bear the respect and the limelight his wife got from the people of the neighborhood. He had always been the star of the family and she always had looked up to him even before their marriage. He had given her shelter when she wanted to run away from her home which she detested. He felt as if Saru had let him down. He had married her because he felt superior in her presence but now he seems to dwindle to nothing in front of her. He could not digest her success. He was jealous of all the attention she got from the people. He could not tolerate when one day an interviewer asked him, "How does it feel when your wife earns not only the butter but most of the bread as well?" [DNT 200] He just smiled and let it pass but at night he showed his frustration by sexually attacking her. He tried to hurt her physically as if to punish her for that question that the interviewer asked him. It was not only that particular incident which made him to take revenge on Saru by his brutal behavior at night. When his friend's wife made a joke and had said to her husband in front of Manu, "If you had married a doctor you'd have gone to Ooty too..." [DNT 111] Manu attacked her like a wild animal in bed. But he was his usual smiling self during the day. His frustrations vented out only in bed where he thought she can never surpass him. He shows his manliness and superiority by degrading her to an object in bed. The doting husband changes to a rapist and his love making was more of a rape. Alison M. Jaggar observes, "Rape is typically an act performed by man and its social meaning is to degrade and feminize the victim." (316) His annoyance at not being able to play the role of the traditional husband who keeps his wife at a subordinate position finds outlet in his aggressive conduct in bed. Agnes Falavis points out that, "It is socially acceptable that within the family the man is the master and the woman is the inferior and the subordinate partner. Social pressure forces women to maintain this status quo. A woman who does not accept the traditional role of submissiveness and subordination needs to be 'advised' or 'tamed' in accepting the position, and any means including violence is justified in achieving this goal." (151)

Economic power for a man is so important is seen in the fact that Manu becomes both physically and mentally weak when he hears that Boozie had given money to Saru to setup her chamber. He feels that he had lost all power because he couldn't help Saru economically. He felt useless and his manliness was questioned. The age old belief that it is man who should provide and protect a family is so imbibed in him that Saru being a successful doctor and earning more than him couldn't be tolerated by him.

In Deshpande's novel, *That Long Silence* too we find that the husband of the protagonist Mohan faces the same insecurity when he could no longer provide for the family. He was an ambitious person and would even succumb to unfair means to quickly climb in his profession. He loses his job and when Jaya, his wife, on his insistence goes out to work he becomes anxious. Manpreet J. Singh observes, "in an ironic reversal of situation Mohan is no longer the provider, the protector, around whom everybody must structure their needs." (44) In his anxiety and frustrations of losing the so called image of a man in a patriarchal society he accuses Jaya of hating him because he was a failure. His inferiority complex makes him a difficult person who pesters his wife just to get her attention as he feels that since he is no longer the provider she is not concerned about him. He was always a dominating husband who wanted his wife to behave, dress and act according to him. "Why don't you cut your hair up to here...you know like Mehra's wife" [LS 96]. Again he says, "Why don't you make yourself a nice house coat like the one the MD's daughter wears..." [LS 61]. He is portrayed as a typical male who liked everything to be done according to his will in his family. Just because he provided for them, he felt his wife and children should act according to his wishes. He even directed her to change her style of writing because he felt her style was out of fashion. He married her because she was educated and cultured but just like a male chauvinist he crushed her own likes and dislikes. This person when deprived of the assigned role in the patriarchal setup was totally at a loss. His masculinity was hurt and he behaved in a weird manner.

The husband, Jayant, in *Roots and Shadows* is also seen as a person who tries to mould his wife according to his liking. Indu, who was a writer, did not want to continue her job as the editor of a magazine refused to publish a true story. But, she had to continue just because her husband forced her to. She never got a chance to live a life according to her wish. Even her display of passion in bed cannot be tolerated by him. She has to be subordinate and submissive. She tells Naren, "Jayant, so passionate, so ready sitting up suddenly and say, 'no, not now' when I had taken the initiative." [RS 91] Jayant's patriarchal values do not allow a woman to take an upper hand in anything including sexual activity. Kate Millett points out, "However muted its present appearance may be, sexual domination obtains nevertheless as perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power." (Kate Millett Quotes)

For Jayant, a wife cannot have a mind of her own. All her needs, materialistic, emotional or physical, should be in the hands of the husband. This attitude actually shows how shallow masculinity is. The fear of losing control and power makes him to dominate his wife in every way. Indu feels that her husband, who is an educated modern person, actually is no better than her traditional uncle who stays in a small place. Men, she feels, are devoid of any respect for the emotions, feelings or likings of their wives.

Though the husband, Kishore, in the novel, *The Binding Vine* is seen as a person who respects his wife and gives her an equal status, yet cannot connect with her emotionally. He does everything that a good husband should do but it is all mechanical. He feels just

because he is the husband, he must provide her with all material things and protect her from everything. But, he tends to forget that a woman has also emotional needs which should be catered too. Their marriage seems to bind to bodies but fails to bind the hearts and minds. John Gray in *Men, Women and Relationship* has pointed out that “while men get encouragement mainly through their work, women need reassurance through their relationship”(241) Kishore can never realize that his wife, Urmi may need something else other than what he provides for her. His patriarchal upbringing makes him believe that men knows all what is good not only for himself but for the women around them.

Gopal, the husband, in *A Matter of Time* leaves his wife, Sumi and his daughters to fend for themselves. He was a weak personality who thought that he could not live up to the image of the ‘man’ created by the patriarchal society. Though theirs was a love marriage, he did not confide his feelings with his wife and just abandoned his family. He was not even sure why he had married her. “Why did I marry Sumi?” [MT 65]. He was not cut for a family life. He was actually a dreamer who likes to be alone but had to marry because of the social norms. Sumi remembered him saying just after their marriage “and I knew then that it was for this losing yourself in another human being that men give up their dreams of freedom.” [MT 223]. Ann Oakley says, “The strain of playing the masculine role in the modern civilization show signs of mounting to breaking point.”(209)

Som, the husband of Madhu, the protagonist in *Small Remedies* feels that once a girl marries, she becomes the sole property of her husband. They had a love marriage and Som accepted her because he liked her being an unconventional girl, smart and practical. But after their marriage, when Madhu tells Som about a childhood incident where she was sexually touched by her cousin against her will, he behaved in a weird manner and from then on he questioned her about every male cousin and friend she had. He seems to doubt if she had told him all the truth in her past life. Madhu realizes that in a man-woman relationship a woman does not have any personal space. Madhu says, “...for the first time I understood that I should have offered my entire life as starter to our matrimonial meal.” [SR 256] Som tries to pretend not to understand her physical needs, for men think that, it is only a man’s prerogative. Kamala Bhasin has pointed out how during a survey, a woman living in a *basti* when asked by a social worker if she ever initiated sex with her husband she answered “kiya kabhi roti bhi kisiko kehta hai mujhe khao?” (Does a piece of bread ever ask to be eaten?)(29) Men feel threatened as their masculine ego is hurt when women voice their physical needs.

The husbands of the protagonists in Sashi Deshpande’s novels show different shades of a man’s personality but, inspite of the differences, they all have more or less traces of gender conditioning which makes them fret when their masculinity is challenged. They are all patriarchal in their disposition. They, by their foolishness and redundant patriarchal values, damage the family stability. Deshpande does not try to objectify them but lays the bare truth about men in Indian society who still cannot give equal status to women. They believe that, man is superior to woman in all spheres. Since being dominant is taken to be

a masculine trait so men tend to be dominant to show their superiority. As providers and protectors men think that it is their duty to keep discipline among the members of the family and often resorts to violence to maintain it. Men are forced to wear masks of strength and toughness and so suppress sensitivity and do not express their emotions. This has a negative effect on them as they have to struggle to keep up the image of a 'real' man. As Sara White says, "Unlike the imagery of established patriarchal power, most studies show masculinity as being rather fragile, provisional, something to be won and then defended, something under constant threat of loss..."(21) Jayant in *Roots and Shadows* cannot think of sharing his superior place as a husband that he degrades his wife to a person without an identity of her own. Similarly Manohar in *The Dark Holds No Terror* suffers from a loss of confidence when he loses his place as the provider of the family. Kamala Bhasin points out, "The erosion of male power and privilege in some sphere of life has led to psychological and social problems for many man"(4) Mohan in the long silence too shows the same insecurity when he feels that he could no longer provide for his family. He acts in an unusual manner trying to belittle his wife at every chance he gets. Kishore in *The Binding Vine* is seen to be a person who cannot sense his wife's emotional and physical needs but thinks she is satisfied with whatever he provides for her. In *A Matter of Time*, we see the husband Gopal with another problem. He seems to realize that he is not cut out for responsibilities like being a husband and a father and deserts his family. Som, the husband in *Small Remedies*, on the other hand is seen as an over possessive person. For him a woman becomes her husband's property after marriage. He becomes the sole owner of her body and mind. In his book, *Men on Rape*, Timothy Beneka points out, "...having sex is an achievement, the achievement in gaining possession of a valued commodity, the valued commodity is a woman."(12) Som does not give any space to his wife for he feels that a wife cannot have a life of her own. "Gendering of girls and boys is based on and reinforced by a patriarchal ideology that makes men superior."(75) Thus the superiority complex becomes a mandatory trait in a man's personality.

Conclusion

The husbands of the protagonists in Sashi Deshpande's novels, in keeping up the image predesigned by the patriarchal society, face different situations which they cannot cope up with making their own and the life of the people around them miserable. Deshpande seems to suggest that masculinity has its own limitations and patriarchy which justifies its ideology as final is not without its pitfalls. In a way, she questions the belief and summation of the dominant male discourse in a patriarchal society. She indicates that it is due to 'gender conditioning' that men behave as they do. Yet, the readers may identify a clear space in her novels where she undermines masculinity and condemns men as being dominant, insensitive and egoistic. ■

Works cited:

- Atrey, Mukta. Viney Kirpal, *Sashi Deshpande: A Feminist Study of Her Fiction*, Delhi: B.R. Publishing Corporation, 2011. Print.
- Beauvoir, Simone de. 1953, *The Second Sex*, New York: Alfred S. Konpf, Rep., Vintage, 1989. Print.
- Beneke, Timothy. *Men on Rape*, New York: St. Martin's Press, 1982. Print.
- Bhasin, Kamla. *Exploring Masculinity*, New Delhi: Women Unlimited, 2017. Print.
- Flavia, Agnes. *Violence in the Family: Wife Beating*, in Ghadially. New Delhi: Sage Publications, 1988. Print.
- Grey, John. *Men, Women and Relationships*, New York City: Harper Paperbacks, 2002. Print.
- Jaggar, Alison M. *Feminist Politics and Human Nature*, New Jersey: Rowman & Allanheld Publishers, 1983. Print.
- Kalpna, R.J. *Feminism and Family*, New Delhi: Prestige Books, 2005. Print.
- Miller, Susan Brown. *Against Our Will: Men, Women and Rape*, New York: Bantam Books, 1981. Print.
- Millet, Kate. *Sexual Politics*, New York: Doubleday, 1970. Print.
- Oakley, Ann. *Sex, Gender and Society*, London: Gower Publishing Company, 1985. Print.
- Singh, Manpreet J. *Male Image, Female Gaze*, New Delhi: Rawat Publications, 2012. Print.
- White, Sarah C. "Men, Masculinities and the Politics of Development", in the *Oxfam Journal of Gender and Development*, Volume 5, Number 2, June 1997. Print.
- "Kate Millett Quotes." BrainyQuote.com. BrainyMedia Inc, 2020.20 September 2020. https://www.brainyquote.com/quotes/kate-millett_157710

Ashifa Sobhan, Research Scholar, Dept. of English, Dibrugarh University, Assam

Quest for Self Identity in Baldwin's *Go Tell It on the Mountain*

Ms. Kavita

Arun Kumar Mishra

One's identity is closely associated with one's race, religion and sexuality. Race, relation and search for identity are the main concern in America and Non-American writers as well. Though they have made immense contribution in the development of America and American Literature, they have faced the problem of identity and suffered physically and emotionally. It is much visible in the writings of James Baldwin, particularly in his novels. Baldwin's autobiographical novel *Go Tell It on the Mountain* (1953) presents the pictures of pain and suffering of black through John Grimes, the protagonist loses his identity and suffers because of his race, colour and gender. Identity is the most important factor even today and all the human beings are frantically searching for it.

Key words - Injustice, Quest of Identity, Black Americans and White Americans, Racial and Sexual Identity, Family Struggle, Negro, Social oppression, Civil Rights Movement.

Introduction

Afro-American writers have always been preoccupied with the search for self-identity. Racism has existed in the lives of black Americans, irrespective of their sex and religion. It is largely because of their long history of enslavement and partly because even after the abolition of slavery system legally, the Negroes continued to be treated with contempt by the whites and they were often made victims of injustice and exploitation by them. As all the black Negroes started accepting their blackness as a symbol of their ethnic identity, the black writers like Baldwin used art as a weapon to present the realities of the life of the Negro people with its pain and sorrow. Many of the black writers used art as a medium to depict the real issues of man especially his identity crisis. Among these black writers, James Baldwin who understands the problem and the power of Negro people by virtue his first hand personal experiences, has dealt with the loss of identity of the black on account of their race, colour and sexuality and their persistent efforts to search for their identity in the face of the hegemony of the white, the church and the heterosexual in his debut novel *Go Tell It on the Mountain*.

Review of Literature

James Baldwin's *Go Tell It on the Mountain* was published in 1953 and articles about the topic are available even before the publication of the novel selected for study. Allen, Shirley S. "Religious Symbolism and psychic Reality in Baldwin's *Go Tell It on the Mountain*." *CLA Journal* 19 (1975): 173- 99. Bell, George E. "The Dilemma of Love in *Go Tell It on the Mountain* and Giovanni's Room". *CLA Journal* 17 (1974): 397-406. Patterson, H. Orlando. "The Essays of James Baldwin" *New Left Review* 26 (Summer 1964): 31-38. Levin, David. "Baldwin's Autobiographical essays: The Problem of Negro Identity". *Massachusetts Review* 5 (1964): 239-47. Bigsby, C.W.E. "The Committed *Writer*: James Baldwin as Dramatist". *Twentieth Century Literature* 13 (1967): 39-48 Bone, Robert A "The Novels of James Baldwin." *Triquarterly* 2 (Winter 1965): 3-20. Finn, James. "The Identity of James Baldwin." *Commonwealth* (October 26, 1962): 113-16). Macebuaah, Stanley, *James Baldwin: A Critical Study*. New York Third Press 1973. Muller, Karin. "The Theme of Identity in the Essays of James Baldwin: An Interpretation." *Gothenburg Studies in English Series*, 32. Atlantic Highlands, N.J.: Humanities Press, 1975. O' Daniel, Thurman B. "James Baldwin: An Interpretive study". *CLA Journal* 7 (September 1963): 37-47. ed. *James Baldwin: A Critical Evaluation*. Washington, D.C.: Howard University Press, 1977. Neal, Lawrence P. "The Black Writers' Role: James Baldwin". *Liberator* 6 (April 1966): 10-11. Ellison, Ralph. "Ralph Ellison Talks about James Baldwin." *Negro Digest* (September 1962): 61. All these books provide satisfying material for the subject at hand, leading to conclusion.

Hypothesis

One's identity and race are interrelated. Racial identity is something that everyone is born with; it is the privilege one once had or at least almost had, in the past, in childhood. But as one grows up and moves places, one loses this identity to the rigorous social system and cultural dislocation. However, one is always conscious of the loss and ever struggling to recover one's lost identity. One suffers from the sense of loneliness and finds oneself the victim of injustice in the absence of identity. A person feels lonely in his society without his racial identity and he cannot correlate himself to the community in which he was living. The struggle for recovery of identity is therefore an innate struggle in this dynamic world. It is the only means of achieving accommodation and seeking comfort and solace in the world.

Methodology

The research methodology consists of collection of relevant materials pertaining to the subject and the hypothesis, their classification and their critical analysis and evaluation considering their overall validity and reliability in respect of the problem undertaken, probable questions raised thereon and hypothesis to be tested. The overall method is a combination of analytical and comparative ones and documentation is as per MLA latest edition.

Discussion

James Arthur Baldwin (1924-1987) is an American novelist, playwright, essayist, and poet and activist who explores intricate, racial, sexual and class distinctions in the mid 20th century United States. His debut novel *Go Tell It on the Mountain* which tells the story of John Grimes, an intelligent teenager in 1930s Harlem and his relationship with his family, society and church, is a semi-autobiographical novel breaking new grounds in the exploration of the racial and social issues. This novel was initially titled *Crying Holy* but later its title *Go Tell It on the Mountain* was drawn from an Afro-American spiritual song compiled by John Wesley Work Jr. dating back to at least 1865 and the title means “Go tell it to the mountain that Jesus Christ is born”.

Baldwin deals with the loss of identity and resultant frustration of the Negroes in America. As a Negro, Baldwin was a victim of existing social and religious conditions and as a victim he always felt alienated. He himself never knew his biological father and when he became a Pentacostal preacher in the Church, he gradually became disillusioned with church life. John, the protagonist in this novel, is drawn after him and is a victim of society. The novel begins with his 14th birthday. He fails to understand why his step father, Gabriel, hates him. He is torn between his desire to win his father’s love and his hatred for his father who represents strict religious world. His story gains complexity as it is interwoven with the stories of his mother, father and aunt. His sexual orientation pertaining to homosexuality also puts a question mark on his identity.

The story Baldwin tells repeatedly, in his novels, in his stories, in his plays and in his essays, is that of the repeated attempts of the protagonists to achieve what Baldwin usually calls ‘identity’. Identity is, by all measure, his favorite word, but on certain occasions the word has been associative with ‘manhood’ or ‘maturity’—and the protagonist is deprived of it by his society. Without a clear identity the protagonist is not able to relate to the world and find his place in it. In *Go Tell It on the Mountain*, everyone finds oneself rudderless, groping in the darkness and searching for an anchor and light for stability and direction. John, the hero and protagonist in *Go Tell It in the Mountain* is searching for love, identity and self.

This problem of identity is seen here not as an individual problem but as a collective problem of the race, of the entire Negro community and their collective search for identity is quite normal. Their struggle for identity spread over many years constitutes the history of Negroes. They have never been given a proper place in this society in the matter of education and employment. Everywhere they have to face the problem of race and everywhere they have to face the question of identity. The matter is entirely a simple one. Baldwin is to be found saying often enough that identity is something to be attained or achieved, especially in America, most especially by a Negro.

Baldwin’s stand implies that ‘identity’ is not something static but dynamic and progressive. He asserts that Negro’s past is an “endless struggle to achieve and reveal and

confirm a human identity” and adds that “The necessity of Americans to achieve an identity is a historical and present personal fact (1991: 177)”. Identity, that is to say, is created in experience and in the consequent yielding of innocence or identity is merely maturity. And in his novel, which of course depends on some forward movement, Baldwin’s hero struggles against the invisibility that has been thrust upon him and he thereby does make an effort to make himself visible and define himself.

But the achievement of identity is not the story which Baldwin actually intends to tell. The identity to be achieved is not the creation of the new identity but the discovery of the old which was made obscure or out of sight. It always turns out, even when the effort is announced as successful, that identity that the hero has achieved is what he has always had. It was his birthright which society had obscured from him and thereby deprived him of. This paper is a humble effort to seek out the consequences of the different aspects of the issue of the loss of identity, to analyze the complexity of race-relation and search of identity and to evaluate its impact on society and individual.

Baldwin’s concerns with race relation of Black Negroes and their search for identity was a burning topic at that time in America and Baldwin’s fictions explored the implications of Racism for both the oppressed and oppressor suggesting repeatedly that the white as well the black suffer in racist climate. In *Go Tell It on the Mountain*, John, the protagonist, is a confused adolescent in search of his identity and status within the family, in the society and in the church. The novel which is divided into three parts revealing each of his three conflicts: a clash with his father, a coming of age struggle and a religious crisis.

The first part of the novel “The Seventh Day” reveals John’s confusion over his future. It opens with John lying on the bed in the morning of his fourteenth birthday. He is contemplating his family’s expectations that he will become a preacher like his father. But, in fact, he has a quite different feeling as he hates his father. This hatred promotes his decisions not to follow his father’s path. His father has told him that he will never be accepted into the city world because of the color of his skin. The issue of racism adds to John’s suffering and it becomes another impetus for his struggle to find salvation.

However, James Baldwin does not confine his writing to exposing and protesting the marginalization, deprivation, oppression and exploitation of the Negroes but, he, as he is best known for his work as a civil activist, outreaches to other marginalized, under-represented and oppressed groups like African-Americans and homosexuals. With his first novel, *Go Tell It on the Mountain*, Baldwin began a career of speaking about and for homosexuals and their relationship with the institutions of African-American communities. Through its focus on a sensitive, church-going teenage, John Grimes, *Go Tell It on the Mountain* dramatizes the strain imposed upon communities within the Pentecostal church through its religious beliefs.

Go Tell It on the Mountain was written after James Baldwin’s emigration to Paris during a time of legal discrimination in the United States. Baldwin was very much aware

that his novel had controversial acts like homosexuality and religious theme and he made some alterations when he was asked to edit his novel. The American author Randall Kenan (1963) states: “Baldwin would later say that he felt that the editors didn’t understand the book very well and that he regretted making some of the changes-like taking out any explicit references to the protagonist’s sexuality and slicing much of the religious material (2010:26)”. Yet Baldwin still managed to communicate his message. Marc Lombardo notes that “Baldwin had a singular talent for tailoring his message to his audience in a rather iconoclastic way. Instead of telling an audience what they wanted to hear, Baldwin always seemed to tell them what they did not want but, rather, needed to hear (2009:41)”.

The life of the main character in *Go Tell It on the Mountain*, John Grimes, is positioned at the centre of this battle. Csapo states that “The fourteen year old protagonist of the novel, John, shuttles between the subject position of the ‘saved’ and the ‘damned’ which is a corresponding slippage in his sexual orientation; his religious conversion may be read as a metaphor for his awakening to his new, i.e., gay identity (2006:61) “. John feels desires for another male character, Elisha but he knows that his church family would never accept this intense feeling. John is much perplexed by his own emotional states and by the preaching’s of the church about human sexuality. John is the very epitome of Baldwin himself. Kenan notes, “At the age of fourteen, Baldwin becomes a young minister at the fireside Pentecostal Assembly, a store front church in Harlem. Loud Chaotic, full of music and prayers and personal testimonies, this world had enormous impact on James Baldwin. It was an escape, in some ways, from his harrowing home-life (2010: 26)”. This novel is very different in dealing with race, religion and sexually. Baldwin’s protagonist, the young teenage boy, struggles so much not only with his racial identity but also with his religious and sexual identity, a perspective which was very rare in American fiction.

John Grimes is a fictional replica of Baldwin, raised in the traditional Christian faith and facing disapproval and rejection. The shared characteristics of Baldwin and John Grimes allow the audience to see Baldwin’s experience as a young man trying to discover himself through the innocence and inexperience of his young character. Baldwin draws the attention of his audience to sympathize with John, living in that world where he wants to be loved and understood. Certainly, the thoughts Baldwin had about other men, sexually, at that time would have been unequivocally condemned. According to Grffin, like John Grimes, “Baldwin had exemplified characteristics common to many gay boys; he was good, kind, and caring with a strong sense of faith and devotion to God (2006:119)”. Baldwin’s portrayal of Deacon Gabriel Grimes, John’s stepfather, points out how the Pentecostal church shows disdain for Homosexual. Gabriel’s relationship with John is not very healthy, because John is different and is not Gabriel’s biological son. Gabriel describes John as ‘Silent, watching full of evil pride - they (John and his mother) would be cast out, one day, into the outer darkness’. (115).

Gabriel symbolically represents both the black church that Baldwin was raised in, and the step father who raised Baldwin, David Baldwin. Many scholars and even Baldwin

admit the similarities between David and Gabriel. Both men were raised in the South and migrated to the North in an attempt to escape racial discrimination. The most important similarity between David and Gabriel is the way in which they control their homes. John Grimes's relationship with Gabriel is tumultuous; his father's words and actions routinely inspire fear in him and force him to hide his real being.

The fear that permeates John's thoughts and actions comes from Gabriel's position within the community and the family. John believes that "no one, none of the saints in any case, had ever reproached or rebuked his father, or suggested that his life was anything but spotless". (51) Through the character of Gabriel, Baldwin wants to show the authoritarian behavior of Pentecostal church towards homosexuality. Gabriel is not the only character who presents an obstacle to John finding himself and balancing his life as a Christian and as a black male with sexual desires for other males. John shows a sincere reverence and admiration for members of the church who, presumably would not show the same admiration towards him if they knew his secret homosexual desires and dreams. The admiration John has for Elisha can be perceived as both spiritual and sexual. Elisha is a role model for John.

Like John, Elisha is interested in the ministry. The narrator states his features in the following words: "He was not much older than John, only seventeen, and he was already saved and was a preacher. John stared at Elisha all during the lesson, admiring the timbre of Elisha's voice, much deeper and manlier than his own, admiring the leanness, and grace, and strength, and darkness of Elisha in his Sunday suit, wondering if he would ever be holy as Elisha was holy. (13)

At one point the novel suggests there is some relief for John from the church's disdain and condemnation. While the men in his life inspire fear or reservation, John's mother offers support and consolation. They have a close relationship. John follows the commands of his mother. She praises him. The relationship John shares with his mother is very reminiscent of the relationship Baldwin shared with his mother, Emma Beris. Leeming writes, "In Baldwin's eyes his mother was a protector and a maintainer of family unity (1994:9)". Baldwin further intimates that Elizabeth realizes John is gay and that she wants to reassure him that God is not against him. Elizabeth is aware of the world that she and her family live in and, like the church; it is dominated by the hegemony of heterosexual males. With her knowledge of her son's difference and desires, she knows he has a long battle ahead in a world that is not kind to those who deviate from social norms and mores.

John becomes a victim of the theology of sex and sexuality of the church and begins to condemn himself:

He had sinned.... He had sinned with his hands and that was hard to forgive. In the school lavatory, alone thinking of the boys, older, bigger, braver, who made bets with each other as to whose urine Could arch higher, he had watched in himself a transformation of which he would never dare to speak ((1991:18-19).

John is much perplexed with thoughts and desires and not able to accept his true inner feelings because he has been taught to regard sexual desire as sin. Baldwin reveals when he states that John “had made his decision. He would not be like his father, or his father’s fathers. He would have another life”(1991:19). Like Baldwin, John has to go against what he has been taught. John is in the midst of a journey of self-discovery where he must evaluate his personal and religious beliefs. John knows he will never be allowed and accepted as a male attracted to other males, so he stops to fight against the idea that a “holy life” as a man married to a woman and rearing their children in church is the only option. John is extremely confused by his feelings and frustrated to find them in conflict with his religion. His faith teaches him that sex before marriage between a man and a woman is impure.

In the Second Part of the novel, “The Prayers of the Saints”, Florence, Elizabeth, and Gabriel relive their pasts while in deep prayer. “Florence’s prayer” opens with a flashback to the American South in 1887. The scene is dominated by fear: Deborah, who is Florence and Gabriel’s 16 year old neighbor, “had been taken away into the fields... by many white men who did things to her that made her cry and bleed (64). Her father, who had gone to a white man’s house to retaliate, said that he would kill him (the white man) and all the other white men he could find (64). But the white men “had beaten him and left him dead” and now threatened to set houses in the black part of town ablaze. So along with the rest of the town’s black community, Florence, Gabriel, and their mother sit nervously inside their home, praying and waiting for the white men to leave.

The prayers also reveal some of the contradictions that religion has allowed many of the characters to hide and disguise. Hardy states that “what Baldwin, in fact, offers is inside knowledge of how religious people think and act (2003:65)”. They think differently and act differently. Florence’s mother shows favoritism toward Gabriel while Gabriel definitely shows favoritism toward Roy. Florence knows this, which is why she is quick to defend her nephew, even against his own father. By shifting to John in the middle of Florence’s prayer, Baldwin shows how their unspoken pains and hurts tie them so closely together. Florence lost her importance with the birth of her male sibling, Gabriel. This shows the tendency of male dominance in the family. Baldwin writes:

Gabriel was the apple of his mother’s eye.... With the birth of Gabriel which occurred when she was five, her future was swallowed up. There was only one future in that house, and it was Gabriel’s to which since Gabriel was a man child, all else must be sacrificed (1991:72)

And Florence’s apprehensions come to be true as her mother sacrificed Florence education to ensure that Gabriel was educated in order to take care of his family in the future. Florence is an outspoken opponent of the system. Both Florence and John experience being the older, yet inferior, child to their younger and more defiant sibling. It is clear that John is searching for acceptance from Gabriel just as Florence was from her mother. Neither Gabriel nor Roy has to undergo these searches because the love from their parent is

unconditional. Through prayer, hope, and faith John hopes to bring solace to his relationship with Gabriel, though his father treats him as the “evil step child”.

By no means Florence is not less religious as her mother. During a heated argument in which Gabriel begins to blame Elizabeth and John for Roy’s misfortune, Florence objects, “I am not heard you ask that boy not a question about how all this happened. Look like you just determined to raise coin anyhow and make everybody in this house suffer because something done happened to the apple of your eye”. (1991:45) Florence breaks all the rules and speaks against the male authority. She has been taught to serve. As Florence represents opposition to religious doctrine, Gabriel represents the male domination that Florence is opposing.

Throughout the novel John and Gabriel had the contradictory thoughts. Gabriel is not as pious in his life as he preaches to the people. He says “Ah Woe is me. Woe is me. Yes, beloved there is no righteousness in man. All men’s hearts are evil, all men are liars - only God is true”. (1991:104) He takes on a superior attitude over sinners and fails to realize that his own sinful past required grace and mercy to help him find his way to a forgiving God. Gabriel fails to acknowledge his own infidelity. Gabriel’s tendency to downplay his own faults and past indiscretions reveals his hypocrisy, sexism and egocentricity. He has been shaped by Southern racial discrimination before he migrates to the North.

Gabriel’s actions throughout the book constitute an example of compensatory masculinity. He compensates for his lack of authority from those whom he feels are inferior to himself: John, Florence, Elizabeth, Deborah, and Esther. John is the usual recipient of Gabriel’s overcompensation when he returns home after his birthday excursion; Gabriel is frantic because Roy has been injured in a brawl. In this situation, Gabriel directs his fury and frustration at John: “And John knew, in the moment his father’s eyes swept over him, that he hates John because John was not lying on the sofa where Roy lay”. ((1991:42-43). Gabriel is much upset that the white boys have beaten up his prized possession, Roy. Since Gabriel cannot attack the white boys personally, the most obvious target is the weaker of the sons, John.

In the Third Part and that also happens to be the last part of the novel, “The Threshing Floor”, John finds himself defeated here by his mother, stepfather, and aunt. Baldwin is very strategic in writing this last part of the novel. As stated and cited from Csapo earlier, when Baldwin first wanted to publish *Go Tell It on the Mountain*, he was made to rewrite the novel’s ending because of its overt homosexual theme. According to Csapo, “In the final version, Baldwin hide the homosexual content in several codes. (2006:57)”. Biblically, the threshing floor is considered a sacred place, a ritual ground. For John, there is no refuge or solace on the threshing floor. As John comes the intimates love he has for Elisha. His words and actions are, at minimum, passive; “Praise the Lord”, said his father. He did not move to touch him, did not kiss him, did not smile” (1991:207). Though John has reached what he believes is the pinnacle of his faith, Gabriel still does not seem pleased. Csapo

writes, “The central event of the novel, John’s conversion, functions as a certain form of realization of his homosexuality as well as his defiance against the God of the fundamental black church (2006:37)”.

John has to first free himself, and after Gabriel’s disregard for his move toward salvation, John is assured of this. The troubled storm whining his mind that has played him is now over. Sperline’s states: John’s ‘conversion’ at the end of the novel is both spiritual and (homo) erotic insofar as his desire refuses to be domesticated or tamed or-’cured’... a (re)visionary move toward another grid of masculine identification and system of meaning - wherein homoerotic desire operates as a site of personal and social transformation in a world ravaged by cold war anxiety, racism, gender oppression and homophobia (1975:173)”.

Most important in this liberation are some of the last words that John is able to speak to Elisha in the book: “Elisha, he said, no matter what happens to me, where I go, what folks say about me, no matter what anybody says, you remember - please remember - I was saved. I was there.” ((1991: 256) It is there that John makes a bold statement and confesses all this. He is freed from the torture and torment of the people and a religious institution that have oppressed him for so long. John has reached the peak of his hardest and most difficult mountain in life, and therefore and now, he is ready to tell the world, without shame, who he is now. He is ready to accept his true self his real identity. In the end, after a dusk to dawn prostration before God at the altar of his church, he gives his soul to Christ.

Conclusion

On the basis of the aforesaid study of Baldwin’s *Go Tell It on the Mountain*, we can conclude that John Grimes is the mouth piece of Baldwin exposing problems related to his identity closely associated with race, colour and gender. Racism in America has played a vital role in the destruction of the Black man’s positive identity elements. The black man’s obsession with identity has emerged as a result of his peculiar experiences in his mother country where he is forced to accept the values of the dominant white society which is not ready to accept him as a person or human being. This crisis of identity which is clearly evident in Afro-American life and its representations, is an existential anxiety and alienation from the society, a feeling of aloneness and the struggle for survival as presented in the novel. However, Baldwin’s *Go Tell It on the Mountain* has a universal appeal which lies in the twin facts inherent in it: first, that he presents the quest of identity as a continuous process which will never end really; and second, that his concept of identity and its quest is not confined to certain race and colour but it transcends the considerations of race and colour to include religion and sexuality as, apart from race and colour, many like those in religious minority are pushed to the margin by the majority community and those who deviate from accepted sexual norms are deprived, oppressed and exploited by the hegemony of the heterosexual. The message of his novel is that not only the black people but also the white people should never suffer that crisis and loss of identity. The continuance of

deprivation and violence against the black as manifested in the Civil Rights Movement in many cities throughout the USA even in the 21st century marks the relevance of the novel and its message in the present context. ■

Works Cited

- Allen, Shirley S. "Religious Symbolism and Psychic Reality in Baldwin's *Go Tell It on the Mountain*, *CLA Journal* 19 (1975): 173-199. Print.
- Baldwin, James A. *Go Tell It on the Mountain*. New Delhi: Penguin Books, 1991. Print.
- Bell, George E. "The Dilemma of Love in *Go Tell It on the Mountain* and *Giovanni's Room*. *GLA Journal* 17 (1974): 347-406. Print.
- Bigsby, C.W. E. "The Committed Writer: James Baldwin as Dramatist", *Twentieth Century Literature* 13(1967): 39-48. Print
- Bone, Robert A. "The Novels of James Baldwin", *Triquarterly* 2 (Winter 1965) : 3-20. Print..
- Charney, Maurice, "James Baldwin's Quarrel with Richard Wright". *American Quarterly* 15 (1963): 63-75. Print.
- Coles, Robert, "Baldwin's Burden", *Partisan Review* 31 (Summer 1964): pp. 409-416. Print.
-"James Baldwin Back Home", Rev. *The New York Times Book Review*, (July 21, 1977): 1, 22-24. Print.
- Csapo and Csaba. "Race, Religion and Sexuality in *Go Tell it On the Mountain* in Carol E. Henderson (ed.), *James Baldwin's Go Tell It on the Mountain : Historical and Critical Essays* (New York, Peter Lang, 2006) pp.57- 62. Print
- Demotte, Benjamin, "James Baldwin on the Sixties: Acts and Revelations", *Saturday Review* (May, 27, 1972): 63-66. Print.
- Finn, James, "The Identity of James Baldwin", *Commonwealth* (October 26, 1962): 113-16. Print.
- Griffin, Horace L. " Black, Gay, and Christian in the Black Church" in *Their Own Receive Them Not: African American Lesbians And Gays in Black Churches* . Pilgrim Press, 2006. pp. 108-141. Print.
- Hardy, Clarence E. *James Baldwin's God*. Univ. of Tennessee Press, 2003. p. 65. Print.
- Howe, Irving, "Black Boys and Native Sons". *Dissent* 10(1963): 353-368. Print. Kenan, Randall."James Baldwin 1924-1987" in *The Cross of Redemption: Uncollected Writings*. New York : Pantheon Books, 2010. pp. 26-27. Print.

Klein, Marcus. "A Question of Identity" (Originally entitled "James Baldwin" A Question of Identity") *After Alienation: American Novels in Mid-Century*. World Publishing Co. Reprinted by permission of New York Books for libraries Press.1964. Print.

Leeming David Adams. *James Baldwin: A Biography*. Knopf, 1994. p. 9. Print.

Levin, David, "Baldwin's Autobiographical Essays: The Problem of Negro Identity", *Massachusetts Review* 5(1964): 239-247. Print.

Macebuaah, Stanley. *James Baldwin: A Critical Study*. New York: Third Press, 1973. Print.

Marc Lombardo, "James Baldwin's Philosophical Critique of Sexuality", *Journal of Speculative Philosophy*, 23:1 (2009), p. 41. Print.

Mustard, David B. "Racial Injustice in America". *Contemporary World Issues*. ABC-CLIO; annotated ed. Edition, 2003. Print.

Spurlin, William, "Go Tell It on the Mountain and Cold War Tropes of National Belonging" in Henderson, Carol E ed. *James Baldwin's Go Tell It on the Mountain: Historical and Critical Essays*. Peter Lang Publishing, 2006. Pp.29-40. p. 37. Print.

Ms. Kavita, Research Scholar, Dept. of English, C.C.S. University, Meerut, U.P.

Dr. Arun Kumar Mishra, Associate Prof. in English, Lijpat Rai P.G. College, Sahibabad, U.P.

Perception, Thought Structure, Expression, Actuality and Sense of Protest as Matrix in Jayanta Mahapatra's Poetry

M. Jayashree

This article projects the effective use of symbols and images in Jayanta Mahapatra's poetical works and extensive range of creative experience rising from Conservation to a Cosmopolitan culture. Jayanta Mahapatra is one among the modern poets who did a lot in exhibition of the qualities of clarity of perception, thought structure, lucidity of expression, coherence and evocativeness, sense of actuality coupled with a sense of protest in poetry. Jayanta Mahapatra gives emphasis on subjective memory inversely and he uses symbols, images, myths, metaphor and similes for effective poetic vision.

Key Words: Creative Experience, symbolism, Imagery, Expressionism.

Indian English poetry can be classified into the following such stages as *The Age of Pioneers* (1820-1870), *The Era of Independence* (1870-1900), *Era of Political Awakening* (1900-1947), *The Era of Independence or The Modern Poetry* (1847), works produced during the earlier three stages, which represents the cultural heritage of India through the compositions of Toru Dutt, Swami Ramatirtha, Swami Vivekananda, the intense patriotism and political awakening of the poets like Tagore, Sri Aurobindo, Sarojini Naidu and but modern poetry is remarkable for fecundity, experimentation and vivid presentation of contemporary reality and consciousness. Modern Indian poetry in English has indeed, come into its own, contributing a lot to the English languages, in addition of bringing the language alive and rich in strange ways with its syntax so as to establish an indigenous tradition of Indian English verse.

The new poetry is nothing but the poetry of protest and they have got lifted to an extensive range of creative experience raising from a Conservation to a Cosmopolitan culture so as to confront the new shape and acquire a new thing that neither more imitation nor wanton angularity, neither frantic incoherence nor fabricated obscurity could make words live or sing themselves out and the Vocation of poetry in nothing but "a consecrated endeavor and an exacting discipline", It is to the credit of the 'new poets' then "they are prepared to take their vocation seriously" (Iyengar 649). The modern poets prefer originality and

experiment in word craft, intensity, strength of feeling, clarity in thought structure and sense of actuality. Jayanta Mahapatra is one among the modern poets who did a lot in exhibition of the qualities of clarity of perception, thought structure, lucidity of expression, coherence and evocativeness, sense of actuality coupled with a sense of protest in poetry.

One of the best known poets writing in English, Jayanta Mahapatra was born on 2nd October 1928 in a Christian family in Cuttack, Odisha. He taught at various colleges in Orissa till his retirement as reader in Physics, Ravenshaw College, Cuttack. By all standards, Mahapatra started writing poetry at the age of 40; therefore he was called “a Late bloomer in poetry like Shiva K.Kumar”. No doubt, he is an eminent Indian English poet whose poetry is nothing but an expression of the eternal silence and his Indian sensibility and ethos, especially the Orissa landscape. The secret of his success lies in not disowning his Indian inheritance and not falling a prey to what has been called ‘a feeling of alienation’. There is an unmistakable authenticity of tone and treatment in his poetical works. Religion and psyche and the intricacies of human relationships, being remarkable for depth of feelings and true poetic imagination embracing a variety of themes like rootlessness, emptiness in modern existence, Poverty, hunger, starvation, sexuality, exploitation of women is supposed to be the most significant facet of the life of the Indian masses. These all do constitute a major theme in his poetry. As a prolific poet, Mahapatra has to his credit publication of such commendable poetical works as *Close the Sky, Ten by Ten* (1971) as the first volume of poems, *Swayamvara and other Poems* (1971), *A Rain of Ricks* (1976), *Relationship* (1980), *Life Signs* (1983), *A Whiteness of Bone* (1972), *Shadow Space* (1997), *Waiting* (1979), *The False Stort* (1980), *Dispossessed Nests* (1986), *Selected Poems* (1987), *Burden of Waves and Fruits* (1988) and *Temple* (1989).

Indian English poetry is said to have emerged from the Indian soil. The poets have their own background to write his poetry. Like other English poets, Mahapatra too considers Orissa as the seed-ground of his flourishing art. He admits his indebtedness to the soil himself as:

To Orissa, to his land in which my roots lie and his past and in which lies my beginning and my end, where the wind keens over the grief of the River Daya and the waves of the Bay of Bengal fail to reach out to day to the firelight soul of Konarka, I acknowledge my debt and my relationship”. (Niranjan 65)

The strength of Mahapatra’s poetry comes from his living intimately with his place. The place, with all its ethos and myths, its loves and beliefs, superstitions and transitions have been the governing factor of his poetry. “Orissa”, as Parthasarathy puts it, “is the hub of Jayanta Mahapatra’s iconoclastic perambulations” (P 207). Orissa, popularly known as the land of Lord Jagannath, remains at the core of Mahapatra’s poetic creativity. M.K. Naik is very apt in saying as “Mahapatra’s poetry is redolent of the Orissan scene and the Jagannatha temple at Puri figures guide often in it” (207). Puri is a living character in many such poems as “Indian Summer”, “Poem”, “This Stranger”, “My Daughter in a good number of poems,

Mahapatra tries to evoke an atmosphere of lost glory, lost ecstasy of the culture of Orissa;

“At Puri, the crows
The one wide street
Lolls out like a giant tongue
.....,
And at the street’s and
The crowds thronging temple’s door (Taste for Tomorrow)

In poems like this, the local environment becomes symbolic of India as a whole. What is happening in Puri as depicted here is typical of India as a whole. In the words of S.Viswanathan, “the poet’s sensibility is both Indian and modern and his response to the Indian scene is authentic and credible” (PS). In *Summer* too, there is the evocation of such a typically Indian rival atmosphere:

A ten year old girl,
Combs her mother’s hair,
Where crows of rivalries
are quietly resting
The home will never
Be hers.

The quarrelsome nature of the other is presented in contrast to the daughter’s ignorance of her future. The girl is sure to leave her mother’s house after her marriage. Lucidity of language and directors of the image create a testing impression on the minds of the readers.

Mahapatra does portray his women characters with sympathy and precision. Truly speaking, silence and passiveness of the Indian women are generally pictured as sources of energy, ‘women’ are considered as ‘Shakthi’ meant for renewing the desire of men. Unlike his men, Mahapatra’s women are found to be religious to care. In the poem “Dawn”, the poet paints a picture of Odia women as;

“White clad widowed women
Part the centers of their lives
are waiting to enter the Great Temple”

A typical Indian situation is well portrayed and the image of nameless old women’s mass of crouched faces. Silence is an ambiguous force in Mahapatra’s poems, evocative of secret disturbance and incase and a complete darkness. It begins to carry the implications of desolation and loss, both human and metaphysical. The symbol of silence is move explicit in his portrayal of women. The images of women are nothing but representatives of the Indian woman as a whole. In the poem “Dawn” the picture of a lonely women is portrayed through the symbol dawn, it is a down travelling alone symbolizes the lady of ignorance. In the poem *Women in Love* the poet is trying to represent the body of the lady burning with passionate intensity;

And if on the endless blue waves of your body
Sometimes leave a boat, a touch,
It would only drift about, like a child asleep
Tried, after the day
the wondering expression on its face,
while perhaps your soul
like the tide, along the windless drift of sea weed
a flow blissfully unaware
what rocks of power it holds our side of it.

In the first line, the body is compared to the sea; in the second line, touch with boat, in the third line, touch with a sleeping child, and in the sixth line, the soul is compared to tides flowing into the dark and in the last line, power is compared to rocks. These images are significant as they bring forth the passion of a woman in love. In the Poem, “The Stranger My Daughter”, the image of the adolescent girl and the narrator-father’s concern for her is vividly portrayed. The father’s concern for protecting ‘the juices of her body’ from being sucked by the bees (the males) and filled in the noisy hives is aesthetically portrayed in symbolic terms:

“Juices from my daughter’s body
Are filling the noising hives”,

It is a typical Indian imagery. He uses the symbol of hives and the bees to bring forth the lust of men. In *Rain of Rites*, the title poem contains the line “What holds my rain so it’s hard to overcome?”, A Hindu, bound by tradition, cannot give it up. For him, rain symbolizes clarity and wisdom:

“The clear, wise eyes of water”

It enables him to look “the other side of life”. It is a symbol of an eye opener to the reality of one existence. It quietly opens the door, and gives up an insight into the reality of our existence, to enable us to be ‘someone again’. It is like Eliot’s foot falls’ reminding us of our blessed innocence. It brings to us the ‘forbidden memories ringing’. Mahapatra tries to express the inexpressible things through symbols. His symbols are sunlight, dawn, water, and other related objects. K. Ayyappa paniker prints out the significance of the rain symbols:

“Scheme of sin and expiation, it is rain that seems to work out the hoped for expiation. The process of purification is also a rain of rites”. (P 132)

In the poem “Summer”, Mahapatra brings in two contradictory types of sexual desire through symbolic mode. The mother has lost her sex through sex through age: “Under the mango tree/ the cold ash of a deserted fire”, the girl, on the other hand has not yet experienced sex. Her latent sexuality is symbolically externalized. “In a corner of her mind / a living green mango / drops softly to earth”, the poet’s vision of life is that of decay, loss, agony, dejection, guilt and exploitation. To explore the vision of life, he uses the symbols of sunlight and dawn. Rain being a regenerative symbol recurs frequently in a number of poems. Rain is a

favorite metaphor for Mahapatra. His rain poems “In a Night of Rain”, “A Day of Rain”, “After the Rain” deal with the metaphor of rain more effectively. The rain accelerates desire in men and women for physical union. If rain fuels the desire in men for sexual union, it also gives hope for a better tomorrow. Rain is not only a symbol but it is a metaphor of life. He loves it as he loves his own life:

“In the end

I come back to the day and to the rain” (In the fields of Desolate Rise)

The images of rain heighten the significance of the meaning of the poems by hinting at it in a cool and ordered manner. Rain cautions him against the days wanted and makes him avert of the reality. A kind of self-realization is drawn upon him as an after-effect of the rain fall.

Through nature, Mahapatra depicts the human experience in a lively manner as in the state mind of the newly married girl on her wedding night is described in terms of nature imagery. On parting from her father, she cries:

“Child’s tears upon the rock-faced silence of a father’s day...
her midnight vigil. Will hopefully carve an artificial dell of joy
from a stranger’s anonymous cave”

And she is timed a mammoth’s foot falls, while ‘as stone to touch, She dreads the thunder and lets”:

“The fierce lighting race
Wave after wave through her
Sun-inflamed flesh”.

Inanimate things are portrayed as if they are having animate character. They are also endowed with attributes of living beings. Hence a rock has ‘tensed muscles (Relationship 9), main street \ pounding hugely like to leaning’ art (The Blind Begger, Close the Sky 7). The poet wants to establish the relationship between man and nature and likewise places have their sign in terms of human expression in phrases like ‘Konarka of the soul (performance, A Father’s Hours 13). He uses animal imagery to describe the nature in human terms. Astral bodies are described in animal terms as in the moon running white among the cloud / like a jackal, “Orian crawls like a spider in the sky” (Relationship 11). Even the inanimate things take on an animal character:

“The clock
Stabbing in a cobra’s tongue across the air” (Relationship 19).
Animal imagery is also useful in characterizing human responses:
“My memories are rats scampering in the dark” (Relationship 12)

And my longing sits “Silent like a grey owl” (Summer 219). The poet handles the animal imagery to depict human responses and also to describe the astral bodies in human terms.

In the words of Jayanta Mahapatra, “Today’s poem utilizes a number of images and symbols to form a whole, leaving the reader to extricate himself with the valid meaning or argument from them....”. He also believes that “a great poem let us embark on a sort of journey or voyage through symbols and attentions to encompass the human condition. Mahapatra says:

“Perhaps I begin with an image or cluster of images, or as image leads to another, or perhaps the images belonging to a sort of group.... The image starts the movement of the poem” (Syal 203).

His images are drawn from two works – the exterior world of phenomenal reality and the surrealistic world. The way these two worlds are related is equally significant. The image for Mahapatra is not merely the primary pigment of poetry” (Lewis). It is almost his characteristic way of reacting to experience, ordering it and recording it. It becomes in his work a single language, sometimes so hard for others to need or guess” (P 57).

Mahapatra’s poetry may not always be simple and sensuous but it is evocative contemporary situation forms the bed rock of his poetry. His preoccupation with the present day life and society together with the past, history and tradition has been expressed in two ways, by posing questions to himself and to the world. He tries by all means to explore the relationship between men and women which is wrought with the exploitation of women in a male-dominated society. As Paniker written, “Mahapatra’s treatment of sex and love is to write a contrast to the calculated cynicism of Ezekiel, the flaunting melody of Kamala Das or the sly indulgence of Shiv k. Kumar” (P 6).

To conclude, it may be said that as a modern writer, Jayanta Mahapatra gives emphasis on subjective memory, inversely and he uses symbols, images, myths, metaphor and similes for effective poetic vision. He tries to connect man with his contemporary world. Being fully aware of the changing contours of contemporary life, he makes poems out of it. He is to consider poetry as ‘craft’ which appears to be complex because of its language of allusiveness. His poetry is a ‘poetry of self-exploration’ for in his opinion, the process of writing is nothing but self-exploration and self-discovery. ■

Works Cited

Mohanty, Niranjan. “The Theme-Song of life: Poetry of Jayante Mahapatra”, Contemporary Indo-English Poetry, Das, Bijay Kumar (ed). Bareilly: Prakash Book Dept, 1986. P 65. Print.

Parthasarathy, R. “Indian English Verse: The Making of a Tradition”, Alien voice Perspectives on Commonwealth literature Srivastava Avadhesh K. (ed). Lucknow: Print House Publishers, 1981. P.207. Print.

Tilak, Raghukul. “Jayanta Mahapatra”. New Indian English Poets and Poetry. New Delhi: Rama Brothers, 1989. P.5. Print

M.Jayashree, Ph.D Scholar in English, E.M.G.Yadava College for Women, MADURAI, Tamil Nadu.

Mystic Vision and Illumination of Soul : A Reading of Tagore's Poetry

N. Padmapriyadharshini

This paper is an attempt to highlight Tagore's concept of Mystic vision as projected in his plays. This paper gives a clear view of the term 'Mysticism'. The concept of mysticism is something simple and clear which provides a tiny beam of light in readers' minds and illuminates the soul. Thus, through this paper it is made clear that the concept of deathless soul and endless possibilities in life.

Key Words: mysticism, realization, fulfilment, spirituality, consciousness

'Mysticism' is a term which is something related to religious ideas and sometimes used to replace the words such as 'allegory' and 'symbolism'. Many people think that mysticism is something that is related to love but the universally acknowledged mystics have put their efforts fully to make sure that it is the idea of uniting the ordinary soul (Jivatma) with the heavenly or the superior soul (Paramatma). Mysticism is closely related to the term 'Savikalpa Samadhi' which means realising one's own self as a part of the supreme soul or the discovery of one's inner self. No other word in English could well mean this idea other than 'mysticism'. Going further into this idea, mysticism could be a part of theological study or an occult science or a collective term used as a fanatic opinion about God and world. No matter what the religion is, mysticism joins hands with all religions. It goes parallel with all philosophies and arts because the home place of mystic study is religion and only religion. Religious mysticism is defined as "the attempt to realise the presence of living God in the soul and in nature, or more generally, as the attempt to realise in thought and feelings, the immanence of the temporal in the eternal and of the eternal in the temporal". (Inge 5)

There is another form of mysticism which says about the merging of the individual identity with the Brahman, otherwise the supreme soul. To be true, this kind of mysticism speaks about the Jivatma fighting to get freedom from life and death and join hands with the Paramatma. This form of mysticism is called the 'Vedantic Mysticism'. The intuitive

experience that arises in the individual's mind makes this mysticism happen so easily. As said by the present day mystics, the main focus of all mysticism focuses on love. Love is nothing but the sense of superficial emotions and an incomparable ultimate expression of one's innermost feelings. Love is "a total dedication to heart and will. It is described as a deep-seated desire and tendency of the soul". (Seshatri 10). Every soul needs love because it is the only way to attain the supreme soul. The supreme soul that an ordinary self loves may be for no reason or might have fixed through thoughts. Whatever the reason may be, the supreme soul could be attained only by love and not by any understanding. This is the basis of a mystical love and it considers devotion as one of the substance of mystic. The ordinary self in the process of attaining the supreme soul dedicates or sacrifices all the worldly possessions and falls deeply in love with the unidentified supreme soul. This process does not give the devotee a personal gain or precious worldly possessions, it gives him a way to attain God and strengthen God-man relationship. To understand this view in a better way, it is necessary to read Professor Seth Pringle's lines about mystic, it is:

"The thought most intensely present to the mystic is that of the supreme, all pervading an indwelling power, in whom, all things are one- the possibility of direct intercourse with this being of beings, God ceases to be an object, but becomes an experience". (Fleming 3)

Mysticism does not come into a theory nor rely upon any dogmas and have no desire, it is purely an attempt to see and communicate with God and merging the ordinary Jivatma with the supreme soul. The mystics are one to whom God dedicates himself on seeing their unconditional love towards them. Mystics consider themselves as empty vessels that must be filled only by the God. Mystics also knew that even if they are so great in their attempts to communicate with God, the instance happens only as a gift or a chance and not because of the efforts that the mystic made. Only if the mystic sacrifices all the worldly pleasures he could purify his soul. Purifying ones soul is the main attempt to attain God. Even if one purifies their soul fully, they will not meet the supreme soul immediately, the chance comes as a gift of time. Mystic character is inside every soul but its discovery makes the soul think that it came from God. The following line is the best example to supplement this idea better:

"Though Christ a thousand times in Bethelhem be born, If he be not born in thee, thy soul is still forlorn". (Kingsland 45)

The main aim of mystics is to sacrifice everything including worldly joys, families and even themselves and purify their soul and attain a sense of unconsciousness and submit themselves totally to the powers above them. They will actually be in an ideal state of mind where they go for the search of reality and nothing else. Mystic experiences may be gained through other heavenly things like music, painting, poetry or nature. The poetry of a great Indian poet Rabindranath Tagore induces such a kind of mystic experience through his poetry as for him the religion is the soul of life. He does not speak about a particular

religion, for him any power that creates or illuminates the heart and mind is superior and he considers that as the supreme soul. Tagore's search for the purity of his heart in religion made him to make him up mentally and attain the knowledge of worldly life. Tagore believed more in feelings and emotions than his knowledge. He confesses that point in his *Religion of Man* as follows:

“The solitary enjoyment of the infinite in meditation no longer satisfied me, and the text which I used for my silent worship lost their inspiration without my knowing it. I am sure I vaguely felt that my need was self-realization”.
(P94)

Tagore expressed his views on his own mystical experiences which he himself experienced when he went deeply through his own religion. He expressed his ideas about his experiences in his poetry, essays and even speeches. This exposure is the evidence that he dedicated himself fully to the form of union with the heavenly soul. Tagore strongly believes that the mankind is the quest from the finite to the infinite. Understanding his poetry will give the readers a better understanding of his spiritual and devotional mind. Tagore says that a poet's religious belief stands in between the mind of an orthodox man and a theologian. Tagore says that his first love is nature and that proves that his search for mystic ideas and religious beliefs started with nature. Even at his early childhood days, he started developing his love towards nature. After gaining more experience on nature, Tagore became aware of the unseen greatness of nature. It took so long for him to understand the mystery of nature, but when he started loving it, he understood the different aspects of nature in a better way. Vedic ancestors believe that behind every movement of nature, there is a single particular theme. Tagore in his poetry projects different aspects of nature and comes with a single inner being. His words are as follows:

“The wonder of gathering clouds hanging heavy with the unshed rain, the sudden sweep of storm arousing vehement gestures along the line of coconuts trees, fierce loneliness of the blazing summer noon, the silent sunrise behind the dewy veil of autumn morning kept my mind with the intimacy of a pervasive companionship”. (Kingsland 45)

These lines are with the idea that God is seriously working with mankind to attain the infinite stage. He believes that there is a single force that binds nature and human beings and helps mankind to attain the state of infinity. He feels that the unity and harmony among nature and mankind is achieved only by that binding force. To him, the enormous astonishing beauty of nature mesmerizes mankind and makes him long for delight and that desire takes delight into the mind and heart of the human beings. To Tagore, the grandeur of nature seems to be like a love – letter to God. The smiling fresh flowers, the uncountable awesomeness in the clear night sky, the multi-coloured ceiling of evening earth, the cold breeze are used to touch the human soul. The nature is the thing that is used by the God to draw human beings towards eternity and completeness. He says that it is also a kind of

experiencing the mysticism as nature bears peace that helps in the proper working of the supreme principle of God. Tagore spoke about this idea on many occasions in his poetry. Once when he leisurely stood near the window of his room gazing the beauty of nature, he experienced the call of the vision. He responded as:

“Suddenly, I became conscious of a stirring of a soul within me. My world of experience in a moment seemed to become lighted and facts that were detached and dim found a greater unity of meaning”. (Mysticism 56)

Tagore's view is that, the inner force controls a person's thoughts and directs his life towards unity and spirituality. It is by some means that God takes human form and lives among mankind and teaches them moral values that takes them to the God. This process is called “Jivan Devata”. Tagore spoke much about this idea in his works **The Gitanjali**, **The Gitimalya** and **The Gitali**. These three poems were mainly created by him to express his fullest ideas in this particular theme of ‘Jivan Devata’. People usually worship God and praise him but through this idea, God is made to live among mankind to make man experience the real moral values. People believe in the intellect, emotions and will as the three main faculties that is in correspondence with the Indian ideologies of Jnana, Bhakthi and Karma.

Tagore attempted to discover God in everything through the mystic vision he acquired. He is of the opinion that only man can realize the completeness of God by searching him all the times. By being kind to others and doing ones duty perfectly could make oneself identify the existence of God within themselves. Thus by realizing his existence one could attain knowledge (Jnana), love (Bhakti) and service (Karma). Thus, according to this view of Tagore, it has become clear that the man is the centre of interest in binding the human-God relationship in a better way.

Tagore being the mystic does not expose mysticism in an obscure way but his mysticism is simple, kind and elegant. He watches beauty in everything about nature and enjoys its elegance. The beauty in nature fills his mind and heart with spirituality and encourages him to worship and aspire the goodness. Writers of mysticism are seen with the strange eyes by the readers because mysticism was itself considered as a strange course of study. Tagore's spiritual development due to his interest in mysticism was explained by him in the following lines:

“when I was eighteen , a sudden spring breeze of
religious experience for the first time came to
my life and passed away leaving in my life and
passed away leaving in my memory a direct message
of spiritual reality , one day while I stood watching
at an early dawn the sun sending out its rays
from behind the trees, I suddenly felt as if
some ancient mist had in a moment lifted
from my sight and the moving light on the face of

the world revealed an inner radiance of joy. The invisible screen of common place was removed from all things and all men, and their ultimate significance was intensified in my mind ; and this is the definition of beauty .” (OH 84)

It is really a tough task for the readers to understand what made Tagore write such a beautiful work of art that attracts and makes mankind go further in search of that supreme celestial power. The resultant of his poetry makes all readers understand the real sense of mysticism. There are some lines through which his techniques of making the mankind understand the nature clearly:

“Thou art the sky and
thou art the nest as well”. (Gitanjali 67)
“The same stream of life that runs
through my veins night and day runs
through the world and dances in rhythmic measures
In this playhouse of Infinite forms I
have had my play and here have I
caught sight of him that is formless”. (P96)

The idea of Mysticism is not new to Indian society. there was always a clash between Nayanmars and Alvars in the south and Vaishnavaites and Singers in the north. These clashes made each of those groups sing in praise of their lord to prove the power and greatness of their own God. They split out their words in proving their beliefs and thus finally intoxicated poetry. But Tagore in some lines of his books, written about the higher visions which he experienced himself when he started writing. Tagore wrote his unforgettable experience he had at the age of seventeen, when he stood at the Verandah and looked at the sky. He shares his experience in the following lines:

“ While the self was rampant during the
glare of day everything I perceived was
mingled with and hidden by it. I could see
the world in its own true aspect All of a
sudden, a covering seemed to fall away
from my eyes and I found the world bathed
in waves of beauty and joy swelling
on every side” (Reminiscences 110)

He once again experienced this kind of experience many times in his life. He recorded some of those experiences in his poems. One such experience is brought here for enjoying the mind of Tagore better:

“They knew the way and went to seek you
along the narrow lane but I wandered

abroad into the night for I was ignorant
I turned away in doubt , but you held me
fast , and their scolding became louder everyday” (Fruit –gathering XVI)

All these lines deserve to be read very closely to understand its deeper meaning. Tagore’s mystical experiences came to him even without his knowledge. He says that the spiritual idea comes to a poet’s mind at a point of time, the only thing that the poet has to do is to identify the real essence and start experiencing it. He spoke about this in his poem ‘Reminiscences’. He found that this new experience under a broad category called ‘Mysticism’. Tagore narrates all his experiences in an excellent way. He wonders how this world is soaked in radiance with a wave of beauty and joy in the lines following:

“The radiance pierced in a moment through
the folds of sadness and despondency which
had accumulated in my heart and flooded
it with this unusual sight “ (My Reminiscences 115)

Through these lines, Tagore says that he acquired the spiritual insight which he enjoyed all through his life. This spiritual insight will be with every human being was explained in the lines:

And it came to me that no person or thing
in the world seemed to me trivial or
unpleasing .Everything seemed to me
extra ordinarily wonderful (P 115)

Tagore had a strong belief and faith in God because he thought that there is nothing beyond the power of that supreme soul. He had a belief that he has seen the god’s face. He says that in a line “I felt I saw your face...” (Crossing 76)

Tagore poured out his experiences in his poems he had nothing to explain than that. He enjoyed the beauty of nature truly but when he started explaining it through words, he could not control his emotions because his soul was filled with the thoughts of God. Many of his readers may not experience that kind of vision. Those who had experienced what the poet said could understand his emotions too and for those who did not experience it will get a deep knowledge about that vision even before seeing that. Tagore gained faith and courage only through this encouragement.

Mystics usually enjoys\ every little thing in life because they were in a constant search of kindness and love everywhere. For them, even the dry leaf that fell on earth is beautiful and mysterious. The sudden emotion that comes in a person’s mind when he comes across the particles of nature is like a spark that initiates the vision of soul. If this happens in a person’s life, the nature opens its doors and allows them to experience the fullest of its beauty. He says that his first book of life ended with union, separation and reunion of god with mankind.

Thus, Tagore's concept of vision is filled with his own confessions of his experiences. He considers that acquiring that vision is like gaining a deathless spiritually conscious soul. ■

Works Cited:

Inge, William Ralph. **Christian Mysticism**, London :Metheun& co, 1948

Seshadri,K “ Bridal Mysticism”, **Tagore Academy** ed. Ghose

Fleming , W **Mysticism in Christianity**, London : Robert Scott Ltd , 1931.

Kingsland , William . **An Anthology of Mysticism and Mystical, Philosophy** London: Metheun& Co Ltd , 1927

Tagore , Rabindranath **Religion of Man**, London : George Allen Unwin Ltd , 1949.

Atmananda , Swami trans **Sankara's Teachings in His own Words**, Bombay: Bharatiya Vidya Bhavan , 1958.

Marquette, Tacques de. **Introduction to Comparative Mysticism**, New York: Philosophical Library , 1949.

Tagore , Rabindranath . **Personality**, London : Macmillan & Co Ltd , 1970.

Tagore, Rabindranath .**My Reminiscences**, London : Macmillan & Co Ltd, 1970.

Dutt, Indu .**A Tagore Testament**, Bombay :Jaico Publishing House, 1969

N.Padmapriyadharshini, PhD research scholar, Department of English & Comparative Literature, Madurai Kamaraj University, Madurai, Tamil Nadu.

Tragic Sensibility in the Plays of Tennessee Williams: A Study

N. Kaushi Reddy

This paper clearly examines how Tennessee Williams enters into nostalgic journey into the past proving that the inner conflicts, often bitter struggles end in tragic failure but on rare occasions only giving a taste of victory and how some essential factors contribute to Williams's tragic vision of life – both internal and external. It projects the way in which majority of men and women quite unable to bear the blows of fate suffer and wither in life and their tragedy in their lives is 'failure'.

Keywords: drama, failure, sensibility, victory, tragic vision, fate, sufferer, internal, external

The *Oxford English Dictionary* defines tragedy as “a play or other literary work of a serious or sorrowful character, with a fatal or disastrous conclusion”. In ancient Greece, it was used with reference to lyric songs and later to dramatic pieces meaning “That branch of dramatic art which treats of sorrowful or terrible events in a serious and dignified style opposed to comedy”. According to Aristotle, tragedy is to depict the fall of a great person from a high position, which is called as 'hamartia' or 'tragic flaw'. Joseph Wood Krutch in his *The Tragic Fallacy* points out that tragedy is not an expression of despair but the means by which the people of the great ages saved themselves from depression.

The old concept of tragedy was ruined and an attempt to create a modern tragedy with full of sentimentalism and despair by the production of plays. Each age has its own concept of tragedy and own tragic vision to improve their ability to prove his dramaturgy. This is perfectly true of Tennessee Williams. American dramaturgy is entirely a child of the twentieth century and Eugene O' Neill can rightly be called the father of American drama. Realism was the best weapon to fight melodrama and sentimentalism and devices borrowed from expressionism could be used to provide the embellishment for the theatre art. O' Neill's vision is truly representative of the general American view of life especially in the twentieth century. As Sinha says,

“The vision of the ‘tragic’ is a major syndrome of Modern American literature and philosophy..... typical of this century, the vision is deeply expressive of the psychic anxiety and crisis mentally of our time. This vision which finds spontaneous exposition in the plays of Eugene O’ Neill constitutes the essential substratum of his tragic view of life consequently, the “essential” O’ Neill has been explored by identifying his tragic vision as the basis core of his self and dramaturgy” (P 6)

Through drama, the dramatist gives expression of man and his suffering in the form of tragedy. Modern tragedy is bound to be different from Greek or Shakespearean tragedy. O’ Neill has his unique tragic vision. Of the successors of O’Neill, two play wrights stand out, namely, Tennessee Williams and Arthur Miller.

To Arthur Miller who was a Jew, the Nazi and Fascist atrocities called ‘programs’ must have been an unbearable traumatic experience. In the case of Tennessee Williams, the vision was shaped more by private personal problems added to the deterioration of the south and the degeneration of the southerners. The war affected Williams also. C.W.E. Bigsby hold as:

“It intensified his feeling of society as a threat and deepened a sense of insecurity rooted in private experience but intensified by the new realities of a post nuclear age. The pieties of Pre-war America no longer seemed capable of sustaining the individual or the culture” (PP 1-2)

Both Miller and Williams are thoroughly dissatisfied with the American type of affluence. America was the largest producer of consumer goods. In *Death of a Salesman*, Willy Loman is proud of his car and refrigerator and his boss is proud of his wire-recorder. These are the scales by which values are measured today. In Tennessee Williams’ *Cat on a Hot – Tin Roof*, there stands right in the centre of the stage ‘the symbol of modern prosperity – a huge console:

“ a monumental monstrosity peculiar to our times, a huge console combination of radio-phonograph (H1-f1 with three speakers) TV set and liquor cabinet bearing and containing many glasses and bottles, all in one piece, which is a composition of muted silver tones and the opalescent tones of reflecting glass... This piece of furniture, this monument, is a very complete and compact little shrine to virtually all the comforts and illusions behind which we hide them from such things as the characters in the play are faced with” (P2)

Tennessee Williams get into a nostalgic journey into the past when the individual was bind with his environment. Miller with his Marxist overtones began to attract the American audience, calling their attention, not to the external reality but the inner conflicts, often bitter struggles that end in tragedy and failure but on rare occasions giving a pleasure of victory.

William's developing a tragic vision of life both internal and external, these compounds are affecting the entire population of the south, the North objecting to slavery, and the federal government abolishing slavery, the rise of the civil war in which the North inflicting a humiliating defeat on the south, all combined together as 'external' and 'internal' forces to produce in Williams a tragic view of life. The psychological makeup within him appeared too weak to cope with the conflict with his neighbor, with society and with fate. "His evolving theme was the individual struggling for freedom overwhelming hopeless odds" (Kataria 7). The themes and subject matter of his writings are called out of his memory and are based on his experiences. He has to his credit publication of *Five American Poets* (1944), *One Arm and other stories* (1948), *A Glass Menagerie*, *American Blues* (1948), *Mooney's Kid Don't Cry*, *The Dark Room*, *27 Waggon Full of cotton*, *You Touched me* (1945), *A streetcar Named Desire* (1947), *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *Camino Real* (1953), *Cat on a Hot Tin Roof* (1955), *Orpheus Descending* (1957), *Suddenly Lost Summer* (1958), *Sweet Bird of Youth* (1959), *Period of Adjustment* (1960), *The Night of the Iguana* (1961) and so on till 1981.

Williams wrote a one-act play called *I Rise in Flames*, *Cried the Phoenix* and a short story *You Touched Me* in which the heroine Mathilda is to be awakened out of her frigidity. Regarding the next stage in Williams' Career Sievers points out, "After creating the Laura – Mathilda character who is all chaste and unawake emotion, Tennessee Williams went on to explore her later destiny, as the Blanche – Alma character to whom sex comes too violently after too long a period of suppression" (P376). In the words of David Sievers, "*A Streetcar Named Desire* depicts characters that are volatile, colorful, and deeply real for our times. With a mastery no playwright has equaled in this century, Williams arranges in a theatrical pattern the agonized sexual anxiety of a girl caught between id and ego-ideal.... unconsciously playing the role of the gracious refined lady of the old south – the same ego-ideal which Amanda held for herself" (P377).

In most of his plays, there is a mixture of tears and laughter; but in his masterpieces, the writer with his compassionate heart presents pictures of human failure which arouse our pity and compassion. He adored his mother as a boy but when he grew up, he saw through her and hated her. So in many of his plays, the mother is presented as a domineering, ragging and autocratic woman. He was deeply attached to his sister Rose. *A Glass Menagerie*, Rose is Laura, Edwina is Amanda and Tom is Tom. Though Amanda is modeled on Edwin and shows traits of the domineering mother, Williams has endowed Amanda with admirable qualities. She is fit to be the tragic heroine of the play. Fate has been cruel to her and she has to bear heavy burdens. But with powers of endurance and rare courage she contends with the outside forces. She is also torn by conflicts and splits within herself, and her memories of the past affluent life and the present hardships she has to bear. She lives for her children but they are her greatest burdens. The daughter is a dead weight whose incorrigible inferiority complex defeats every attempt made by Amanda to set her up in life. The son is a wayward fellow who is wasting his time writing poetry or

running to the movies. The worst blow he gives is to follow his father's footsteps and desert the family, an old mother and a crippled sister. He feels his home to be a prison from which he should escape in order to find his identity.

The inner conflict in the case of Tom is caused by his 'guilt', 'feeling', a common feature of the American Psyche. Though he is physically separated from this family, the family continues to haunt him and spoils his peace of mind. Into the psychological makeup of Williams went not only poverty and affluence but also success and humiliation of failure. As Signi Falk says, "The rebel-dreamer failure type is a favourite with the dramatist. The Tom Wing fields almost seem like autobiographical figures who might have existed before their creator found the golden key to the box office..... Tom's situation is pitiable but his vague longings, his inarticulate hopes and his shiftlessness are so much romanticized that it seems as if the writer were making virtues out of weaknesses" (P 174). Brick of *Cat on a Hot Tin Roof* indulges in self-pity and finds solace in hard drinking. The men and women portrayed are the self-assured ones who have their own codes of morality and enjoy every pleasure that life offers them, especially the forbidden ones. The majority of men and women on the contrary are sensitive, delicate and too cultured for the barbaric industrial society. Unable to bear the blows of fate, they suffer and wither and fail in life. The tragedy in their lives is 'failure' and nothing else. ■

Works Cited:

Nelson, Benjamin. *Tennessee, Williams, the Men and his works*. New York: ObelenskyInc..., 1963

Sinha, C.P. *Eugene O' Neill's Tragic Vision*. New Delhi : New Statesman Publishing Company, 1981.

Sievers, W. David. *Fron on Broadway*, New York: Cooper square Publishers Inc., 1970

Kataria, Gulshan Rai. *The Faces of Eve: A Study of Tennessee Williams's Heroines* New Delhi: Sterling Publishers, 1992

Falk, Signi. *Tennessee Williams*, New York: Twayne Publishers Inc., 1978

Biggsby, C.W.E. *A Critical Introduction to 20th Century American Drama Vol.2* Cambridge : Cambridge Univ. Press, 1982

_____. Biggsby, C.W.E. "*Drama as cultural Sign: American Dramatic Criticism 1945-1978*", *The American Quarterly* Vol. xxx, No.3, 1978

N. Kaushi Reddy, Ph. D. Scholar, Department of English & Comparative Literature, School of English & Foreign Languages, Madurai Kamaraj University, MADURAI, Tamil Nadu.

The Ultimate Goal of Learning a Language as an Effective Process of Giving People ‘Information’ and ‘Communication’: A Brief Note

R.S. Sri Akilandeswari

This paper discusses Communication as a process or activity of expressing ideas or feelings and also as a process or activity of giving people information which is commonly held that “language is a means of communication”. It lays focus on the main function of the language is communication of thoughts, feelings and opinions from one person to another.

Keywords: communication, process, activity, ideas, language, opinions , ultimate vision

‘Communication’ is a process or activity of expressing ideas or feelings or it may be a process or activity of giving people information. It is commonly held that “language is a means of communication”. Hence, the main function of the language is communication of thoughts, feelings and opinions from one person to another” (Crombe 61). The Communicative Language Teaching (CLT) had its origin in Britain as well as in USA and got practiced and developed in many other countries like china and Japan etc. Grammar is not able to perform everyday communication properly and effectively and so the structural approach came to be known as an important tool for effective communicative teaching in all respects.

The observations and remarks made by the language experts have shaped the recent trends in English language teaching. The result is a ‘shift’ from the language forms or patterns to the ‘communicative acts’. The English language teachers have to realise that the ultimate aim of learning a language is the ability to communicate well in that chosen language. This need led to the emergence of Communicative Language Teaching (CLT). No doubt learning English is not an end in itself but an instrument for good communication and also for acquiring knowledge. Taking into consideration the multiple utilities to the learners, English ought to continue to be studied at Higher Educational Centre’s of Learning for the adults, especially the students at UG/PG levels. The students who desire to go for higher training or different vocational courses in different fields must acquire sufficient mastery or command over English language. Especially those who have to live in cities, those who take specialized occupations for foreign services should be encouraged to learn English even at adult age.

In India, English is retained as the medium of instruction at the University level in many of the states. In Professional and Technical courses like Medicine, Engineering, Law, Computers, Management, Agriculture, Administration etc., English enjoys its royal status. The books in these disciplines are available readily only in English Language. The primary principle to learn English is through use: 'Use' here means 'communication'. In communicative activity, the situation should be real and the role as must be real. It should involve the learners here the adults to readily react mentally as well as verbally in that situation. There is always a need and propose for communication and something to be communicated. For instance, questions like "Is this a box?" "Where is your house?" are not communicating anything. This type of empty talk is to separate language from communication. The need compels our learner/student to invent a method.

'Communication' involves freedom and also unpredictability. When a student learns a language through use, he naturally comes into contact with a language which is real, authentic appropriate and global. By globalness, they mean language that is whole and multidimensional. In this globalness, all sorts of forms may occur naturally as occasion requires. In communicative approach, the easiness or difficulty is not decided on the basis of vocabulary or grammar but it is decided upon how challenging the task is for the learner. Therefore, the performance and requirements depend on conceptual, cultural and linguistic challenges of the task but not on the problems of the structures one has to simplify and find ways to the major communicative ways like listening, speaking, reading and writing. It is to treat language integrity within their socio-linguistic and psycho-linguistic contexts. This approach is student-oriented and the student-centered learning takes place to suit the needs of the learner. The teacher neither gives lectures nor conceals the mistakes and his job is only to provide conditions. The students do a job that is full of interest, life, creativity and possibilities.

In Communicative Language Teaching, generally the "information gap" activities are used. In these types of activities, the students are given different bits of information. By sharing this separate information, they can complete the task. Information gap is an important aspect of the real life communication. A majority of ingredients in these activities are of both oral and written type. They are also fairly enjoyable and fairly communicative. Therefore, the 'pair' and 'group' work activities, develop communicative competence very effectively among the students. The techniques are named as The Store's Inventory, Geographical Information, Schedule Fixtures, Language, Games, Role play. Relaying instructions, consensus meeting, Moral Dilemma, problem solving, Retracing Text order, mind engaging Tasks, etc. Communicative Language Teaching provides for the teaching "everyday real-words, language need in variety of socio-cultural situation. Here the features as of pronunciation, grammar, vocabulary and culture are related and graded according to the priority by actual communication" (Harold 42). It motivates the students to express the basic and universal communicative functions.

In the general form, the teaching of English is to teach communicative English to develop skill oriented education. To achieve this, the prose, lessons, poetry, supplementary

and some general grammar is taught to the learners. The teacher introduces the lesson to the students by asking simply the questions concerning the lesson before actually teaching it. The teacher reads the particular passage or passages of the lesson aloud and the students listen in rapt attention. As the teacher reads the passages, the students can follow and identify different factors such as stress, pause, intonation and pronunciation. In teaching general English, another step to be followed is language work'. Here the teacher presents the structural item with illustrations in both visual as well as verbal ways. Then, the students are given practice in the form of role plays, paid work, actively etc., for the pattern drilling, the teacher can also use substitution tables. In this way, the speaking or communicative skills are developed.

Unlike Science or History which is a content based or a knowledge subject, "language is a skill subject. It can be learnt by 'practice' that is by using it and not by just knowing how to use it. Language cannot be acquired by simply memorizing words only because word, sounds, and structures etc constitute a language. The learner must know them all. But language can be learnt like a skill. It is a skill like, singing, dancing etc.," (Jain 19). For an 'illiterate person, listening and speaking are the two basic or fundamental skills which constitute his language ability. The ability to read and write certainly enhances the literary knowledge and sensibility. In our country, we want our students to be literate in language. Hence, the skills of reading and writing are also included as basic language skills in the syllabus at school / college levels so as to go for enhancement of communicative skills. In any way communication there will be both speaker and listener. They take turns in both speaking and listening in the process of communication. That is why spoken English is given due recognition and attention in colleges and universities. To conclude, by following all the above, the students can easily be trained thoroughly and effectively in spoken or communicative English. ■

Works Cited:

- Blooms, B.S. *Taxonomy of Educational objective of Cognitive Domain*. New York: David McKay Company, 1967.
- Brewington, T. *Language Teaching : A Scientific Approach*, Bombay: Tata McGraw Hill Publishing, 1971.
- Crombe, Aber. D. *Problems and Principles: Studies in Teaching English as a Second Language*, London: Longman's green, 1960.
- Dodson, C.J. *Teaching Language as Communication*. London: Oxford University Press, 1953.
- Jain, R.K. *Essentials of English Teaching*, Agra : Vinod Pustak Mandir, 1959.

R.S. Sri Akilandeswari, Ph.D Scholar, School of English and Foreign Languages, Madurai Kamaraj University, Madurai, Tamil Nadu.

Nehru as a Literary Artist-cum-Visionary Integrating Profession and Practice, Thought and Action with Scientific Temperament in all Respects : An Appraisal

J. Kavithanjali

This paper is an attempt to prove Pandit Jawaharlal Nehru, the maker of Modern India and ardent freedom fighter, as a literary artist endowed with a visionary and poetic temperament, artistic and literary sensibility coupled with keen aesthetic and intellectual perception and also examines how Nehru was ‘a writer par excellence’ whose literary craftsmanship has ensured him an abiding place in literature more than perhaps his political craftsmanship.

Keywords: Statesman, thinker, excellence, writer, visionary, literary sensibility, intellectual perception.

Pandit Jawaharlal Nehru, the maker of modern India and an ardent freedom fighter, was said to be endowed with a visionary and poetic temperament, artistic and literary sensibility coupled with keen aesthetic and intellectual perception. C.D. Narasimhaiah rightly comments:

“Jawaharlal is not a politician who gives a literary bias to his writing but an intellectual whom the times which are out of joint have drawn into the vortex of politics” (Preface 6)

One of the foremost thinkers, statesmen, orators, internationalists and pacifists, Nehru was ‘a writer par excellence’ in Indian English literature. His literary craftsmanship has ensured him an abiding place in literature more than perhaps his political craftsmanship.

Nehru’s place as a writer and thinker is no doubt, high and appreciable, for despite his predominant role as a statesman and politician both before and after Independence, he never ceased to be a visionary and artist. His artistic and literary vision finds fullest expression in such notable and remarkable works as *The Glimpses of World History*, *The Discovery*

of India and many speeches and letters. As a front rank writer in Indo-English prose, Nehru is said to have used English flawlessly and naturally with the skill and adroitness of an English man. Being a great and gifted writer, he uses the pen as a superb artist. As a literary artist and writer, he was endowed with rich poetic imagination and profound futuristic vision. No doubt, both the ancient culture of India and modern European thought influenced Nehru the man and writer. The words of Mulkraj Anand are worth quoting here:

“There are many strands in the temperament, character and intellectual caliber of Nehru derived from India and Europe, which make his personality rather more like a rich tapestry than like home ‘spun fabric which many of his more-simple followers imagine him to be. As the weaver of the tapestry happens to be Jawaharlal himself, and the bobbins are moved from one colour to the other inside him, the onlookers can only admire the cloth and make wild guesses about the inner links in the confusion from which the synthesis of Asia and Europe is arrived at in his being so that any objective knowledge about the cross-currents of events and ideas through which he has become what he is today is extremely difficult” (P 250)

As a writer, he is the product of both East and West, thereby rendering a signal service to India and the world through an immaculate expression of his outer active life and deep emotions, soaring imagination, limitless urges and boundless humanity, that too, with an artist’s vision in what he writes and speaks beautifully expounding his views on the purposefulness of Art.

Such a great scholar and thinker was born on 14 November 1889 at Allahabad and educated in England, at Harrow and Cambridge. In 1912, Nehru returned home to play a leading role in India’s struggle for freedom from British Colonial rule and then as Prime Minister of Independent India for seventeen years, went on to shape the nation’s future as a modern, secular and democratic State. Nehru was endowed with the vision of an artist. Prof. C.D.Narasimhaiah rightly observes thus:

“For, his economics, his politics, his religion and philosophy, all seem to issue forth from a vision of life which is essentially that of an artist and his speeches, writings and actions are all suffused with imagination which makes a dry twig bloom in his hands. He is perhaps

the only statesman of the world today who
has expressed so satisfactorily the emotional
intensity of our troubled generation..." (P 8)

Accepting and recognizing the fact that Jawaharlal Nehru was the product of the East and the West, Frank Moraes remarks as:

"He lived in a hazy half world, at home neither
in East nor in West, in India nor in England.
Most of what he knew of India's storied past, of
her folklore, legend and song had learned as a
boy from his mother and aunt and the adult
friends of his childhood such as Munshi Mubarak
Ali. On this had been superimposed the pattern
of Western education, first at home and then
abroad at Harrow, Cambridge and London. "I have
become", he wrote many years later. "A queer
mixture of the East and the West, out of place
everywhere, at home nowhere" (P 487).

Despite the fact that Nehru got overwhelming recognition as a Statesman, politician and internationalist, he was endowed with rich poetic, literary and artistic sensibility, which all got nourished and strengthened through reading of the literary compositions of such notable writers like Sir. Walter Scott, William Thackeray, Lewis Carroll, Charles Dickens, H.G.Wells, Robert Browning, Shakespeare, Wordsworth, Oscar Wilde, Robert Frost and Sir Arthur Conan Doyle. The following lines of Robert Frost greatly inspired him:

"The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Besides, Nehru was attracted towards socialism, G.B.Shaw's Fabian socialism, Marxist attitude to Capitalism and Colonialism, Vortex of Indian politics, Gandhism and Civil Disobedience. Commenting on the amalgamation of various influences on Nehru, K.R.Srinivasa Iyengar observes:

"And Jawaharlal has also acknowledge that
these two, the saintly leader and the epicurean
father, as also the poet, Gurudev Tagore, have
exerted the greatest influence on his life.
Marx and Leni, too, came into his life, and
Jawaharlal's eyes turned longingly towards
Moscow. Thus, "post-war Moscow" collided with
"Pre-war Harrow" and in the middle twenties

Jawaharlal emerged as a national leader of infinite Possibilities and striking qualities” (P 298).

It was more the circumstance than any personal urge that brought him into politics. Mahatma Gandhi's struggle in South Africa greatly influenced him. He met the Mahatma for the first time in 1916 and found his life-mission. Twenty one months after his marriage with Kamla in November 1917, their daughter and only child, Priyadarshni Indira was born. The Mahatma's influence on Nehru grew stronger and stronger for it was “Gandhiji who had intoxicated him with the potency of an elixir” (Kumar 4). He took an active part in the Non-cooperation Movement and he occupied a pre-eminent place in Congress organisation and he was twice elected the President of the Congress. Besides, for the planned development of the country, he did constitute the Planning Commission, thereby initiating the Five Year Plan. In International Affairs, he was found to be the harbinger of international peace and friendly ties in all respects. Such a great soul passed away in office on 27 May 1964. He was a visionary and idealist, scholar and statesman of International stature. He was also an outstanding writer because his three classics – *Glimpses of World History*, *An Autobiography* and *The Discovery of India* may be taken up as essential reading for anyone who wishes to understand the ideas and personalities that have shaped India through ages and moulded the character and special genius of her people. Nehru contributed to the establishment of a secular parliamentary democracy in India as one of the founders of the International non-aligned movement.

Nehru loved to speak and write about the wonderful country, its early achievements and grandeur and the later decline and bondage. His uppermost thought in his mind was nothing but ‘freedom’, not only for India but also for all the peoples of the world. While making reference to her father's letters to her, Indira Gandhi rightly said that they brought a fresh outlook and aroused feelings of concern for all people and interest in the world around. When the prison did not provide him books for reference, Nehru's mind was too full of making of history, as it was being made from day-to-day in India, for him to think of the dead past. In those letters to his daughter, he had seen some virtue in them and suggested to place them before a wider audience. He had developed the habit of making notes of the books he had read. His passionate commitment to democracy and social justice, his intense aversion to authoritarianism and fundamentalism and his exuberant celebration of India's pluralistic culture are characterized to Panditji's personality. The three classics *Glimpses of World History*, *The Discovery of India* and *An Autobiography* do beautifully reflect the power and lucidity of Jawaharlal Nehru's mind, the eloquence of his language and the radiance of his spirit. Though written more than fifty years ago, these books remain vitally relevant today. *Glimpses of History* remains the best introduction to the story of man for the young and growing people in India and all over the world. *An Autobiography* has been acclaimed as not merely the quest of one individual for freedom, but as an insight into the making of the mind of new India, while *The Discovery of India* delves deep into the sources of India's national personality. These books are said to have moulded not only the whole

generation of India but also inspired persons from many other countries.

As books fascinated Nehru, he sought literary beauty in them. In his writings, one could see Nehru aiming at describing his motives and appraisals as meticulously as possible. The purpose was not self-justification or rationalization but to show the rightness and inevitability of the actions and events in which he was the prime participant. No doubt, he was a luminous man and his writings reflected the radiance of his spirit. His writings of composition for his companions in Ahamad Nagar Fort were interesting cross-section of India and represented their several ways, not only politics but also Indian scholarship, old and new and various aspects of present day. Nehru's keen observation, sense of humour, range of reading, feeling for poetry and being the mark of an educated mind he knows religion has often made for hypocrisy and as for himself, he would prefer the traditional Chinese-pragmatic-outlook on life. Nehru often thinks and feels that religion with no precise significance has been the enemy of 'one's profound and sound thinking. He is rather attracted towards the modern definitions of religion by such thinkers as John Dewy, the American, and Rolland, the French. For them, religion meant the inner development of the individual, the evolution of his consciousness.

Nehru's attitude to life was essentially scientific. But for him, the temper of science is one of disinterestedness, ceaseless activity, search for truth and above all concern for humanity and humanism in the presence of the unknown and the mysterious. This he knows akin to the spirit of the Vedanta as seen in the Rig-Veda and the Upanishads. That is the reason why he abhors popular practices that are usually associated with religion. He says very wisely, "The dead wood of the past must go", but it does not mean a break with the past altogether. Besides, he knows that religion has brought comfort in innumerable man and women, and it has produced some remarkable man through history. That is why Gandhiji claimed that Jawaharlal was more truly religious than most men who professed to be religious but in reality and practice, not so. Nehru's grievance is that religion as practiced today has hindered change and progress; philosophy has encouraged thought and inquiry, but has lived in ivory tower and science, contrary to its spirit, has built up a glittering civilization but ignored the ultimate purpose of life. Nehru always tried to integrate profession and practice, thought and action, the inner and outer man.

Nehru had a fair acquaintance with the work of the scientists and philosophers. Even after he had become the Prime Minister, he continued his early interest in science and the work of scientists like Einstein who was directly in charge of scientific research in India to promote which he helped to found several prestigious research Institutes throughout the country and bring young scientists together. He fell in line with the thinking and saying of Bernard Shaw who once said that the true joy of life is to align oneself with some mighty purpose and not to get entangled in petty troubles of which life is so full; to work for the purpose with all the strength and energy that one may have till one is worn out and can be thrown on the scarp head. In his view, science and religion are found to be opposite to each other, but in reality, they should be used as complementary to each other. About the problems

of individual and social life, Nehru said that there should be an adjustment of the relations between individuals and between groups. In the solution of the problems, the method of observation and precise knowledge and deliberate reasoning, based in the methods of science, must be followed. His multitudinous interests are revealed in his speeches, essays and press statements published in eleven volumes of the selected works. About his multifaceted personality and multitudinous interests, Dr.Rajendra Prasad comments:

“Jawaharlal is a man of culture in the widest and best sense of the expression. He is a man with ideas born of study of books and widespread contact with man, Indian and foreign. His emotional nature and his innate independence of thought have helped him in developing a style of expression which is direct and captivating. He is a gifted writer wielding the pen as an artist” (Foreword, PP vi-vii)

Indeed, he is a literary artist with rich poetic imagination. He presents an artist’s vision in what he writes and speaks and his vision is related to life. Expounding his views on the purposefulness of art, he writes:

“Art, if it does not spring up from the strength of the nation, is lifeless art. If it has no connection with problems and reality of life, it is useless and dead like the pictures of woman in Ajanta caves” (P 7).

Taking a very comprehensive view of history, Nehru artistically deals with the theme of the origin and development of human history. K.M. Pannikar rightly comments:

“*Glimpses of World History* is an attempt to get the perspective right. There is no attempt in it to deprecate the achievements of Europe on the heritage of Greece or Rome. But it lays emphasis equally on the contributions of Persians, Arabs, Indians and Chinese and of the great non-Christian religions, Islam, Buddhism and Hinduism put the evolution of Mankind in a world perspective” (P 31).

An effective and eloquent orator, Nehru’s speeches cover a wide range filled with ample literary qualities. His academic and public addresses reveal his idealism, maturity of outlook and international understanding. Commenting on the literary significant of his speeches, K.R.S. Iyengar comments:

“.... he could speak as man to man, as a place of humanity to all humanity, each word sending forth creepers of understanding and sympathy. Each accent instinct with fellow feeling and un possessive love... But always he could throw out words charged with purpose, words that have since gone into general currency” (P 310).

As a historian, Nehru is unrivalled. He puts the facts and events of history under the transforming vision of a literary artist. Facts and fiction go together and the dry bones of history are filled with living personalities who play both comic and tragic roles. ***The Discovery of India*** abounds in literary graces. Nehru as a historian shows remarkable and penetrating observation of history, exceptional poetic sensibility and consummate stylistic excellence in describing the achievements of great artists like Leonardo, Michaelangelo and Raphael; and the eminent poets like Dante and Petrarch. Nehru’s descriptions of nature are noticeable for Wordsworthian’s humanism and Keatsian sensuousness and picturesqueness. ***The Discovery of India*** is a highly poetic and artistic and literary creation in which precision, economy, clarity and simplicity, subtle poetic touches and musical flow of language do beautifully characterise its style. Describing India, Nehru writes:

“She is myth and an idea, a dream and a vision and yet very real and present and pervasive. There are terrifying glimpses of dark corridors which seem to lead back to primeval might, but also there is the fullness and the warmth of the day about her. Shameful and repellent She is occasionally perverse and obstinate, sometimes even a little hysteric, this lady with a past”.

The portraits of great Indian celebrities – Vivekananda, Sir Syed Ahmad Khan, Mahatma Gandhi and many others – are well done. Nehru’s ‘An Autobiography’ ranks with the greatest autobiographies of the world. It is unquestionably a great book in which he presents a picture both of himself and the nation and with the deft and meticulous handling of an artist he merges the two into one. It is both subjective and objective, personal and impersonal, lyrical and epical, real and imaginative. His style abounds in poetic graces and suggestiveness. His words have an evocative power being charged with ardent humanism. This is evidently brought out in the following passage;

“The distant mountains seem easy of access and climbing the top beckons, but as one approaches, difficulties appear and the higher one, goes

the more laborious becomes the journey and the summit recedes into the clouds. Yet the climbing is worth the effort and has its joy and satisfaction. Perhaps it is the struggle that gives value to life and not the ultimate result” (An Autobiography 597).

One of the best things in *The Autobiography* is the presentation of Gandhi-Nehru relationship. It is a rich storehouse of his ideas and opinions on a wide variety of subjects – religion, secularism, national unity, sex, socialism, peace and non-violence, humanism and international outlook.

To conclude, it may be stated that in the modern age, the great thinkers and philosophers like Vivekananda, Sri Aurobindo, Mahatma Gandhi and many others – tried their best to reform the evils that crept into Hinduism and Indian society in the course of time. One such reformer-statesman is Jawaharlal Nehru who will remain immortal in Indian history for his glorious fight in the attainment of India’s freedom, for his role in laying a firm foundation and democracy and giving India a solid industrial base. The modern Indian mind is practical and pragmatic, ethical and social, altruistic and humanitarian. It is governed by a practical idealism for social betterment. The ideals which move it do obviously represent the spirit of the age. “Humanity is its God and social service is its religion”. ■

Works cited:

Anand, Mulkraj. “Intellect in Action” *A Study of Nehru*. Bombay: A Times of India Publication, 1960.

Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1985.

Kumar, Sathish. *Jawaharlal Nehru’s The Discovery of India*, Bareilly : PBD, 1987.

Moraes, Frank. *Jawaharlal Nehru*, New York: The Macmillan and Co., 1956.

Narasimhaiah, C.D. *Jawaharlal Nehru: A Study of his Writings and Speeches*, Mysore : Rao and Raghvan, 1960, P.6.

Nehru, Jawaharlal. *An Autobiography*, London : O.U.P., 1936.

————— *The Discovery of India*. New York: O.U.P., 1946.

————— *Glimpses of World History (1934-35)*, New Delhi : O.U.P., 1985.

Pannikar, K.M. “Nehru as a Historian”, *A Study of Nehru*, New Delhi: O.U.P., 1983.

Prasad, Rajendra. “Foreword” *A Study of Nehru*, ed. Rafiq Zakaria. New Delhi : O.U.P., 1983.

Rau, N. Chalapathi. *Jawaharlal Nehru*, New Delhi : Publications Division, 1973.

J. Kavithanjali, Ph.D Scholar, Department of Library and Information Science, Madurai Kamaraj University, Madurai, Tamil Nadu.

The Influence of our Past in the Evolution of our Inability to Live Intensely

Saranya Francis

There is no ideal – only learning that the past offers us to decide what is favourable. Our pasts (biological, physiological, psychological, philosophical and historic) have impacted the choices we have made in the course of our evolution; we have evolved from the primitive stages of being and doing as well as adapted ourselves to a contextual order of things. We have done this to progress into something higher or greater, nevertheless we have only developed as much as our past has allowed/taught us to - this is the premise of the paper that follows. The evolution of the human race has been a fascinating subject of enquiry through the ages. One cannot deny that the present human race is a sum total of the choices that have been made over thousands of years gone by, but what really have these choices been motivated by? Have we as a human race made choices that further our evolution or inhibit it? What is the influence of our past in the course of our evolutionary choices? What is the purpose of a life that is based on choices that prevent one from living intensely? This paper attempts to explore the above through the eyes of philosophers and forefathers of postmodern thought. The scope of the paper is delved into finding possible traces of philosophical thoughts that point to the inhibitors to intensity found in the evolutionary choices that our human race has made.

“Truth is a compliment you give to ideas you like” (Roth, The Modern and the Postmodern). We have been constantly taught to only learn what is required to get the day done, and do so in a manner that does not attract too much attention or cause the world around us to get offended or outraged. We learn skills, acquire knowledge, dispense pedagogy, and even form relationships with other human beings to fit the existing framework of what is needed to succeed in our world. We would never go through the ordeal of suffering the ordeals to learn a skill that is not immediately useful to our existence, nor would we do anything without having a concrete reason or reasonable benefit. This is simply the fact of survival. But how did this behaviour of survival take precedence over intensity of living? How and why did we stop evolving into higher beings who pursued more and were capable

of much more physical, emotional, intellectual intensity? The researcher has employed reading of texts on the subject and has taken inspiration to seek answers to the above through her learnings in the course, Modern and Postmodern – I, offered by Wesleyan University as a MOOC on Coursera. (Roth, The Modern and the Postmodern). The scholar has used the thought prompts and questions raised in the video lectures (Roth, The Modern and the Postmodern) and readings from Origin of Species (Darwin), Paris Spleen (Baudelaire), Essay 2 of Genealogy of Morals (Nietzsche, Genealogy of Morals), The Principal Upanishads (Radhakrishnan) among other sources to support the premise of the article.

No human (or animal) is a complete product of one's own being; one is constantly influenced by one's past in a manner that shapes one's being, everything is to be seen as a result of its historic evolution and this can be examined better when one undertakes a comparative study of the thoughts of Charles Darwin, Charles Baudelaire and Friedrich Nietzsche. In this article, the scholar would like to elaborate on how our physical, genealogical, experiential and moral pasts influence us and as a consequence hinder us from evolving into more intense beings. This is done by examining and citing works of some of the biggest names in global philosophical history.

LEARNING AND CHOOSING

One has to remember that truth emerges from examining whatever information is available to us from the past, we cannot adequately understand the dynamics of learning and choosing by simply observing what we know now, we need to go to the very source of where we found this knowledge, and when we do that we often see patterns, patterns that have served us favourably. To begin with it would do us good to examine Darwin's ideas on how Man learns to select certain practices or animals and in his limited knowledge of what is good and beneficial learns from the past, consider this analogy of greyhounds where Darwin compares the behaviour of man and wolves in the process of selection "that man can improve the fleetness of his greyhounds by careful and methodical selection, or by that unconscious selection which results from each man trying to keep the best dogs without any thought of modifying the breed" (Darwin). For him, man learns to retain only that which benefits the furthering of his motive and from his past experiences he learns to make future selections and he sometimes, breaks law bestowed by nature for his wants but lesser animals don't. Baudelaire also seems to notice this when he writes in his prose poem 'L'Invitation au Voyage' translated as An Invitation to Voyage by Pamela Prince, *Nature is made over again by dream; where she is corrected, embellished, refashioned* (Baudelaire 16). The refrain in the poem reminding us to keep nature's beauty in mind as the place to go to while making choices to live intensely.

Pointing out of course to another realm where the learning and the subsequent corrections happen based on one's own choice. In Nietzsche's Genealogy of Morals we read how man chooses his actions based on the idea of guilt and morality that has been

shaped by the dynamics of reversal in stating that “the concepts of guilt and conscience are so fundamental to our functioning as social beings that we have had a tendency to see their origins in a great instant of divine creation.” (Nietzsche 94) Hence, we learn and choose whatever keeps us in a state of acceptance and we discard or simply ignore everything else that does not serve our interests of validation from the world we inhabit. We do not commit adultery in the open, because it does not fetch us the approval of the society, we do not roam around naked because our past has taught us the language of shame and physical inhibitions (although it may be very convenient in some seasons), we do not dance or sing or blurt poetry out when we feel like as our past has taught us rules of propriety. That leads us to the next section of what the goal of this conformity to the tenets of the past is.

FROM LOWLY PAST TO A HIGHER FUTURE:

All three thinkers point to how we have been influenced by our pasts and have done so by either negotiating with the existing ideological expanses or breaking away from what was ordained by nature or, in Darwinian terms, originality. Whether consciously or by latent motivations human beings have broken away from originality, we have evolved from the primitive stages of being and doing and have adapted ourselves to a contextual order of things in order to evolve into something higher or greater. Examine the statement: “But everyone who admits the principle of evolution, must see that the mental powers of the higher animals, which are the same in kind with those of man, though so different in degree, are capable of advancement” (Darwin 12) and similarly this extract from the Genealogy of Morals where we read “to reckon, to have power to calculate—how thoroughly must man have first become calculable, disciplined, necessitated even for himself and his own conception of himself, that, like a man entering into a promise, he could guarantee himself as a future.”(Nietzsche 45). Thus evolution to something higher than here and now is a presupposition. We have always wanted to evolve into a higher/better state of being and doing. This has been a motivation, our learning and our choices have always complemented this need, we have chosen from the implements of our pasts, constantly, only whatever allows us to do this and we have rejected or discarded everything else inhibiting our attainment of this state. But in doing so we have left out those implements which could have allowed us far greater intensity, an example could be continuing the practise of eating only when hungry and only those foods which are simple in construct or in their naturally occurring state, this is something we have let go off or discarded. Complex tastes and food habits have been introduced to us by our multi layered pasts, rendering us a slave to its diktats. We have evolved towards an idea of the so called ‘ideal’ - ideal education, ideal status, ideal standard of living, ideal body shape, ideal intellectual bent, ideal job, ideal education and such endless ideas of ideals. Instead we could have simply embraces the beautiful chaos that our world is and thereby we could have lived more intensely.

A CALL TO EMBRACE THE CHAOS OF NO IDEALS:

Above all the other commonalities in the way our pasts have influenced us, all

three thinkers seem to nudge us into seeing the futility of our belief in an ideal (Nietzsche, *Genealogy of Morals*). Baudelaire showcasing the dirt and decay of Paris instead of the romantic notions of the ideal is one evidence. In his poem, titled *What is Truth*, we see him quip *I, like a wolf in a trap, was caught perhaps for ever in the grave of the ideal*, (Baudelaire) to him the clown, a prostitute, an old woman and strangers offer deeper insights than some lofty sense of the ideal. We are beckoned to embrace the chaos of not having to conform to an idea of an ideal, do we pay heed? Hardly.

In the course of readings one also comes across the many ideas of ideal or God as it were, for instance here: in the contrasting theistic views in the religious philosophies of the Indian subcontinent, in this commentary from *The Upanishads* where the belief is that... “...the withdrawal from the world is not the conclusive end of the spiritual quest. There is a return to the world accompanied by a persistent refusal to take the world as it confronts us as final. The world has to be redeemed and it can be redeemed because it has its source in God and final refuge in God.” (Radhakrishnan 79) In this context, God is the ideal, Nietzsche rejects this idea of an ideal in his great proclamation “God is dead!” (Nietzsche 22) We are promised the world of the ideal if we struggle enough to have faith in it and choose only that which leads us to it.

In the words of Professor Michael Roth in his video lecture “...Baudelaire’s (antidote to this stupidity of evolving to adhere to a notion of ideal) was to kind of break through and live with a kind of vibrancy and an openness to experience. Nietzsche’s is to dissect, deconstruct ideals to show that ideals are symptoms of a self-denial.” (Roth, *From Struggle to Intensity*)

We, human beings, learnt that the past was the very foundation of our lives and that it was the ideal that needs to be kept sacrosanct, hence we developed a sense of morality and guilt (Nietzsche), failed to make something beautiful (Baudelaire) and selected only that from the past which was beneficial to the furthering of our interests to a higher state of being and in all this we lost our conviction to achieve intensity because we allowed our pasts to influence and interfere with our present forgetting that “the present is the key to the past” (Roth, *The Modern and the Postmodern*)

In all the above works, we may notice how we have been conditioned to evolve based on what is crucial to our survival in our milieu. In conclusion one may say that because we were forced by the past to view only those experiences that were beneficial to our progress, because we were keen on fitting in with the community to ensure there was evolution to a higher state of being and because we believed in an ideal state of being and doing, we were unable to live with intensity. Whether this is possible without toppling the world order or concept of the ideal is well, a rhetoric for another mooring. ■

Works Cited:

Baudelaire, Pamela Prince and Charles. *Invitation to the Voyage*. Comp. Google Books. Trans. Louise Varesé. Little Brown and Company, 1997.

www.google.co.in/books/edition/Invitation_to_the_Voyage/Bh24QgAACAAJ?hl=en. Accessed 23 Jun. 2020.

Darwin, Charles. *Origin of Species*. Gutenberg, 2009, 2013.

www.coursera.org/learn/modern-postmodern-1/lecture/qcSVY/from-struggle-to-intensity-i. Accessed 2 July. 2020.

Nietzsche, Friedrich. "Genealogy of Morals." *Essay 2*. n.d. pp. 32-33.

www.grattoncourses.files.wordpress.com/2014/12/nietzsche-genealogy-of-morals-second-essay.pdf. Accessed 2 July. 2020.

Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Trans. R. J., Hollingdale. Kindle ed., Penguin, 1974.

www.amazon.in/Thus-Spoke-Zarathustra-Friedrich-Nietzsche-ebook/dp/B002RI9RDO

Radhakrishnan, S. *The Principal Upanishads*. 26th . Noida: Harper Collins Publishers, 2016. Print.

Roth, Michael. "From Struggle to Intensity." Wesleyan University, June 2020. Accessed 3 July. 2020.

———. "From Struggle to Intensity." Wesleyan University, June 2020. Web Course. [//www.coursera.org/learn/modern-postmodern-1/lecture/qcSVY/from-struggle-to-intensity-i](http://www.coursera.org/learn/modern-postmodern-1/lecture/qcSVY/from-struggle-to-intensity-i). Accessed 3 July. 2020.

———. "The Modern and the Postmodern ." *From Struggle to Intensity - Baudelaire and Nietzsche*. Middletown : Wesleyan , June 2020. Web Course.

www.coursera.org/learn/modern-postmodern-1/lecture/rEDIr/from-struggle-to-intensity-vi. Accessed 4 July. 2020.

Rousseau, Jean Jaques. *A Discourse Upon the Origin and the Foundation of the Inequality Among Mankind*. 12th . Comp. Gutenberb. EPUB. AUB 2019. www.aub.edu.lb/fas/cvsp/Documents/DiscourseonInequality.pdf879500092.pdf. Accessed 6 Julu. 2020.

Ms. Saranya Francis, Assistant Professor, Department of Humanities, St. Paul's College, Bengaluru, Karnataka.

Socio-Economic, Political and Cultural Consciousness: A Study on Selected Works of Arvind Adiga

Satya Sundar Samanta

Towards the end of the twentieth century the socio-cultural, religious, political and economic conditions of India went through various fundamental transformations. Countrymen longed for material pleasures leaving the conventional happiness and joys. The downtrodden classes wanted to be rich and powerful. On the other hand, the rich people afforded to be richer economically. That is why, the economic structure of the country was changed, politics became corrupt, society and culture were also affected. Adiga, the Booker Prize winner of 2008, came forward and cautiously brought out the socio-cultural, political and economic issues of India in his fictional writings.

Keywords: Countrymen, Disharmony, Society, Politics, Culture, Economy.

In the last part of the twentieth century, the emerging India faced basic transformation in cultural, socio-economic and political sectors. Because of globalization some cultural elements of Europe and America rapidly entered into the society and culture of Indian subcontinent. The countrymen became fashionable and desired to gain more money and more power. Their unquestionable longing for material pleasure was soaring day by day. In the same way, corruption was also spreading its invisible wings in society. India had been suffering from multidimensional socio-cultural, political and economic issues such as racial conflicts, communal disharmony, class conflicts between the haves and have-nots, terrorism, failure of the legal system etc.

As a result of the rapid development of information and communication technology the big cities like Delhi, Mumbai and Bangalore became the job hubs, the controller of power and economy. So, people's aspirations for plots and bungalows in the big cities, longing for material prosperity and investment of money hiked enormously. Money performed the vital role in the internal politics of India. To gain political achievement the self centric political leaders played the game of money. It was their investment in political business. Pet rolling, bribery, bomb blasting, rigging, murders, machinations, terrorist

activities had been occurring at a larger scale. Police are generally regarded to be the keepers of laws and peace-makers. But, in those decades the Indian police become the carriers of corruption, the keepers of bribery system and destroyer of law. Modern science and technology benevolently helped the rich to be richer than before. The ambitious people desperately tried to gain huge amount of money at any way- fair or foul. They didn't feel any qualm for the loss of moral values. The drastic changes of socio-economic and cultural constructions were too helpful to the rich and capitalists. Political power was stolen either by the tricks of money power or by power politics. This is how; the rich section of the country held the political power. They became powerful, reputed, and well-known in society.

In those decades in Indian society the persons without money had no power, no reputation and no dignity in society. Rooble Verma and Manoj Verma wrote in their joint research paper that "the picture Arvind Adiga paints of India in *The White Tiger* is of a nearly feudal society disguised as a democracy". The lean economic policy of the country provided much benefits to the rich and capitalists. As a result, the rich people were the proprietors of more wealth and resources. Adiga with his profound consciousness has brought out the wrong education policy of India in the post-colonial period. The schools in the India of darkness provided dwelling places to the lizards. Teachers were awakened from their day-sleep by the noises of such tiny beings in the schools. Adiga portrays the socio-economic and cultural pictures of India in his novels as Charles Dickens did of England in his writings.

Adiga with his direct experiences as a financial journalist for *The Financial Times* and *Money* acquires deep knowledge and experiences in economic and socio-cultural sectors of India. He met many distinguished persons all over the world like Donald Trump. His great grand-father was a distinguished politician of The Indian National Congress and his paternal grandfather was the chairman of The Karnataka Bank. Adiga learnt Indian society, culture, politics, economy from his enriched family. He grew up in Bangalore and studied abroad. At present he has been living comfortably in Mumbai with lofty reputation. He has been observing the socio-cultural trends of his most favorite land. The novelist nourishes the consciousness of the unsettled socio-economic, religious, political structures of India. Such socio-cultural, economic and political matters are skillfully dealt in his reputed fictions like "The White Tiger", "Between the Assassinations", "Last Man in Tower", "Selection Day", and "Amnesty".

His masterpiece and Booker Prize (2008) winning novel "The White Tiger" appropriately expresses his awareness of socio-cultural, and economic tradition of India. According to Radhika Chopra "The White Tiger" is a social criticism illuminating the poverty and misery of India". This novel was narrated by the central character Balram Halwai in the form of a letter to the president of more developed communist country, China. This fiction points out Balram's struggle, his development and establishment in the midst of sharp contrasts between the two Indias; India of darkness and India of light. Dr. Neeru Tandon wrote that "The White Tiger is a fascinating portrayal of the divisions between the

world of rich and the poor of new India”. The family profession of the Halwais was sweet-making. They were considered as ‘Dalit’ or ‘Subaltern’ who were once regarded as ‘untouchables’. They were poor, and deprived from many things. The deplorable and pathetic conditions of the downtrodden sections of Indian society are wonderfully narrated in the fictional works of Mulk Raj Anand. His “Untouchable” brings out the pathetic conditions of the central protagonist Bakha who was the son of a cobbler. “The White Tiger” discusses the miseries of the central figure Balram who was the son of a poor rickshaw-puller. Balram grew up at Laxmangarh in the state of Bihar in a financially deprived family.

Laxmangarh was situated in remote India of darkness without electricity, roads, water supply, health center, school and etc. The poor village-dwellers were still uneducated, undeveloped and superstitious. The village was brutally ruled and dominated by the heartless land-lords. The selfish landlords and the politicians jointly conspired to enjoy power and money. So, the village couldn’t be freed from Corruption which strongly mingled with society, culture, politics, religion and with economy.

The corrupt politicians ruined the democratic structure of India to hold their power. They were involved in hidden conspiracy to serve their narrow ends. The politicians and the local landlords were the dominant figures in the rural India. They enjoyed power and dignity along with huge money. Thus, they became richer and the poor being deprived became poorer. The rich persons generally didn’t get any chance to the poor to be rich. Through the process of deprivation the rich persons acted their power politics. There was no scope for the poor to be rich in this system controlled by the rich. The protagonist Balram Halwai realised that he couldn’t be freed from the ‘Rooster Croop’ without violence. Adiga in this novel divided the country into two opposite regions - India of light and India of darkness. He also vindicated the nation into two contrasted classes - the rich and the poor. Dr. Neeru Tandon wrote in her research paper that “The White Tiger is a fascinating portrayal of the divisions between the world of rich and the poor of new India” .

The independent India observed drastic changes in the field of society, culture and economy. The poor dreamt to be rich by hook or crook. Their ambitions to enjoy money and power were soaring boundlessly. Their unlimited longing for materialistic pleasures were also hiking. Every socio-economic system was vitiated. From society morality was disappearing. The present novel “The White Tiger” deals with such changing socio-economic estate of the novelist’s motherland. Balram got his name from his school teacher. The inspector who visited his school charmed by his intelligence and called him as the white tiger. Really he was the rare tiger white in colour who became successful in achieving huge money, power and reputation demolishing the borders of patriarchal society.

Once Balram Halwai as a student with his versatile genius attracted the visiting SI and was admired and honoured with the title ‘The White Tiger’ by him. Nevertheless, his scholarship was stolen without qualm. Due to immense poverty Balram scarcely carried on his education and was forced to work in a tea-house to maintain his distressed family. He

had bitter experiences when his father being poor died without proper treatment in a hospital run by the Government. His mother's body was cremated without care. The only offence of them was poverty. Balram realised that the rich community neglected the poor and downtrodden sections. Later, this helpless boy appeared at Dhanbad to toil in a tea-shop. He broke coals and cleans tables and cups.

After that the boy experienced as a chauffeur. Then, he was engaged as a taxi driver for the Stork family. He carried his master to various malls and waited for hours outside. He couldn't enter into the shopping malls because of his poverty and low status. Often his hidden ambition grew and he dreamt to be rich to be the part of rising India dazzling before his curious eyes. Thus, Adiga presented mall cultures of the rich along with the opposite pictures of deprivation. Balram hoped to acquire self-identity and individuality. He realised the artificial compassions of Mr. Ashok to him during he stayed in Delhi.

Vijay, a professional bus conductor, changed the mentality of Balram by telling him the corrupt politics of the country. The boy nourished Macbethian ambition in his inner soul to be prosperous. He knew that his master wanted to bribe a lot of money to the corrupt officers to serve his personal narrow purposes. He didn't feel qualms to murder his employer for the money. However, killing his master he went to Bangalore where he successfully started a business enterprise. Within a short time he became a renowned business entrepreneur in this IT city of modern India. He was wanted to the police as his crime was being investigated. But, later the police stopped the investigation. The protagonist of the novel boldly narrated his story of success to Wen Jiabao through letters. Thus, a poor became a rich person only by violating the rules committing a crime. This is how, the novelist presented the changing socio-economic states of India in the post colonial times.

The novel "The White Tiger" truly depicts the changing psychology of the poor and of the women. Generally men were the dominant figures in connection with money and property. They had their own identities. In rural India women abode by the dominance of male identity. They had not their own identities. But, in the recent decades the women of the cities were searching for their own identity. It greatly affected the marriage life. Mr. Ashok waited for the divorce from his wife, Pinky Madam. Thus, the traditional family life was greatly affected for the globalization. In the ancient tradition all the family members lived together with harmony. But, in the past two or three decades the concept of family life was changed. Due to the globalization and industrialisation the metropolitan cities became the rising centers of employment. So, the poor unemployed youths from the rural areas went to the cities in the prospect of getting jobs.

Adiga in the novel had sketched the deplorable conditions of the people of lower caste and of lower class. Religious violence, Naxal activities, and anti-social activities were taking place enormously because of the failure of legal system. The rich people bribed the high officials to be escaped from taxes. Radika Chopra wrote in her research paper that the novel is "a social criticism focusing on the poverty and misery of India and its religio-

socio-political conflicts, encapsulated in humour and irony”. Adiga also intellectually explained that reasons and impacts of changing economic status of India in the post-independent period. The lower class people individually struggled to demolish the old socio-economic barriers. According to Dr. Sanjukta Das “anger of an oppressed class finds expression not in joint action but in an individual act “.

Arvind Adiga with awareness had superbly enunciated the socio-economic, political and cultural consciousness in his another famous fiction “Last Man in Tower”. The novel is set in the metropolitan city of Bombay. Once it was the capital of Indian economy. The novelist presented the lofty dream of the antagonist Mr. Dharmen Shah, an ambitious Mumbai developer. This capitalist wished to purchase plots in that city to build up gorgeous buildings. Through Mr. Shah the novelist represented the sky-kissing plans of the persons who once belonged to the lower class families. Mr. Shah longed for dream-world, fame, high status. He was too greedy for money and power. This anti-hero was also desperately trying for materialistic comforts. These high ambitions produced unnumbered problems amidst the changing times. However, Dharmen Shah’s planning was to construct an attractive bungalow which would be recognised as “Shanghai”. It would be located at the heart of the city. So, Mr. Shah needed land and he was determined to purchase at any rate. His greedy and curious eyes fell on the pucca house of the Vishram Society located in Mumbai.

The Vishram society stood for the traditional middle-class society of India. It was shaped in the old concept of liberalism, equalism, brotherhood and moralism. Democracy, good relationship, moral values were the key features of this society. This society truly represented traditional society of India. Mr. Shah wanted to be the only proprietor of this society. He offered to pay 350%, of the real value to the each members. Curiosity was made among the inhabitants of the society and Mr. Shah was considered to be a benevolent person. Most of the residents dreamt to be rich within a short while and agreed to sell their rooms neglecting relationship, happiness, morality etc.

They decided to accept separation for the sake of materialistic pleasures. Adiga then thought that materialism might provide some pleasures but might destroy familiar happiness of traditional life. Only “Masterji” whose real name was Yogesh A. Murthy didn’t accept the proposal of Mr Shah. This former school master had been dwelling there ruminating his late wife Purnima and his daughter. “Masterji” had an ideal personality. He never longed for dazzling material pleasures. He still loved his family and liked traditional happiness. He was so ideal that he embraced the memory of his wife and daughter who were no more. He realised the immense value of family bonds, social relationships and friendliness. He desired to live in this society till his last breath. For his reluctance the hopes of most of the residents were frustrated. For that reason they expressed their anger at the old ideal man. They vainly approached to convince him to change his decision immediately. But, he was firm in his principles.

His neighbours forcefully pushed him down from the roof of the society. He left

his last breath not losing his principles. He was the last person to hold the principles of the society. However, he possessed moral values and principles of culture. Mr. Shah succeeded in his mission and was settled with other residents. Later, Mrs Rego and Ajwani identified their ultimate mistake of losing “Masterji” .

Adiga’s also dealt with the similar themes in his next fiction “Selection Day” which presents his awareness of socio-economic and cultural trends. This novel was also taken place in Mumbai. The story is related to the dreams of Mohan Kumar who dreamt to be rich by the grand success of his sons. Like “The White Tiger” this novel also discusses the rising of the downtrodden family. Mohan had been dwelling in Mumbai city with his two ambitious and smart sons - Manju and Radha. Adiga described the contrasted pictures of success and failure. Manju Kumar got the reputation of a renowned cricketer while his own brother became frustrated. The novelist pointed out the success of Manju Kumar.

Thus, Adiga consciously portrays manifold socio-economic issues that were very harmful. His main obsession was to reform the socio-cultural, political and economic traditions of his motherland. He thought that the reformation could give stability to the country for healthy prosperity. The novelist also presented religious conflicts, terrorist activities and corruptions in every branch of society, culture, economy, administration etc. ■

Works Cited

Adiga, Aravind. *The White Tiger*. New Delhi: Harper Collins Pub.,2008.

Anand, Mulk Raj. *Coolie*.New Delhi: Arnold Associates , 1988.

Batra, Shakti. *The White Tiger*. Delhi: Surjeet Publication, 2008.

Gupta, Ashish. *A Critical Inquisitions of the Novels of Arvind Adiga*. Nagpur : Dattsons, 2018.

Kochhar, SK. *The Teaching of Social Studies*. New Delhi : Sterling Publishers Private Limited, 2009.

Monika, S. *Contemporary Social Issues in Arvind Adiga’s The White Tiger and Last Man in Tower*. Ahmadabad : Sara Book Publication, 2015.

Parekh, Bhikhu. *A New Politics of Identity*. London: Palgrave Macmillan, 2008.

Saini, Dr. Ashok K. *Perspectives on Aravind Adiga’s The White Tiger*. Jaipur: Aadi Publication, 2012.

Shakespeare, William. *Macbeth*. NewDelhi: Peacock Books, 2007.

Satya Sundar Samanta, Ph.D scholar, Dept. of English, North Odisha University, Baripada, Odisha, India

Exile as a Motif in Poetry of Nissim Ezekiel and R. Parthasarathy : A Brief Study

Sayed Tasifur Raheman

Modern Indian English poetry has come of age. It is rich, ripe and multidimensional in nature and essence. A deep sense of exile has remained one of its diverse poetic motifs. A sense of exile or alienation has haunted the mind and imagination of several Indian poets writing in English. Nissim Ezekiel and R. Parthasarathy are two of their fraternity who have suffered considerably from an acute sense of alienation. While Ezekiel's Jewish background has made him feel exiled in his native land, India, it is English language and education what has estranged R. Parthasarathy from his native state, community as well as culture. Poetry is but an externalization of internal feelings. It is more so in case of modern poetry. The poetry of Ezekiel and Parthasarathy is consistent in articulation of a deep sense of exile on the part of the poetic persona. The prime objective of this paper is bringing to fore some moments of exile in the poetry of the poets under reference here.

Key Words: exile, alienation, self, loss, remorse, belongingness, quest and identity

Many modern Indian English poets seem to have suffered from a sense of loss – a loss of some form or other, and of something or other. This haunting sense of loss has led them to quest for the lost thing. Their endeavour to regain the lost thing persists. Quest indeed has emerged to be a recurring poetic motif with Indian English poetry particularly the poetry which has come into existence in the post-independence period. The two poets in the poetry of whom this motif has figured more frequently and more prominently than any others are Nissim Ezekiel and R. Parthasarathy. While Ezekiel's Jewish background has made him feel exiled in his native land, India, it is English language and education what has estranged R. Parthasarathy from his native state, his native community as well as culture.

Known as the father of modern Indian English poetry, Nissim Ezekiel has always undergone the experience of a rootless being. Despite his birth in India and tenure of service spent in Mumbai, it is his Jewish background what has never allowed him to develop a sense of belongingness with India. History of his lineage has deeply perturbed him and has

never let him identify himself with the land of his nativity and living. R. Parthasarathy is right in his observation on Ezekiel's poetry, "Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself" (Parthasarathy, 1976, 28). Ezekiel has told himself, "I am not a Hindu, and my background makes me a natural outsider: circumstances and decisions relate me to India" (Parthasarathy, 1976, 28). Vilas Sarang has aptly stated about the poet's poetic preoccupation, "His is a poetry of introspection, of self-examination and self-criticism" (Sarang, 1989, 15). "Being what I am/Hurts," is the admission of Ezekiel in his poem "The Double Horror." A glimpse of the persona's suffering on account of his background is discernible in the following lines of Ezekiel's poem, "Background, Casually"

I went to Roman Catholic school,
A mugging Jew among the wolves.
They told me I had killed the Christ,
That year I won the scripture prize.
A Muslim sportsman boxed my ears (Parthasarathy, 1976, 34-35).

Referring to his lineage, to his ancestral background, he further writes,

My ancestors, among the castes,
Were aliens crushing seed for bread.

Ezekiel's quest for self or self-identity is one of the dominant and individual aspects of his poetry. Ezekiel's poems are full of natural elements, which are symbolic of ethical values. The past events of childhood have often urged him to go to the past and refresh the bunch of unidentified lost pleasures. The memory of his nativity in Mumbai has impelled him to recreate the scene in imagination and to depict it in the form of poetry. The poet's difficulty in living in peace and security is evident in the following lines,

Cast off, scattered for a
Thousand years, where shall
We live in peace with our
Neighbours? (Ezekiel, 1989, 256)

Ezekiel was the first Indian poet to express modern Indian sensibility in a modern idiom. An appeal of exile is always seen in almost all of his poems. The effort of the persona has been to overcome his innate sense of being an outsider to India, the land of his nativity and his bread and butter. In the poem "Background Casually" the poet has written,

The Indian landscape sears my eyes.
I have become a part of it
To be observed by foreigners
They say that I am singular,
Their letters overstate the case.
I have made my commitments now.

This is one; to stay where I am,
As others choose to give themselves
In some remote and backward place.
My backward place is where I am.

The city of Bombay, present day Mumbai, has remained the speaker's nest. He has endeavoured to develop a sense of belongingness with this bustling city. He has written elsewhere,

I cannot leave the island,
I was born here and belong.

This repeated assertion on the issue of his belongingness is telling obliquely though, about his deep-seated sense of rootlessness. In the poem, "City Song," to cite another example, the poet has made similar resolution on the issue of his belongingness. He has written,

As I sway in the breeze,
The city sways below.
Suddenly I learn
What I always knew
I don't wish to go any higher
I want to return
As soon as I can
To be of this city
To feel its hot breath
I have to belong

An inherited sense of rootlessness has been always there in the mind and consciousness of the poet. It has urged him to search for some sort of belongingness which he has avowedly developed toward the city of his nativity and work-place, Bombay. He has somehow succeeded in doing it. He has at least learned how to live with and in spite of this deep-rooted sense of rootlessness. This is evidential in the following lines:

I look about me now, and try
To formulate a plainer view
The wise survive and serve – to play
The fool, to cash in on
The inner and outer storms.

The shadow of Shakespeare's King Lear in these lines best depicts "The inner and outer storms" the poet has grappled with in the business of his living.

In the preceding pages, the notes of exile in the poetry of the modern Indian English poet, Nissim Ezekiel, have been briefly focussed. Lines resonating with a deep sense of loss and feelings of exile can also be felt in the poetry of R. Parthasarathy as well. But the

situation of Parthasarathy is somewhat different. Ezekiel was busy throughout his poetic career in grappling with the question of self-identity. But Parthasarathy is seen focusing on the past childhood days and the pains of exile. He was born on 20th August 1934 in Tirupparaiturai, was educated in Bombay, and later at Leeds University. He remained a British council scholar from 1963 to 1964. The poem, “Exile” of *Rough Passage* bears notes of self-estrangement as well as intense moments of conflict and pangs of lacking belongingness to his native ambience.

R. Parthasarathy’s poetry always projects an experience, a mood, which is a mixture of regret, haunted worries and anxiety. He used to feel as if he lived in an alien country in exile. The word “exile” brings in a sense of alienation from his native place and from himself. He was always haunted by feelings of inability to cope up with his native environment. He undergoes the feeling of guilt arising out of an acute awareness that his contribution to his native Tamil language and native culture is nil. In his poem, “Homecoming” for instance, the poet has written,

To live in Tamil Nadu is to be conscious
every day of impotence.
There is the language, for instance:

the bull, Nammaivar took by the horns,
is today an unrecognisable carcass,
quick with the fleas of Kodambakkam.
There is little you can do about it,
except throw up your hands (Sarang, 1989, 74).

The projection of the mood in his poems has often turned to be a mixture of strange combination of ‘regretful mockery and anxiety.’ He feels too much sorry and down when he says, “death is second copy of fear and anxiety.” The touch of love and the realization that it is a circular journey arriving at the very initial points, vanish in a momentary liveliness of spirits and make him melancholic bringing feelings of isolation.

Love, I haven’t the key
to unlock his gates.
Night curves.

“Exile” showcases contradictory characters of the culture of India and that of Europe, and highlights the consequences of British rule in India, specially, in Indians’ loss of identity. In this difficult circumstance, R. Parthasarathy has felt the need to go back to his roots. Parthasarathy is always aware of the negative influence of English on the Indian state of mind. About his past schooling days he has written,

School was a pretty kettle of fish!
the spoonful of English

Brew never quite slacked your thirst (1977, L: 44 – 46).

He cannot escape the burns of his noticeable past and its anxiety. He only caresses the wounds of the past and the agony it wells up. He has written,

I confess I am not myself in the present

I only endure a reflected existence of the past (1977, L:114-16).

Parthasarathy's sense of estrangement from his language and culture is so strong that wherever he has gone, this haunting sense hasn't part with him. In London, where he has gone for better education and better opportunities, for example, he hasn't got respite from the pangs of such consciousness. In the poem, *Rough Passage*, the poet has written,

What have I come here
for from a thousand miles?
The sky is no different.
Beggars are the same everywhere.

He hasn't found the place and country of bright prospects England not much different from the homeland. The land known for better learning and greater opportunity has not succeeded in developing in him a deep sense of belongingness. He returns home rather disillusioned with England. He writes,

I return
to the city I had quarrelled with
a euphoric archipelago,
to the hard embrace of its streets
its traffic of regulated
affections, uneventful but welcome.

It is well said, the home is where you belong. The homeland is the land of your roots. You are born and nurtured here. But the background of the speaker's education in English language and the consequent estrangement from his native tongue and culture has never allowed him to have a firm grip on the home cultural ambience. Self- introspection has led him to diagnose his ailment. It has led him to realise,

There is something to be said for exile.
You learn roots are deep.
That language is a tree, loses colour
Under another sky.

Exile thus has remained a recurring motif with Parthasarathy. He has never overcome its haunting moments. His poetry has an existential link with this driving motif of exile. Thus, modern Indian English poetry has emerged a melancholic resonance in the hands of this versatile poet. Taken together, the poetry of Ezekiel and Parthasarathy has remained a profound statement of exile and anguish. ■

Works Cited

- Acharya, N.P. "Achievement and failure in Nissim Ezekiel's poetry" in *The Journal of Indian Writing in English*. 14.2 (1986):73-90.) Print.
- Anklesaria, Hanovi, Ed. *The Journal of Indian Writing in English* (Nissim Ezekiel issue 2. 1986): XIV print.) Print.
- Ezekiel, Nissim. *Collected Poems 1952 – 88*. Bombay:Orient Longman Limited, 1989. Print.
- Parthasarathy.R. Ed. *Ten Twentieth – Century Indian Poets*. Delhi: Oxford University Press, 1976. Third impression 1991.Print.
- Parthasarathy.R.*Rough Passage*. ND: Oxford University Press, 1977. Print.
- Raghu. A, *The Poetry of Nissim Ezekiel*. Atlantic, 2019. Print.
- Sarang, Vilas. Ed. *Indian English Poetry since 1950: an anthology*. Bombay: Orient Longman Limited, 1989. Reprinted 1995. Print.
- Thayal. Jeet. Ed .*Sixty Indian Poets*. ND: Penguin, 2008. Print.

Sayed TasifurRaheman, Ph.D. Scholar, Dept. of English, North Orissa University, Baripada, Odisha

The Crisis of the Cornered in Sivagami's *The Grip of Change*

Suresh G. Gangotri

Literature is a voice of emotions and when it overcomes sorrow and misery, imitates sp loudly that it annulus in the minds of the multitude. Dalit literature reacts the problems of the cornered and records the trials and tribulation of the Dalit. Now this showcases the literature of the downtrodden and bring out liberty of Dalits with reference to Sivagami's novel *Grip of Change*. Social crisis such as discrimination, casteism, sexual harassment, exploitation of women, intra-dalit conflict and so on are discussed as depicted in the novel. The paper felts light upon the author's solver measures of the social crisis and such as unity, the inter-caste marriage, good leadership and education. Thus in the lives of dalits, as like food; the bavery of fight, the unity to stand up, and courage to withstand the education to enrich; the leadership to light ; the hope to face failure and the faith to hold on to life; are unavoidable.

Key Words: violence, sex, slavery, crisis, trial, exploitation

Literature is a gentle bridge that prints every single heart and leaves no stone untouched. It blows beyond boundaries and spreads with it a sublime fragrance that awakens even the deserted souls. Nothing but literature can reach the places untraveled. Dr. Ambedkar, the father of Dalit movement, in his book *Ostracized Bharat* writers: 'dalithood is a kind of life condition that characterizes the harassment, suppression and marginalization of Dalit people by the social, economic, cultural and political domination of the upper castes' Brahmanical ideology'. The Dalit movement has come to main stream in Marathi literature with the founding of the Dalit panthers in 1972. Through writing dalit have started reconstructing the history. Limbale's opinion have been quoted in an article in *Literary Criterion* stating, ' The form of dalit literature is inherent in its Dalitness, and is obvious to inform Dalit society of its slavery and narrate its pain and suffering to upper caste Hindus' (28)

The pioneer of Dalit literature, who have been lit the candle of enlightenment are Dr. Ambedkar, mahatma Phule, Baburao bagul, Bandu Madhav and Shankarao Kharat. Tamil dalit writers have seriously found their own voices and their revolutionary diction; and

now their writings are being translated into English. ‘I want to be a tool of change’, states Sivakami, whose whispering mainly rests on her writing caliber on dalit women and the problem the dalit community. Shivakami has been one of the most senior administrative officers in the state of Tamilnadu.

Sivakami has been published her four novels and four short story collections, and is a regular contributor to the literary magazine *Pudiya Kodangi*, she is one of the most strongest writer in Tamil, she has written the first Dalit Tamil novel in 1989, *Pazhiyana kazhidalum*, which has been translated as a *The Grip of Change*(2006). When the novelist is twenty-six years old, the Tamil version of *The Grip of Change* has been written. *The Grip of Change*, is a way of understanding the dynamics of caste and the ‘women’ who is inevitably mingled in the process. This novel has been translated by the author herself. The novel has two books: The one is entitled as Kathamathu; *The Grip of Change*; The book two is entitled as Gowri; Author’s notes. There are two readings contribution by Meena Kandasamy and C.S Lakshmi. The second novel *Anandhayee* (1992), in this novel she portrait about the lives of Dalit’s women and also about the cruel treatment of women. The central Institute of Indian Languages in Mysore has been translated her novel *Kurukkuvettu* into five languages.

The first book of *The Grip of Change* blinks with the spirit of faith and change; and also tries to accelerate the courage embedded deep inside the heart of the Dalits. The novel open with the oppression of the low-caste parayar women, Thangama, wife of kaipillai. She has been betrayed and cheated out of her inheritance by her brother-in-laws, after her husband’s death. Thangama’s situations cornered her in such way that she has to be bend and succumb to the carnal pleasures of the ‘high’ – caste landowner, paranjothi Udayar. She informed to Kathamuthu, the leader of the Parayar community, for justice. The pioneer od Dalit leader Kathamuthu, who has been selected as a panchayat president, manages to get justice for Thangam. The relationship between a low-caste women and high-caste man has annoyed a bitter clash between the upper caste and the lower caste people. The conflicts leads to a series of events such as barbing the police, boycotting the services of the parayars, in order to break their movement; and even burning the Dalit settlement.

Finally the latitude of the upper caste is explicit when the terrific humiliation of the Dalits is compensated by a trivial amount. The novel also portraits the secrets affairs in between the other upper caste women, Santha and the lower caste man, Kaliyan; and also the secret love between Lalitha, the upper caste girl and Elangovan, the lower caste man.

The second book of the novel *The Grip of Change* contain the author’s note which projects Gowri, the daughter of Kathamuthu, attain the persona of the writer of the first book. The Author’s note also presents the returns of Gowri back to her village, re-examining the circumstances and situations. Here Gowri acts as a Sivakami’s mouthpiece, who has pictured a caste-driven society where shame and discrimination have become a routine in the day to day life of the upper caste. *The Grip of Change* is not only a novel about caste

discrimination but it further unveils the truth that caste can be used as an axis along which power can be exercised. Thus the novel retains the humbleness of the low caste people.

Limbale has remarked that a violation takes place at any corner nook of the country is like violation of his mother. Similarly when Thangam has been assaulted up by hair, thrown out to the street, flogged with a stick indicted for having an affair with Paranjothi Udayar, Gowri with deep despair states, ‘ I belong to the same caste as that woman. How can I be sure that I won’t beaten black and blue like her ? I have seen things like this happening in the cinema. This is real, terror is sleeping on a mat in my house’ (Sivakami 14). The words that have been ringing in the mind of Shivakami have earned form and shape when it is delivered by Gowri . these vibrating thoughts have become the scenario behind the formation of the book.

‘Know thyself’ is the cardinal virtue for defining one’s personality and it is the tag that showcases one’s identity. The sense of self provides the sense of free will. It is said that man is born free but everywhere he is in chains; but in the case of dalit, a dalit man is born free and forever he is chains. The free will of dalit is seized from the secluded, as they keep their eyes and mouth closed even when they are pioneer to death. Since the dalit people have lost their identity for generations, they are not able to identify themselves in the multitude of masters, except through caste. They create their character through caste. They used themselves by the name of their caste. This is evident in *The Grip of Change*, when Thangam introduces herself to the Inspector of police, ‘ I belong to the Hindu Scheduled Caste Community. I am a poor parayar, a widow. I earn my living by working for a daily wage’ (Sivakami 11).

Discrimination is liked a disease that has pandemic the dalits from time immemorial. Marginalization has made them live their life at the mercy of those who don’t own them. They are thrown out as garbage, after wringing from them the existence of life. They live, they breathe, and they work just to escape from the monstrous grip of poverty and starvation. The effects of starvation has honestly led them to dreadful impacts. This is explicit when Rangam Pillai, a villager, has fervently slain a young boy for stealing the peanuts. He has been killed him by slapping the boy hard on his face and has also eaten his ear, saying without any guilt or contempt, ‘the sin of killing will be rid in the eating’ (Sivakami 172).

Caste has become gift and venom for the dalits. When a dalit is insulted, he or she is given prominence and the issue is dalit in terms of caste and not in terms of an individual. When Thangam has been molested by the Paranjothi Udayar, a relief of rupees ten thousand has been given to Thangam, since she is a low caste woman and not because that she been seduced violently or she is a woman. Here caste has been used as a bait to earn material and money. Since they are not able to earn money, they use these technique earn profit in a wrong way. This attitude becomes a stumbling block in their advancement.

Similarly when the Kathamuthu has been elected as a member of the legislative assembly, the Tahsildar of the village has failed to offer him a seat. The Tahsildar, that is

the village officer, has also grumbled about forcing to treat, Kathamuthu, who is a Parayan, as his equal. When Kathamuthu has noticed this to the Thanjavur collector, who is his friend, the collector has advised Kathamuthu to beat the Tahsildar with his slipper. As per the instruction of the collector, Kathamuthu has hurried with a gang of man to the Tahsildar's office and they have asked him, 'so you called him a Parayan? You couldn't spare a chair for him?' (Sivakami 140). Thus when power is bestowed upon the dalits, due to the enthusiasm of earning the power, they misuse it or they use it so unjustly that the offering of power in itself unjust. Dalits react like the rubber balls which jumps back with same force after being hit. The air in the rubber ball is like the power given to them. It is that power and pain that has caused during the hit make them jump back.

Caste is like an uncontrollable sound holding in its clutches, the lives of all. The wicked caste has cheated the whole human community, and it receive the wildness to fight war against it. Dalit woman are dalits amongst the dalits. They are harassed to death and are despised normal life. They have to walk without disrelish into the burning desert of casteism in search of their oasis. They are stopped even to step into the education. They get up even before the sun, they toil like donkeys carrying the burden of their family, they eat the left over, sometimes even the left overs are not left for them. Only one or two have stepped into the school.

The only girls, who has been knocked the doors of school and college, is Gowri has sketched her identity through her education. she has been overwhelmed with happiness on the day when she has to leave for college. She went to the school among the many, who have entered into the college field with high hopes, hopes and dreams. Education for the Gowri is like a nectar of life. Gowri felt that she crossed over human-made boundaries- her father, her caste and her village- and merged with the ocean of people. But when the rain the stops, the floods and thorn bushes exeunt. Whenever she went back to home for the holidays, caste revealed its murderous teeth like an unconquerable monster. (Sivakami 95).

In the author's note of *The Grip of Change*, Sivakami has mentioned that a number of violent conflicts have been uprooted between the Vanniars and Parayars. Because of the dalit intra-dalit conflict many have been killed and attacked. The remedies suggested through the novelist are inter-caste marriage, good leadership and a united struggle against casteism. This is evident through the married life of Kathamuthu, the Paraya community leader and the caste Hindu widow Nagamani, in which she gains a rightful place by being 'installed' as his wife in Kathamuthu's home. His generosity is high lightened when he says, 'I'm living with this woman who doesn't belongs to our community. she is upper caste. She was a struggling widow, so I provided her a safe heaven' (Sivakami 10) Sivakami suggest that inter-caste marriage and a united fight against casteism are the remedies that can be implied against the caste discrimination. Instead of advocating organizational protest to seek their identity, to fight against oppression and to demand equality, she emphasizes on the need to have dalit solidness which ultimately help them to free themselves from oppression.

A leader is like a lighthouse to his kin. He directs to shows them the right path, enlighten their life, enriches their thoughts, guides them and even protects them from unwanted clash. The nature and thoughts of the subject, reflects the leader of the kin. Even Sivakami in *The Grip of Change* sketches Kathamathu as a domineering dalit, usurping the rights. Only a selfless person can lead the community and can lift them to up, where as Kathamuthu proves to be a self-centered leader, disregarding the needs of his own people. He profits himself in the name of helping them. When an elderly man has requested Kathamuthu to make arrangement for the loans in the co-operative society, Kathamuthu replies,

That's my job, isn't it? I have no other work! Do you know I had breakfast yesterday? At nine in the morning!... my health is spoiled. And I have to work on my land too. You spend your time in your fields and enjoy the benefit. You have fresh vegetables, fruits. look at me....i have no money to educate my daughter. The rules of the cooperative society are such that without cooking up accounts you can't get a loan-all that takes money. And if I keep doing your work how will I make a living (Sivakami 36). these lines highlighted the egocentric nature of Kathamathu. His character elucidates the selfish nature of the dalit leaders. Such leaders prove themselves to be hypocrites and exploit their kith and kin. In the author's notes of *The Grip of Change* the author's throws light upon the crux of the novel. She highlights the issues, that the novel reflects, it wasn't simply that the upper caste exploit the lower castes. A lower caste leader might exploit his own people. it is not only upper men who prey upon lower caste women. Men like Kathamuthu are perfectly capable of taking advantage of vulnerable women. The overall picture presented by the novel is that rich or poor, upper caste or lower caste, the seeds of corruption exists at all levels. (Sivakami 148).

The dalits have darkness spread around them and also within them. To wear the new cloths of hope advancement and aspiration, they have to get rid of the torn clothes such as submission, intra-dalit strife and illiteracy. The novelist has explored not only the darker side of the marginalized society but also its gleaming brighter side. She has curved not the crisis of the cornered but has drafted even the solution for the persisting plague, the caste-discrimination, of the society. Slavery, intra dalit strife and poverty can be eradicated through unity, inter-caste marriage, good leadership and education. The novelist has indicated the inevitability of accepting and welcoming change in the lives of the dalits and in their society. The novel has laid down a path of hope to be travelled by the dalits.

To be heard, one has to speak; to be answered, one has to question; and to be recognized, one has to speak louder. Shivakami's voice is also loud and clear; sonorous and sound; that it is not only heard by one but all. She has raised her voice not only for her but also for her multitude that are unheard. Shivakami emphasizes in an article published in *Hindu* stating, 'Tell me which constituency is nit communally sensitive? The problems persists across the country. If it is not religion, it is caste. This should change. In last ten years, the world has changed a lot and you cannot afford to remain unchanged'. *The Grip of Change* is indeed powerful enough to speak this truth for itself. ■

Work Cited :

Shivkami. *The Grip of Change*. Chennai: Orient Longman, 2006. print.

Bama. *Karakku*. Chennai: Macmillan, 2000. print.

Ambedkar. B.R. “*Ostracised Bharat*”. Authorden. Web. 6 Apr. 2010.

Barbuddhe, Satish. “*Indian Literature in English: Critical Views*,” Google Books. Web. 24 May 2010.

“*Dalit Literary Movement*,” Indian Culture & lifestyle. Web 12 Apr. 2010.

Shivakami. “*The Hindu: The Grip of Change*.” The Hindu. Web. 14 may 2010.

Valmiki, Omprakash. “*My Ancestors*.” Little magazine. Web. 8 July 2010.

Valmiki, Ompakash. “What Whould You Do?” Little Magazine. Web. 21 June 2010.

Suresh G. Gangotri, Lecturer in English Sangolli Rayanna First Grade College, Belagavi, Karnataka.

Impact of Religion and Culture on Indian Women: Revisiting Kuntala Kumari Sabat's *Dark Bride* and Ashapurna Devi's *Subarnalata*

Diptimayee Sahoo

Culture and religion are both social constructs. Religion influences culture and is influenced by culture. Both are interlinked. The inter-relationship between religion and culture exists not only in our social life but in every aspect of our life as well. Literature is a reflection of society and society includes both culture and religion. Religious beliefs shape the social and cultural contexts of men and women all over the world and India is no exception.

Literature reflects the socio-cultural-political-economic ethos of the time. Nineteenth century was a very significant period in the history of modern India. It was a period that witnessed many problems including illiteracy and superstitious beliefs that plagued both men and women; but women were more the victims of illiteracy and superstitious beliefs which made their lives miserable in the patriarchal tradition. During the latter years of the nineteenth-century and even in the first half of twentieth-century-India, women held an inferior position to men which usually reflected their social status. Women were suppressed, oppressed and exploited in the name of social conventions mostly based on religion in patriarchal society in India in general and Orissa and Bengal in particular. They had no space and no voice in traditional patriarchal social setup. They were subordinated to their male counterparts in family and society. Gradually condition of women began to change during the second half of the nineteenth century with the emergence of many prominent political figures like Mahatma Gandhi and social reformers like Raja Ram Mohan Ray and Iswarchandra Vidyasagar who put emphasis on the uplift of women for the uplift of society and achievement of national freedom. Sensitive writers of this time depicted the plight of women and gave voice to their problems with reformist zeal. Kuntala Kumari Sabat and Ashapurna Devi were among those writers.

Kuntala Kumari Sabat(1901-1938) is the first woman novelist in Oriya. She is also an eminent Oriya poet, essayist, physician, orator, freedom fighter and social reformer. She is fondly called the Nightingale of Orissa as well. She has contributed four *novellas*: *Bhranti* (*Misconception*, 1923), *Kali Bahu* (*The Dark Bride* 1925), *Parasmani* (*The Philosopher's*

Stone, 1925), *Na Tundi* (*The Woman of Nine Voices*, 1926), and a major novel, *Raghu Arakhita* (*Raghu, the Orphan*, 1928). She raises her voice against many social evils such as purdah, child marriage, casteism, untouchability, discrimination against women, and advocates equal rights for women, their empowerment and widow remarriage. She always raises her voice against the suppression and oppression of marginalized women in the name of religion and culture in her fiction. Her novella *Dark Bride* (1925) best reflects all these things.

Dark Bride (1925) is a poignant story of a child-widow, her suffering and empowerment. The heroine of the *Dark Bride* is Lakshmi who is the only daughter of Achyut Mishra. Achyut Mishra is very rich but morally corrupt person. Lakshmi is married off to Pitamber at the age of seven and is widowed at the age of ten. A ten-year-old child, Lakshmi, who cannot even remember how and when she got married, has to live a life as prescribed for widows in traditional patriarchal Brahmin society in Orissa. She has to observe religious rituals like Ekadashi in which a widow observes fasting without drinking even a drop of water. After the death of her father and mother Lakshmi is tortured by her step mothers. Her life is filled with agony and frustration. Lakshmi's beauty attracts Nabaghana. Fed up with all these things, Lakshmi runs away to Brundaban Dham. There also she finds the same thing. Out of frustration, she tries to commit suicide by jumping into the river Yamuna. Swami Sadananda rescues her and gives her shelter in his Ashram. She learns reading, writing and other skills in the Ashram. Her poems appear in local journals and people lavish praise on this new poet of Orissa. Inspired by the progressive ideas of Iswarchandra Vidya Sagar, Swami Sadananda takes a bold step towards widow-remarriage. He marries off widowed Lakshmi to his disciple Chandroday. Both dedicate their lives to social service for the uplift of neglected and marginalized women and other classes and castes of society.

In this *novella*, Kuntala Kumari presents a realistic picture of the suffering of women in the name of culture and religion. In 1920s, widows were ill-treated in the patriarchal society in Orissa in the name of religion and culture. In the nineteenth century Indian cultural convention required girls to be married at an early age of eight or nine (Jha and Pujari 20). Following that cultural tradition, Lakshmi is married at the age of seven when she doesn't understand what marriage is. When she is widowed at the age of ten, all ornaments are forcibly taken away from her body and the vermilion mark is wiped off her forehead. Indian patriarchal culture prescribed this so that a widow who is a potential threat to society for her sexuality would look ugly and undesirable to men. Kuntala Kumari depicts how Lakshmi, a tender girl, weeps a lot for her ornaments; but nobody pays heed to her. She has to wear white borderless sarees and perform the religious ritual like Ekadashi in which fasting is observed without drinking even a drop of water. Her parents can do nothing about her fasting as it is prescribed for Brahmin widows by Hindu religious scriptures. Kuntala makes scathing criticism of this cultural and religious practice meant for Brahmin widows through Lakshmi's conversation with her friend Durlabha:

Durlabha: why are you sitting with the pitcher; are you thinking of tomorrow's Ekadashi?

Lakshmi; Duli, I'm not thinking about Ekadashi. I'm thinking of he who made Ekadashi.

Realising the suffering of Lakshmi's widowhood, Durlabha shed silent tear. She said sorrowfully-

Durlabha: Lakshmi, Scriptures are meant only for us, the woman. In Hindu Society, Scriptures are like knives at our throats. (*Sabat*, p. 6)

Kuntala implies that all scriptural and cultural prescription are made by men for women in patriarchal society in order to keep them suppressed, oppressed and subordinated to men. Again Kuntala comments, "You have fettered a fourteen-year-old girl with the prescriptions of scriptures and have caged her in a hell of agony (P.11). The novelist holds society of the time responsible for the suffering of child-widows like Lakshmi:

O you cruel society! Don't laugh. Weep, instead. Teardrops from twenty lakh eyes of ten lakh widows are falling on you. If preserved, they would make the river Mahanadi Swell (P.12).

While the social culture of Orissa of 1920s did not permit even a child-widow to remarry, it allowed a man to marry many wives, even girls of the age of his daughter. This created bad blood among the co-wives. Kuntala depicts this in the life of Lakshmi's father and Lakshmi suffers for this as well.

Ashapura Devi, a prominent Bengali novelist and poet was born on 8th January 1909 in a traditional Bengali society. Her early life was spent in a traditional and highly conservative family where old customs and conservative ideals were prevalent. All of her writings focused on the existing gender discrimination and the emergence and evolution of middle-class Bengali women, their oppression, position, consciousness and conscientiousness, inspirations and, of course, their fight. She traces how the women of her generation were subjected to oppressive conventions of Bengali patriarchal culture and different reactions of women to it. In the famous Bengali trilogy, *Prothom Protisruti* (*The First Promise*)(1964), *Subarnalata* (1967) and *Bakul Katha* (1974), Ashapura Devi chronicles the evolution of a feminist consciousness. Most of her writings mark a spirited protest against inequality and injustice stemming from the gender-based discrimination and narrowness of outlook ingrained in traditional Bengali culture and religion of her time. Her trilogy depicts an endless struggle for women to achieve equal rights in a male dominated Bengali culture.

Subarnalata tells the story of a woman's struggle in search of her identity. It is set against the backdrop of Indian independence. Here the central character Subarnalata fights to earn equal rights and respect which is awarded to her male counterparts in Bengali culture. Like Lakshmi in *The Dark Bride*, Subarnalata is also married into an orthodox

Bengali family at an early age against the wishes of her mother Satyabati. In the first novel of the trilogy, *Prathama Pratishruti*, Satyabati vehemently opposes to the marriage of her eight-year-old daughter Subarnalata even after she is married and wants her daughter back. When her husband, Nabakumar, makes her false promise to bring back Subarna, Satayabati questions the truth of his promise: “Are you telling the truth? Will you bring her back to me? Can you return my Subarna to me ignoring this dolls’ marriage? (773)”

After her wedding, long and lonely struggle of Subarnalata for her identity in the house of her in-laws in particular and in male-dominated patriarchal Bengali cultural convention in general commences. She is criticized and humiliated at every stage. Because at that time, the religion and culture of Bengali patriarchal social conventions did not allow equal status and equal opportunities to women with their male counterparts. In the in-law’s house, Subarnalata feels suffocated in the closed world of a large family. Her mother-in-law dictates all the rules. When Subarnalata wants equal rights like that of her husband, her mother-in-law voices the culture of her society. In the words of Ashapurna Devi: “Is a man to blame for anything? Only a woman should be careful in every matter”(5). Subarnalata realizes that she belongs to the class of “Women” and the truth of it can never be denied. She cannot go to see the house during construction like her husband. Ashapurna Devi highlights the cultural gap that divided men and women in Bengal or elsewhere in India at that time.

Subarnalata dreams of an open terrace in the front side of their house from where she can see the road and pleads with her husband for it during the construction of their house. This dream of an open terrace from where she can see the road implies her much cherished dream of freedom. She says, “A terrace should be constructed in the front side, but that should be an open one from where the road can be seen (5)”. The social cultural conventions of that time did not allow that women should see the outside world. They were the deities to remain within the four walls of the house. So Subarnalata’s husband screws his nose and mocks at her wishes. He blurts out mockingly, “Why? What is the need of an open terrace on the side of the road suddenly? Is it required to stand there decked up in the evening? (5)” This treatment of women continues generation after generation. Later in the novel her own son, Bhanu, calls her mad when she expresses her wish to see her childhood school. Bhanu says, “Then you accompany father; oh I can’t accompany a female to any place! Do people call you mad for no reason! You have all the strange wishes!”(342). Ashapurna Devi highlights the cultural attitude in these words :

They know they should show reverence to their mothers, discipline their wives and suppress the female race in every matter. It would be injustice to say that only Muktakeshi’s sons are like this. Most of the men are like this. Difference can be noticed only in their manners and behaviour. (22)

Superstition was so deep rooted at that time that girls were not allowed to go to school. There was a belief that a girl would be widowed if she learned to read and write. Like

Rabati's grandmother in Fakirmohan Senapati's epoch making short story "Rebati", Subarna's mother-in-law, Muktakesi, expresses this deep-rooted superstitious belief that education of a girl child brings misfortune. She argues with Subarna's daughter Parul:

Didn't you see the plight of Panti, the grand-daughter of your father's uncle, Nalini? With great pomp, he engaged a memsahib to teach English to his daughter. Was not she widowed hardly before completion of one year of her marriage!(362)

However, later Subarnalata does a daring act by participating in the Swadeshi movement and abandoning the foreign goods by burning all the new clothes brought for Durga Puja. Interestingly that was the new culture of Bengal/India during the Nationalist Movement for freedom and Ashapurna Devi depicts that. She expresses her inner desire that women should come out of their kitchen to the outside world in the making of the nation. Women like Subarna have to fight for their freedom and identity to bring about change in deep-rooted patriarchal culture.

Both Kuntala Kumari Sabat and Ashapurna Devi are two prominent novelists of two neighbouring states of almost the same time. They reflect the problems that plagued women in their cultural and religious milieu and give voice to their reformative zeal in these novels.

Even after so many years the status of women in Orissa and Bengal has not changed completely. Gradually things are improving with the spread of education and social awakening among men and women. Attempts to empower women through education is yet to reach the interiors of rural India. Sometimes women themselves become the greatest hindrance to their own emancipation because of the fear of society. They are so closely attached to the age-old practices of religion and culture of society that they are not only unaware of their lack of freedom but also afraid of going against religious and cultural conventions of the time. These two novels attempt to subvert the suppressive societal cultural and religious practices meant for women in Orissa and Bengal by highlighting those. ■

Works Cited

- Bagchi, Jasodhara. "Socialising the Girl Child in Colonial Bengal." *Economic and Political, Weekly* 28.41 (1993): 2214-2219. Print
- Barik, Dr. Kabita. *KuntalaKumari :Krutitwa o Krutitwa* (Kuntala Kumari:Work and achievement). Cuttack: Vidyapuri, 2004. Print.
- Bhattacharjee, Monalisa. "19th Century Bengali Women and the Films of Satyajit Ray:A Study." *IOSR Journal of Humanities and Social Science* 3.2 (2012): 19-23. Print.
- Chandra, Sarat. *Narira Mulya (Value of Woman)*. Cuttack: Orissa Book Store, 2002. Print.
- Chattopadhyay, Suchorita. "Ashapurna Devi's 'Women' –Emerging Identities in Colonial and Post Colonial Bengal". *Argument* 2.1 (2012): 75-95. Print.

Chowdhury, Pradipta Shyam. "Subarnalata: The Bengali Woman in Search of Her Own Space." *Ideology and Praxis: From Theory to Text* (2013). Print.

Devi, Ashapura. *Prathama Pratishruti* (First Promise). Trans. Chitaranjan Dash. Cuttack: Vidyapuri, 2019. Print.

Devi, Ashapura. *Subarnalata*. Trans. Smt. Sailarani Mishra. Cuttack: Vidyapuri, 1992. Print.

Jha, Uma Shankar, and Premlata Pujari. ed. *Indian Women Today: Tradition Modernity and Challenge*. Vol.1 New Delhi: Kanishka Publishers, 1996. Print.

Mishra, Sarat Kumari. *Kuntala Kumari Gadya Sambhara (Prose Works of Kuntala Kumari)*. Cuttack : Orissa Book Store, 1990. Print.

Mohanty, Mary. *Kuntala Kumari Sabat*. Bhubaneswar: Odisha Sahitya Akademi, 2010. Print.

Mohapatra, Chakradhar. *Kuntala Kumari Jiban Charita (Biography of Kuntala Kumari)*. 2nd ed. Cuttack: Grantha Mandir, 1980. Print.

Mohapatra, Pandit Daityari. *Utkal Bharati Kuntala Kumari*. Cuttack: Chinmaya Prakashan, 2014. Print.

Pradhan, Dr. Krushnachandra. *Odia Sahitya Itihasa* (History of Odia Literature). Cuttack: Vidyapuri, 2016. Print.

Sabat, Kuntala Kumari. *Three Novels: The Dark Bride, Philosopher's Stone, Raghu the Orphan*. Trans. Mary Mohanty. New Delhi: Sahitya Akademi, 2014. Print

Sogani, Rajul. *The Hindu Widow in Indian Literature*. New Delhi: Oxford UP., 2002. Print.

Primary sources

Devi, Ashapura. *Subarnalata*. Trans. Smt. Sailarani Mishra. Cuttack: Vidyapuri, 1992. Print.

Sabat, Kuntala Kumari. *Three Novels: The Dark Bride, Philosopher's Stone, Raghu the Orphan*. Trans. Mary Mohanty. New Delhi: Sahitya Akademi, 2014. Print.

Secondary Sources

Barik, Dr. Kabita. *Kuntala Kumari : Kruti o Krutitwa*. Cuttack: Vidyapuri, 2004. Print.

Chowdhury, Pradipta Shyam. "Subarnalata: The Bengali Woman in Search of Her Own Space." *Ideology and Praxis: From Theory to Text* (2013). Print.

Mohanty, Mary. *Kuntala Kumari Sabat*. Bhubaneswar: Odisha Sahitya Akademi, 2010. Print.

Diptimayee Sahoo, Ph.D Research Scholar, Utkal University of Culture, Bhubaneswar, Odisha.

The Trinity of Wordsworthian Poetry

Shibabrata Panda

In English Speaking World, Wordsworth is a unique stature who has discovered a new passage of poetic arena and for which the readers got a revived taste in poetry. Wordsworth very insightfully penetrates himself to the deepest value of poetic grandeur and makes the poetry into a mixture having the ingredients of humanism, natural aspects and eternity. Somehow, we cannot trap him in a squeezed sphere saying that he is merely a 'Poet of Nature' but he is such a poet who has a wide range of focus on poetic splendour. As a philosopher Wordsworth has scrutinized and examined the human value, the impact of Nature on human and the entity of God in the horizon of Nature. He has paralleled three components that are Man, Nature and God in an erudite manner in his poetry and has made his poetry as holy chant or psalm of life.

Key Words : Wordsworth, Man, Nature, God, Trinity, humanity, eternity

The history of English literature is marked with many kinds of movements which have undoubtedly influenced the poets, writers and other men of letters. Among such movements there is Renaissance in which we find new ideas very confidently bent to discover new things and newer world. Renaissance has gone very deep in the hearts of writers and we see that men of knowledge and erudition have started taking interest in the things which certainly are unimaginable. The definition of every thing has been meeting modifications and a tendency of the distancing of relationship was also found. There is the birth of individualism which is of greater importance due to the fact that an individual has some worth.

Besides this, there comes Humanism, Nature, and God which have been powerfully used by poets and writers of Romanticism. These poets attach deeper importance to the things which are present in an unknown world and also they have great love for nature and other objects living in her lap. The poets like P.B. Shelley, John Keats, S.T. Coleridge and William Wordsworth are the poets of Romanticism who have soared high in the outer realms to describe some thing in a new way. The poetical corpus of William Wordsworth enables us to feel and establish him as a great poet of Man, Nature and God. He presents the bare abstract of human philosophy including Nature and God insightfully. For him,

One impulse from the vernal woods,
May teach you more of man,
Of moral evil and of good,
Than all the sages can”

William Wordsworth is the greatest poet of humanity in English Poetry. His poetic volumes are packed with striking passages on humanity. In fact he is a poet of man and human nature. His love for man leads him to see that man occupies the central place in the scheme of Nature. William Wordsworth’s poetry carries us away from the suffocating atmosphere of cities into the outer world.

In its return to antiquity, humanism found inspiration in man’s personal quest for truth and goodness, confining systems of philosophy, religious dogmas, and abstract reasoning were shunned in favour of human values, though ceaseless efforts were made to relate Christian thought to the philosophies of the ancient world, seeds were likewise sown for the flowering of Reformation thought.

William Wordsworth is a man who has a greater knowledge of human nature, and a more comprehensive soul, that are supposed to be common among mankind; a man pleases with his own passions and volitions, and rejoices more than other men in the spirit of life that is in him; delights to feel possibility of great joy and passions in the goings-on of the universe, and wants to create feelings where he does not find them. As Wordsworth has overwhelmed to see the rainbow in the sky and he has not only overwhelmed but collected the philosophy which is worthy to man. As he says,

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
I could wish my days to be
Bound each to each by natural piety.

It is by this train of thought that Wordsworth is greatly influenced and investigates the habits of the human mind. He understands the human agency which cooperates with external powers, and makes beauty and grandeur possible. He deeply investigates the qualities of human beings acquiring capacities and merits.

He further takes into account the beauty of mind of human beings thoroughly more beautiful than the earth which is a glorious creation of God. He also dwells upon the unchanging notions of human minds even in the time of havoc and terror. He has more seriously attached himself to the considerations of human minds which

undoubtedly he finds made of divine qualities and appreciable elements.

Wordsworth does not dissect the human mind, he watches it at work, If he loves to trace the workings of the mind of a distracted women, or of a careless happy child, or of a weak witted person, it is always with the same hope.

Thoughts of children, peasantry half witted human creatures, animals and birds these are nearer to earth than we give more companionable guidance to them, these spiritual directors submitted his heart in humble reverence and gratitude, he is fond of children and birds etc. As he explains to the Skylark as a pilgrim of the sky and directly condemns the perplexity in man on earth and he imagines through the skylark to make a bridge between Heaven and Home.

Ethereal minstrel! pilgrim of the sky!
Dost thou despise the earth where cares abound?
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest which thou canst drop into at will,
Those quivering wings composed, that music still!

In the poem “To the Cuckoo” he listens to the Cuckoo with delight, for it reminds him of his school-days, and helps him to beget that golden time again, when the world seems an unsubstantial fairy place. Or he hears the mountain echo that reminds him the shouts of the cuckoo, and straightway thinks of the reverberations and intelligences that come to us. According to him, he attributes the Cuckoo as the blessed creature which makes the Home as the paradise.

O blessed Bird! the earth we pace
Again appears to be
An unsubstantial, faery place;
That is fit home for Thee!

He is attracted by the very indifference of children to the things on which they are brooding; he thinks that if children escape from discussion it is because they have a more direct access to the truth. Those who read to find fault may very easily quarrel with the address to the child in the ode —

—thou Eye among the blind,
That, deaf and silent, read'st the eternal deep,
Haunted for ever by the eternal mind;

In his poem “We are Seven” it is the matter of fact simplicity of the little cottage girl, she refuses to share in the poet’s wonder at the mysteries of life and death, her refusal

seems to the poet a marvellous thing. In vain he attempts to put the question : -

“Your run about, my little Maid
Your limbs they are alive;
If two are in the church-yard laid
Then ye are only five.”

The child finds no metaphysical difficulties in the fact of her own life.

In his despondency, at the ill consequences of the French Revolution, Wordsworth turns away from the works of Man to seek and find comfort in the works of Nature. Nature carries him back with more composed and surer feelings to consider man once more-not man of the politicians, the statist, and the moralists, but the individual man-the man whom we behold with our own eyes. The individual man has already been found wanting, he is the dupe of passion, the victim of folly, frenzy, and presumption. Wordsworth resolves to reduce human life to its lowest terms, to see whether it is in itself a thing of worth. He wants to tell all the theorists and economists to those men who pass their lives under a weight of labour and hardship, battling for a bare subsistence. He takes to the road, where, even now a hundred years and more after his initiation, any poet may find wealth of human passion enough to furnish him with his stock-in trade.

He comes to a sense of another world that is governed by fixed laws known as the world of external Nature; in man's essential character he finds spiritual dignity and in Nature he finds grace and power; the beatings of the heart of man is felt to obey same law that holds the star in their courses.

His chosen subjects are vagrants, beggars and pensioners among them he finds those qualities which gave Rome her empire in the ancient world, and those also which, in the mediaeval world drew people on pilgrimage.

The distinction between Man and Nature, it has often been observed, is a fallacious distinction, not warranted by science. Man, as any one of the race, who studies science can explain is a part of Nature, not a separate Kingdom. The pride of knowledge may work a more complete alienation between Man and Nature than ever is effected by ignorance and superstition. It is by a great imaginative gift that Wordsworth sees man in his surroundings; his men are spirits of the Earth, wrought upon by the elements from which they are compounded. Hence in his descriptions of humanity there is a kind of magic purity; the influences of earth and sky are every where felt in human feature and character. The affinity between Man and Nature expresses itself in a hundred incidental comparisons. The poet when he sees the daffodils is wandering “lonely as a cloud”.

The imaginative fusion of Nature and Man is with Wordsworth so complete that he comes to see a affinity between the ordinances of Nature and the highest

human virtues. The moral law, the law of love, and duty, and sacrifice, which works as a barrier between Man and the rest of creation - this also for Wordsworth, is the law of Nature. The life and sense which are given by God to us there he finds love.

The poem "Fidelity" is a tribute to the dog that watched for three months by its master's body in the wildest recesses of Helvellyn :—

How nourished here through such long time
He knows, who gave that love sublime;
And gave that strength of feeling, great
Above all human estimate!

To love and to be strong, this is the fulfilling of the law, for beast and man. The moral nature of man is not exhibited by Wordsworth in direct conflict with the hard laws of the material universe. The hardness of these laws gives to Man his most magnificent opportunities, and tests the highest of his resources; he is a worker in iron. The poet neither rebels nor protests against Fate, and it is this, perhaps- the sense of Fate - of the inexorable sequences of things, of the terrible chain than so often binds an awful end to some slight and trivial beginning. If Wordsworth anticipates such an objection he undermines, it and shattered it more completely than by writing the *White Doe of Rylstone*, or the *Fate of the Nortons*.

The *Ode to Duty*, written earlier than these two poems, is in some sort an induction to them. It is in eternal law that humanity finds consolation and support, and life and joy. He tells in the Prelude that from early childhood Wordsworth chiefly esteems that love and beauty have an element of severity and terror. He returns to them, after a holiday of genial impulse, to find them greater and more commanding than before. The beauty that he reveals, more fully than other poets, is the beauty of the rocks; on this unshaken ground all graces that are not illusion must build. Flowers, and laughter, and fragrance — all that plays on the surface and fades in the air — are the offspring of the same unalterable law which disciplines the stars in their squadrons, and which, in human hearts, is the law of sanity and order, of faith and of peace.

William Wordsworth has been influenced from many sides i.e. natural objects, characters, things in the society, political development and French Revolution. William Wordsworth has pictured natural objects which stand as guides and supporters. The power which exists in the nature is the soul and wisdom of universe and this power gives thinking power to all thinking beings. It is also the power which shows itself as the power of motion and breath in all living creatures.

The powerful influence of Natural objects purify man's mind through the impulses of pain and fear till man recognizes the loftiness of the human heart. It

also fills man with high ideals, lasting principles of conduct, and glimpses of the secrets of life and Nature. There are certain objects in Nature which fill the beholder with a sensation of joy, well-known of such Nature objects are the flowers such as the daisies, the daffodils : —

Daffodils teaches us —

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills
And dances with the daffodils.

And joy by natural objects will ultimately heal up all the spiritual wounds of a person. Nature's calm and peace are the well-known unseen agents of Nature that soothe the pain of aching soul.

It is told that God takes birth in the form of man to give an iconoclastic message to the society to make a reformation. On this point, it can be assumed that Wordsworth is born to make a remedial tonic having the ingredients of Man, Nature and God to eradicate the illusions in man which is called the Trinity of Wordsworth. ■

Works Cited:

Danby, John F. *William Wordsworth : The Prelude and other poems* . London : Edward Arnold (Publishers) Ltd., 1963.

Darbishire, Helen. *The Poet Wordsworth*. Oxford: Clarendon Press, 1958.

Groom, Bernard. *The Unity of Wordsworth's Poetry*. New York: St. Martin's Press, 1966.

Jones, John. *The Egotistical Sublime : a history of Word's imagination*. London: Chatto & Windus, 1960.

Wordsworth, Dorothy. *Journals of Dorothy Wordsworth*. 2 vols. Edited by Ernest de Selincourt. London: Macmillan & Co. Ltd., 1941.

Shibabrata Panda, Ph.D Scholar, North Odisha University, Baripada, Odisha.

The Utopian Concept of W.B.Yeats' Poems

Nanda Kishore Mohanty

Yeats looks for an imaginary land, a kind of utopia in his poems. More often he is regarded as more romantic and he can be called a courtly poet or a bard or celtic shaman or a knight who chases the holy grail. He can be seen as an example of labour and perseverance. He is, indeed the ideal example for a poet approaching middle age. Yeats believes that a poet is a diviner and that poetry is a revelation. He searches for the world without agony, the time and space of "the past," and "the far away rather than "the present and here." Moreover we see a search for ideal place as some kind of utopia of the Irish's physical spiritual reconciliation or a hidden tradition which the Irish writer has invented. He reveals some titles of the poems in search of utopia as "The Lake Isle of Innisfree," "Byzantium," "Sailing to Byzantium". To conclude, applying the original meaning of "utopia", Yeats's utopia can be called "no place".

Key Words: Yeats, utopia, celtic shaman, Knight, World, Innisfree, Byzantium

It cannot be impertinent to begin by saying that Yeats was a poet who was firmly and centrally in the tradition of English poetry whose awareness is that the bundle of accidents and incoherence that sits down to breakfast'. Yeats' achievement can't but be diminished by attempts to regard him as primarily a metaphysical Irish nationalist, a neo-platonic mystic, an occultist, a symbolist, a nostalgic aristocrat, an exponent of the magic world-view. But he is primarily a poet of human condition. It is because of the depth and inescapable relevance of his concerns that he is successful in creating a language both eloquently public and authentically personal.

W.B.Yeats, the modern poet, as sentimental as persistent in his aims, a dreamer and a realistic in equal proportion inspired by the progression of his own life, fallen in love with his land and offspring, somehow surrounded with magic is often considered the greatest author of his century.

Certainly, selecting just a few points from Yeats is not an easy task, as the richness and variety of his poetry is overwhelming. Some of the poems are packed with sense of utopia as *Sailing to Byzantium*, *Byzantium*, *Lake Isle of Innisfree* and so on.

Yeats' interest in esoteric occult knowledge that relates to a utopic idealism can be found in the above mentioned poems as it functions a search for a utopian place-a place of refugee from the unnerving scenario of war-torn, materialistic, disillusioning 20th century. Byzantium is a fabled land which, notwithstanding its history of being attacked by various forces in successive periods, is believed to be the centre of medieval cult of arts in Europe which retained its superiority for centuries.

His 'Lake Isle of Innisfree' builds up a dream-vision in which the quest of the poet is transformed into a vivacity. Jeffares tells that the poem originated when Yeats and Maud Gonne are resting after a walk on the cliffs at Howth. Two sea-gulls flew over their heads and out to the sea and Maud Gonne observed that if she were to have the choice of being any bird she would choose to be a seagull. Three days later Yeats sent her the poem. The poem was inspired by the sight of a shop window in the strand where a wooden bell was balanced on top of a water jet. The story of *Innisfree* is particular seems unlikely to increase or decrease the generally fashionable dislike of the poem. The poem is an uncomplicated and comprehensive longing for escape. But it would be misleading to Yeats an escapist.. Like any modern writer Yeats was acutely aware of his environment and his best poems came out of his impulse to come to terms with it. As the poet perceives through the poetic lines for a perpetual life:

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

The lighting of the poem is typically low-key Passion, anger and bitterness do not enter its graceful gestures of rejection. The rim of the sky, the twilight, the dew-dabbled dreamers, is blurred and dim at the periphery of reality. The flames are the remote flames of stars and meteor. They do nothing more drastic than to fret while the lily and rose exhale a languid weariness. The longing for world beyond the shadowy waters, forgotten by time and unapproached by sorrow, suggests not so much fulfillment as oblivion. Across sea is not Byzantium, or the higher or counter-readily, but the simple correction of those facts which are unpleasant in the reality we know.

The utopian vision embodied in "Byzantium" accords a good many interpretations. They are varied enough to suggest that every reader makes his own poem from the same words. What is suggested is that 'Byzantium' deals with the tensions between change and the changeless. It is because of this universality then 'Byzantium' has its impact on those

not deeply instructed in the vision and on those who remain unschooled in the subtleties of platonic mysticism, the modeling of the poet's vision may be metaphysical or religio-philosophical. But if disbelief is suspended is the presence of the poem it is largely because the modelling seems disclose the inherent form of a generally valid experience.

But *Sailing to Byzantium* is an improved version of "Byzantium" with an incorporation of a good number of contraries which animate reality. In this engagement commitment to either extremity is avoided and the poem grows out of the creative tension between them. This is a poem which begins "The Tower" and a poem Yeats was destined to write." This is, indeed, a very significant remark. It embodies a sustained intellectual discussion on the dichotomy between spiritual and physical, spirit and flesh, emotion and intellect. A poet's job, at any given period of time, is to solve certain intellectual, aesthetic and emotional problems of the age. As I.A. Richards writes that A poet constitutes the intellectual upper limit of his own generation. He is the point at which the growth of the mind shows itself. The poem derives its meaning from the subtle yet violent interaction between monumental form and 'ardent energy'. In early Byzantium, may be never before or since in recorded history, religious aesthetic and practical life were one. Byzantium may represent a utopian world-under of transcendence, the world, 'World out of nature' the artifice of eternity. But the poem itself embodies Blake's proposition that eternity is the love with productions of time. The heart of the poem lies in its deep sense of the organic continuity between the worlds of flesh and spirit. The poem's utopian vision unites the 'imagined' and the 'actual' and the bird sings not of eternity, but of 'what is past or passing or to come'.

As the poet texts through the poetic lines:

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

I have also analysed the Byzantium poems are Yeats' expression of a tacit understanding and response against the mutability of mortal lives. Indeed the volume, *The Tower*(1928) is replete with poems that possess such spirit as he shows in "Sailing to Byzantium." Utopia is thus the innate desire in the poet's mind—not a mythical place away from home, but a possibility to transcend the existing delirium. This visualization of a possible and physical utopia is necessary for Yeats who believes that philosophy with its vision of transcendence of the material world cannot offer comfort in face of such bleak knowledge of the harsh realities, rather it is "only an art centered in the truths of earthly, bodily existence can offer any credible alternative to the vision of personal and historical disintegration.

To conclude, the vision documented in those three poems discussed above, is beyond the contours of a rational interpretations. One needs to possess the qualities of 'Mystic' to penetrate Yeats' poetic world because the landscape is shrouded in mystery like divinity itself. Every poem of Yeats bespeaks of the 'pure and unadorned' style where he aims at a simple yet intellectual sobriety of expression, Like any great poet, Yeats offers to us many satisfactions but there seems to be good grounds for rating the simple, direct human centrality of men of his work as the most lasting. ■

Works Cited

Yeats, W.B. *Autobiographies*. London: Macmillan, 1955. Print

———. *Selected Criticism and Prose*. Ed. A. Norman Jeffares. London: Pan Books in association with Macmillan, 1980. Print.

———. *The Poems*. Ed. Daniel Albright. London: J.M. Dent & Sons Ltd, 1994. Print.

———. *Selected Plays*. Ed. with an introduction and notes by Richard Cave. Harmondsworth: Penguin Books, 1997. Print.

Nanda Kishore Mohanty, Ph.D. Scholar, North Odisha University, Baripada, Odisha.

Condition of Dalit Women in Urmila Pawar's *'The Weave of My Life : A Dalit Woman's Memoirs'*

Mitu Kumari

*Dalits in Indian society have historically suffered caste-based social, economic, civil, cultural, and political exclusion. Women from this community have suffered discrimination based on their gender. They have also suffered from caste identity that has led them to economic deprivation. Dalit women sufferings are twofold: one she has her own share of universal suffering as a woman and additionally, they are victims of a variety of exploitations social, religious, economic and cultural as a Dalit woman. They become vulnerable to sexual violence and exploitation due to their gender and caste. Dalit women also become sufferers of detestable social and religious practices such as devadasi (temple prostitution), resulting in sexual abuse in the name of religion. They have to bear triple burden of deprivation in terms of gender, caste and poverty. Urmila Pawar in her novel also problematizes the major issues of class, caste, and gender in the Indian context. It highlights the dual oppression or double marginalization of the Dalit women on the basis of caste and gender. This paper will focus upon exploring the condition of Dalit women in Urmila Pawar's *The Weave of My Life: A Dalit Woman's Memoirs*.*

Key Words: Dalits, discrimination, gender, exploitation, marginalization

To understand Dalit women's condition in this society, one needs to understand the situation of Dalits who are suppressed by the upper caste of the society economically, politically and socially. The word 'Dalit' is an old Marathi word found in Molesworth's Marathi English Dictionary of 1975, reprint of 1813 edition meaning "ground, broken or reduced to pieces generally" (Elenor Zelliot, *From Untouchable to Dalit*, p. 267). It is derived from a Sanskrit word meaning "crushed" and is understood in all the Indian languages that are derived from Sanskrit. Another Dalit activist from Maharashtra Gangadhar Pantawane, who is also the founder-editor of *Asmitadarsha* (mirror of identity), the chief organ of Dalit Literature, the term 'Dalit' does not refer to a caste, but is a symbol of change and revolution quoted from *Dalit Personal Narratives* by Raj Kumar (P.146). The definition of Dalit discusses to the existential situations of a group of people who are

subjected to all the forms of oppression, that is social, political, economic, cultural and religious. Globally in all the states there are communities who are marginalised and are deprived from their rights due to their class, race, gender, skin colour and caste. Dalit according to Kumud Pawade, a Marathi writer in her article *The Life of a Dalit Woman* from the book *Dalit Women Issues and Perspectives* by P.G. Jogdand means “a person completely broken, destroyed and downtrodden (P.157). Birth decides the occupation of the person. The Dalits, Das, Chandala, Avranas, Panchama were reduced by their oppressors to a non-human level, with no identity and dignity. In India, caste determines one’s social status and Dalit or untouchables remain as one of the most oppressed and exploited community in the country. Though the constitution of India has preserved several provisions for Dalit communities to protect and encourage their socio-economic status in order to bring them back in the mainstream of population, especially the women. They have to bear the triple burden they lack in terms of caste, gender and poverty. Dalit women are enforced to do the menial jobs at a very early age in order to sustain their families. Better paid and dignified jobs continue to be out of reach for them through a systematic denial of rights to higher education, skill training, assets and other productive resources. Due to this, they are excluded from the socio-political rights which restrict them to be at the bottom of the society without any visible identity of their own.

Dalit women stand lower in between societal hierarchy and patriarchy. They are the lowest in the society and bear multiple deprivations not only in terms of poverty and lack of autonomy, but also untouchability which keeps them miles away from the mainstream population. Due to untouchability they are suppressed and because of that they are far away from the mainstream of population. ‘Progress of any society should be measured in terms of the degree of progress which women have achieved’ as once said by Dr. Ambedkar, will not be attained unless and until the status of Dalit women improves in the society. In India, women cannot be treated as a ‘single’ unit. Caste-gender intersectionality plays a crucial role in the society, and the status is maintained for the life-time through the process of ‘caste- endogamy’. Gayatri Chakravorty Spivak in her essay “Can the Subaltern Speak?” (1998), she has talked about the suppressed women who are known as subaltern and their condition is more painful than subaltern man. They don’t have proper representation, and therefore, are not able to voice themselves or share their stories. No one is aware of the daily struggle that they face. Further, she comments that “In the context of colonial production the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow”. (287)

The issues of Dalit women like assault, rape and violence must be talked in The Dalit Movement but they are not involved in politics to participate leaders. In the field of literature as well Dalit men did not recognize the contribution of Dalit women and they dominated the literary domain. Feminism excluded Dalit women and confined itself to the issues of upper-caste women, Dalit movement also excluded Dalit women and the theorization of patriarchy that operates at various levels among different castes in the society.

No one discusses about the suppression of Dalit women who are suppressed by the upper caste women and men and also from their own communities especially by Dalit men. So, to talk about the condition of Dalit women, Dalit feminism emerged. D Aruna in '*Caste and Gender- A Study of Dalit Feminism*' talks about Dalit Feminism, it argues for identity and representative for Dalit women and doesn't agree to be swept under the category of women which almost all the time implies only upper caste women. Caste Hindu Women do enjoy the privilege of their caste position and culture that is lacking for Dalit women (P.3). Dalit feminism is still developing theoretical framework for analysing caste patriarchy and various caste-related issues ascending in relation to women's lives. Dalit feminism critiques mainstream feminism that eliminates the theorization of caste system. At the same time, Dalit movement cannot solve the question of Dalits without theorizing patriarchy and internal patriarchy, because the category Dalit embraces its women population crumpled under the wheels of caste and patriarchy. If the Dalit movement is meant to criticize certain oppressive systems like caste system, it is equally significant to theorize and fight patriarchy within the Dalit community and outside to bring equality and justice for both Dalit men and Dalit women. As the Dalit movement has not focused on issues associated to caste and internal patriarchy within the Dalit community and Dalit organizations. Because of this absence which has created the need for a Dalit feminist perspective to emerge. Dalit feminism denies the sweeping category of women which has been central to feminist politics. Gender is an important aspect of oppression in the society at large and in the family as well. The problem of Dalit women is different and exceptional in many ways because they suffer from the triple burden of economic deprivation, patriarchy, and caste and untouchability-based discrimination. Dalit women are also the victims of social and religious practices such as devadasi/jogini (prostitution) that results in their sexual exploitation in the name of religion. Empirical analyses from official sources of information in this paper will highlight that Dalit women are at the lowest end of a social structure that is characterized by great inequality on the basis of caste and gender. The interface between caste, patriarchy, and gender is a theme that needs a thorough theoretical and empirical study for the purpose of understanding the nature and causes of the caste and gender exploitation of Dalit women. In Pawar's novel 'Weaving' happens to be the dominant metaphor of the present memoirs. Weaving of bamboo baskets, the main profession of the protagonist's mother shows their low caste as well as the ominous economic poverty. The problem of poverty is meticulously linked with her Dalit-hood i.e., her caste of Mahars, which is one of the lowermost in the Hindu varna hierarchy and with the problems of gender i.e., of being born as a woman in the patriarchal Indian society. All over her life, she has to struggle against these antagonist forces to proclaim her selfhood and attain a sense of fulfilment. Along with the narrator most of her community grieves from economic disability. Because of their poverty they don't have enough food, clothing, proper shelter and other creature comforts. The description of the eating habits and the poverty of the protagonist and her community may be seen clearly in the following passage:

‘They somehow managed to buy a little rice, which they would cook in a big mud-pot and serve with some watery soup. This was served to the men first, in one common dish. They sat on their haunches to dine, as if they had sat down to shit! It was true that Dalits had the custom of all people eating from one plate, but that was usually because there were few plates in the homes. (P. 17, *The Weave of My Life: A Dalit Woman’s Memoirs*)’.

The description of the dual oppression or double marginalization in terms of her gender and caste and the consequent disabilities and disadvantages in the life of Urmila Pawar has made her agonize in the aspects of economic, social, and gender: We belonged to the Mahad-Rajput belt, which forms the central region of the Konkan, and compared to the north-south belt, this region is quite backward. I was born in backward caste in a backward region, that too a girl! Since Father died when we were quite young, Aaye had to be very thrifty to make ends meet. Basically, she was born miser, really! There is a saying in Marathi: imagine a monkey drinking wine, getting intoxicated, getting bitten by a scorpion, and then a ghost casting its spell on him. The point is people’s traits intensify and eventually cause havoc in their lives. Her case was similar. Therefore, food was scarce in our house. (P.79.)

In this modern society as people are allowed to do whatsoever, they want to do but Dalit women could not even dress in the manner of the Hindu women nor could they wear jewellery, and were also exploited sexually by upper caste men and domestic labour by women of the upper caste. Urmila Pawar added about her experiences as lower caste where devastating poverty does not allow them to eat or dress well and be clean in the public like others. Most of their ordinary dreams as human beings are suppressed due to their extreme poverty and caste factor. She has therefore, struggle hard with these hostile forces to construct her identity and stunned her sense of humiliation and inferiority. As Dalit women are triply suppressed on the basis of caste, gender, poverty. Gender plays an important role in the suppression of women specially Dalit women. In India, women cannot be treated as a ‘single’ unit. Caste- gender intersectionality plays a vital role in influencing one’s status in the society, and the position is maintained for the life- time through the process of ‘caste-endogamy’. Gender was and is crucial to the maintenance of reproduction of caste inequalities. These occurrences of social isolation left a deep impact on the mind of Urmila Pawar. She realized though a human being like others her bodily and spatial separation recognized her identity as a Mahar girl. This roused in her a critical examination of the institutions and structures accountable for her marginalization: “Identity, be it sexual or other, is always produced and sustained by cultural norms....”. Individual’s identity is the consequence of an inevitable socio-cultural and economic context. Urmila Pawar standing at the bottommost step of the upper caste people’s houses meant her caste identity and the space and place approved to her in the “public sphere”. The verge signifies the delineation which she was never allowed to cross to enter “feudal space” (Guru, Afterword 165). The threshold designates the separation of Mahars from the people above them in caste and class hierarchy.

Urmila Pawar in *The Weave of My Life* also highlights the influential spot of Dalit women in Dalit movement as well as in feminist movement: The people from the Dalit movement, however, treated women in the same discriminatory manner as if they were some inferior species, as they did the ones at home.... Women's issues did not have any place on the agenda of the Dalit movement and at the women's movement was indifferent to the issues in the Dalit movement. Even today things have not changed! (235-60)

Dalit women looked up as marginalized in Dalit movement and within women's movement as Dalits. Due to which invisibility of Dalit women has been seen by Urmila Pawar because of which she along with her friends decided to promote Dalit Women's Literary Organization: "a platform where Dalit Women would shape, express and share their experiences with each other, they went around Dalit localities telling people about their organization and persuading Dalit women to become members". By this interaction with Dalit women of her community Pawar was enlightened with the invisibility of Dalit women: "The primary reason being that Dalits who had good jobs and were well-settled did not want to be identified as Dalits. Besides, the upper caste people think of them as "Kokansth Brahman", in short "Kobras" (270). What bell hooks observes in case of Blacks who: are taught that only way we can gain any degree of economic self-sufficiency or be materially privileged is by first refusing blackness, our history and culture, then there will always be a trouble in black identity. Internalized racism will continue to erode collective struggle for self-determination (Black Looks 18),

In case of Dalits who in a better situation never wanted to reveal their caste origins as they did not want to be disgraced, and therefore suffer "alienation from their own castes as well as their new found social class" (Pandit, Introduction the Weave of My Life xviii).

Dalit women are unable to find their space within the Dalit movement because of gender marginalization. Brought up in an environment where the male is the fortunate one and a woman dare not speak in front of him or about him, Dalit women are downgraded to margins/silence. Dalits are treated as impure but the women of this community are molested, touched and exploited by the upper caste people. On violence against Dalit women Vasanth Kannabiran and Kalpana Kannabiran's joint article on "Caste and Gender: Understanding Dynamics of Power and Violence", in *Gender and Caste* (ed), Anupama Rao, studied the condition of Dalit women believe that they are alienated at three levels- due to their caste, class and gender positions. While the upper caste men sexually exploit them in their workplace, at home they are beaten up by their own men. Thus, violence against Dalit women is rampant (P.249-60). Urmila Pawar recalls an upper caste priest who once locked himself inside the temple with a young girl from a "Komti" family (WML 66). A question was raised by Urmila Pawar: how do the upper castes justify their purity when they touch the body of a Dalit woman for sexual gratification? People who reject even the shadow of Dalit women feel no desecration of their purity when they rape them. This displays the subjugation of Dalit women is not based on any norms of religion or purity or pollution as upper caste people claim. It is a matter of sexual exploitation and abstraction of labour and

services at the discounted possible terms from them. The exploitation of Dalit women's bodies sites sexual aggression of the upper caste as well as the Dalit men. Sexual violence against Dalit women is a frequent phenomenon which shows the miserable condition of Dalit women inside as well as outside their homes. They are vulnerable everywhere, both in public and private places. Violence against Dalit women not only take place within their households, but also in public places like temples, streets, fields, work places, schools, and so on. Violence against Dalit women in public places is used as a means of social control. Ashoka in the book *Dalit Personal Narratives* by Raj Kumar, asserts this view strongly when she says that: "It must be generally understood and accepted in an ideal community that a woman is not a subordinate or a toy or a sex object, or a useful machine; she too has a body that tires, a heart, a mind, her own desires. There must be an awareness of her as a person" (P.227).

Autobiography is one of the important forms of Dalit literature in documenting the reliable experiences of Dalits and their expressions. The Dalit writers termed these narratives as 'self-stories' (Atmakatha) or 'self-reporting' (Atma Vritta). Dalit women writers are like the diamonds, those who are born and brought up in wretchedness, discrimination and misfortune and come out harder through their books and activism. Their writing gives a detailed view of their struggle. Daniel Defoe in his essay *The Education of Women* says (P.3), "The Soul is placed in the body like a rough diamond, and must be polished, or the lustre of it will never appear". Women across the world and particularly in rural India have met challenges to get themselves educated and for a Dalit woman it's even more hard. The few women who get themselves educated and wrote, came out with work in the forms of books which were to a great amount autobiographical, inclined towards feminism and also were measured mainly as a movement of the women to come out of the oppressive customs. Urmila Pawar's *The Weave of My Life* is a significant autobiography written in Marathi. She has described her struggle in the culture and values. She also discourses the internal patriarchy which makes Dalit women victims of the patriarchal control by Dalit men, physical abuse and economic exploitation. The autobiography deals with how Dalit movement is carried away by the idea of "All Women being Untouchable" which further makes them not contemplate the issues of Dalit women. Sharmila Rege in *The Weave of My Life* by Urmila Pawar says "Thus as a self- consciously Dalit feminist testimonio positioned against the Brahmanical and neo- liberal practices of state, *The Weave of My Life* violates both bourgeois Individualism and communitarian notions of the singular Dalit community, thus becoming a milestone in the archive of resources pro practicing Dalit studies as critical and inclusive social science" (P.31).

To conclude, Dalit women are the victims of patriarchal control and Dalit Patriarchy. They are the victims of physical violence, torture within the families. This point has been unnoticed by various Dalit and non-dalit and feminist scholars. Political and literary marginalization of dalit women, social disgrace that prevents dalit women from education or subjects them to humiliation are innumerable forms of symbolic violence. Urmila Pawar

narration focuses upon the life journey of her, from her childhood to an adult woman perceiving and suffering caste injustice, patriarchal domination, and the daily hazards of poverty. These occurrences of social isolation left a deep impression on the mind of Urmila Pawar. ■

Works Cited:

- Anand, Dr. Meena. *Dalit Women Fear and Discrimination*. Isha Books, 2011.
- Anne Cranny- Francis, Wendy Waring. *Gender Studies: Terms and Debates*. New York: Palgrave Macmillan, 2003.
- Aruna, D. "Caste and Gender- A Study of Dalit Feminism." *The Creative Launcher: An International, Open Access, Peer Reviewed, E- journal in English* (August 2017): 10.
- Butler, *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Daniel. "English Essays: Sidney to Macaulay: The Education of Women." *The Harvard Classics* (1909-14): Vol. 27, of 51.
- Guha, Ranjit. *Subaltern Studies I: Writings on South Asian History and Society*. New Delhi: Oxford University Press, 1982.
- hooks, bell. *Black Looks: Race and Representation*. New York: South End Press; 1st Edition, 1992.
- Jogdand, P.G. *Dalit Women Issues and Perspectives*. Gyan Publishing House, 2013.
- Kannabiran, Vasanth Kannabiran and Kalpana. "Caste and Gender: Understanding Dynamics of Power and Violence." *Economic and Political Weekly* (Sep. 14. 1991): 2130-2133.
- Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. New Delhi: Orient Black Swan, 2010.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Delhi: Orient Blackswan Private Limited, 1996.
- Menon, Nivedita. *Gender and Politics in India*. OUP India, 2001.
- . *Seeing Like a Feminist*. Penguin India, 2012.
- Pawar, Urmila. *The Weave of My Life: A Dalit Woman's Memoirs*. Bhatkal & Sen, 2015.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak." JSTOR (1988): 336.
- Zelliot, Elenor. *From Untouchables to Dalit*. New Delhi: Manohar Publishers and Distributors, 1992.

Mitu Kumari, Ph. D. Research Scholar, Dept. of English, Banasthali University, Rajasthan.

Ayi Kwei Armah's *Osiris Rising*: A Post Colonial Perspective

Girijashankar Mane

This paper introduces a new Ghanaian writer Ayi Kwei Armah to the Indian English readership. The paper focuses on Armah's fiction with special emphasis on *Osiris Rising*, his masterpiece.

Key Words: Ghana, fiction, postcoloniality, nationalism, nativity etc.

Introduction: Ayi Kwei Armah is a Ghanaian writer. His fictions such as *The Beautiful Ones Are Not Yet Born* (1968), *Two Thousand Seasons* (1973), *The Healers* (1979), *Fragments* (1970), *Why are We So Blest?* (1972), *KMT: The House of Life* (2002) and *Osiris Rising* (1995). *Hieroglyphics* (2002) draw readers' approbation. His non-fictional works are *The Eloquence of the Scribes: A Memoir on the Sources and Resources of African Literature* (2006) and *Remembering the Dismembered Continent* (2010).

Ayi Kwei Armah was born in the port city of Sekondi-Takoradi in Ghana to Fante tribes, speaking Fante. He descended from his father's side from the Ga nation. It sounds like the Native American tribe of Navajo nation or Indian tribes of Nagas and Kukis. He attended Achimota School (formerly Prince of Wales' College). His classmate was the first President of Ghana Kwame Nkrumah. He won a fellowship and attended the Bachelors Degree at Groton School in Groton, Massachusetts, USA. He had Masters in sociology from Harvard.

Armah moved to Algeria and worked as a translator for *Revolution Africaine*, a magazine. He returned to Ghana and worked as a script writer for Ghana TV. He taught English at various schools and colleges including Navrongo School. He edited *Jeune Afrique*, a magazine meant for African Studies in Paris from 1967 to 1968. Meanwhile he had an MFA degree from Columbia University, Boston, USA. After that, he taught at schools in Tanzania, Lesotho, and later at universities in Amherst, Cornell, and Wisconsin – Madison, USA. He retired and settled down in Dakar, Senegal since the 1980s. Now he runs his own press called Per Ankh in Dakar; and publishes the best of African writings.

Armah's other novels:

Armah began his literary career with the publication of short stories and poems in the magazines like *Okyeame*, *Harpers*, the *Atlantic Monthly* and *New African*. His first novel *The Beautiful Ones Are Not Yet Born* (1968) tells the story of a nameless man who struggles to reconcile himself with the reality of post-independence Ghana.

Fragments (1970) depicts Baako's life. Baako had his education in America, and returned to his African state. The people mistook that he brought much wealth. But he did not. He tried to improve life around him and the society does not accept him. So he broke. His grandmother Naana, a link to the ancestry was a witch-doctor; and she is one of the reasons for his failure.

Why Are We So Blest? (1972), Armah's next novel, is set in America. It depicts Modin Dofu, a dropout from Harvard. He falls in love with a Portuguese black woman Solo and a white woman Aimee Reitsch. Both frustrate him. This Solo writes a book and it is the sub-theme of the novel. Dofu is torn between the western ideas and the African. He is finally killed in an encounter.

Armah's ambitious novel *Two Thousand Seasons* (1973) depicts Africa's history for the last two thousand years. The author thinks both the Arabs and Europeans destroyed Africa. The novel ends in philosophizing and prophesying a new age.

The Healers (1979) mixes fact and fiction about the rise and fall of Ashanti Empire in Ghana region from the 10th century to the 16th century. The healers in question are traditional medicine givers who see fragmentation as the political diseases in Africa.

The next novel *Osiris Rising* depicts a radical reform group that reinstates ancient Egypt as the center of its curriculum. Armah's non-fictional books like *The Eloquence of the Scribes: A Memoir on the Sourcer and Resources of African Literature* and *Remembering the Dismembered Continent* (essays) speak of Armah's criticism of Africa, Europe, postcolonialism and modernity. Like Chinua Achebe, Wole Soyinka and Ngugi wa Thiong'o, Armah is one of the emerging African postcolonial critics.

Armah's masterpiece *Osiris Rising* as a novel has a long title. It reads *Osiris Rising: A Novel of Africa's Past, Present and Future*. The story revolves around an African-American woman, Ast, who goes to Africa looking for heritage after she gets her PhD. The text addresses a number of contemporary African issues, including the residual colonial institutions that limit African culture, the hypocritical nature of African Americans and expatriates who try to help Africa and the contemplation of 'What is African history and culture?' The book is published by Per Ankh, a Senagalese publishing company.

Many of *Osiris Rising*'s characters appear one-dimensional and ludicrous, almost 'puppet-like.' Ast, the main character, seems the most credible and developed among the characters, yet even her psychology in the interactions with Seth can become absurd. At

best the characters, act as principles representing further exploration of the book's themes. The following are the book's main characters:

Armah sets the story in a contemporary unnamed West African country. A majority of the story takes place on the campus of Manda's Teachers' College, where Asar and Ast both teach and many of their agendas come to fruition.

As the title implies, Armah transposes the ancient Egyptian Osiris myth into modern Africa. This first becomes evident when Armah names each chapter using Egyptian words. The main characters closely align with the major movers of the myth: the reforming Asar identifying with Osiris, Asar's companion Ast with Isis, and Soya with Set.

The relationship between Ast and Asar reflects a Pan-African model of uniting both the African American with no ethnic tribe and the native African who clearly identifies with a single village. This represents a similar relationship to that between an Afro-Caribbean man and an African woman in Armah's novel *Fragments*. This relationship, one of love and commitment that works fervently for the emancipation of African thought, helps reinforce Armah's message of pan-African cooperation.

Armah presents a very critical view of the character of Sheldon Tubman. He portrays this character, a strong civil-rights activist in the state, as nothing more than a Diaspora Hustler - someone who makes a big deal of returning to the African tradition but instead uses this fake tradition to benefit himself. Anne Adams, in her comparison of the two authors' repertoires in "Literary Pan-Africanism," identifies this as a position strongly expressed by Guadeloupean Maryse Condé.

Osiris Rising has been reviewed by a handful of world literature scholars in institutions that provide a western education. Andrew Perrin of UCLA comments artistically the book leaves something to be desired as well. However, Ayi Kwei Armah is an astute observer and analyst of Africa's contemporary conditions. He says that Ast and Asar's intellectual movement to change the political situation is almost inspiring, even hopeful. Derek appropriately comments that-

This powerful and searching novel is not without its weaknesses... it makes unexciting fiction. To better explain this *Osiris Rising* is very low on both dramatic incident and psychological intensity. The book is principally to explore the real, albeit restricted, options for change open to Africa's inventive and radical thinkers and he feels that much of the book is largely undeveloped: lacking development in character dynamics, the context of the state, and the characters themselves. (Wright Wikipedia 2)

Ayi Kwei Armah's career as a novelist reveals two healthy and complementary directions of growth. The first, reflected by his first three

novels, essentially takes a hard look at the concept of African independence and criticizes the political class as well as the highly apolitical

citizenry for the spate of corruption, which ruined the first republic in Ghana, and ushered in the inauguration of the military in the nation's nascent political arrangement. There is in the second and third novels a progressive frustration of the intellectual class, which fights to bring about changes. Baako's estrangement from his family in *Fragments* is a sad reminder of the protagonist's isolationist bearing and subsequent ostracism in the world of *The Beautiful Ones Are Not Yet Born*. Apart from the catatonic fragmentation of Baako's mind and his forcible confinement in an asylum by members of his immediate family, in *Why Are We So Blest?*, Modin, the graduate student on scholarship in America, returns home to partake in the revolutionary struggles against white imperialism, only to be rejected and finally snuffed out by white racist soldiers in the desert. In the same novel, Solo, the reader's window through which we see Modin, suffers similar frustration, although he does not die at the end.

In *Two Thousand Seasons* and *The Healers*, Armah's fourth and fifth novels, the author initiates a radical change in the direction of his writing career. As against the concern with the contemporary social problems of Africa, Armah delves into the past in these two novels in order to offer solutions to the problems of the present. Jude Agho observes:

Osiris Rising bestrides the two thematic preoccupations detailed above. While it sufficiently encapsulates the social criticism of Armah's early novels, it also returns to the African past by using the Isis-Osiris myth of the Egyptians to portray creatively the lack of visionary leadership in present-day Africa, more in the tradition of the later novels. The novel does not, however, have the kind of happy ending, which I see as a positive development in *Two Thousand Seasons* and *The Healers*. Unlike the positive futuristic tone of these novels, *Osiris Rising* ends on a pessimistic note with the stage-managed murder of Asar, the soul of the revolution in the text by government mercenaries. This development implies the impossibility of Africans successfully imbibing and radiating the essence of the healing process which Armah enunciates in *The Healers*, since reprehensible social vices such as greed, the despotism of African political leaders, and the craving for material aggrandizement by the people still predominate in the African society. Armah further implies that these abnormalities are cogs in the wheel of progress of Africa and their continued presence will continue to obstruct meaningful developments in the continent. (Agho 58)

Research gaps: There is not much study or reading of this fine writer Armah in India. This needs to be encouraged and his *Osiris Rising* needs to be prescribed for college studies.

Conclusion: Armah's fiction is interlocked as for postcolonial analysis is concerned. It reads like a grand narrative. In the same way, Asar in *Osiris Rising* is structured around the same ideals as Baako in *Fragments*, especially their common desire to bring about a better society from the materially debased one in both texts and their eventual frustration at the end. Again, Juana, a Puerto Rican and Baako's lover in *Fragments*, resembles the

character of Ast, Asar's lover in *Osiris Rising*, because they both escape from their own society to Africa to find love and regenerate themselves. Thus, in one sense, one can say that *Osiris Rising*, the latest addition to Armah's growing corpus, while advancing further the author's known ideology of reconstructing the history of Africa, especially at the neocolonial stage, dwells on matters that we have again and again come to identify with the author. It is really a case of a 'new wine in an old wine skin.' ■

Works Cited

Agho, Jude. "Ayi Kwei Armah's *Osiris Rising*: New Wine in the Old Wine Skin." Wikipedia.

Armah, Ayi Kwei. *Osiris Rising*. Popengine: Per Ankh, 2008. Print.

https://en.wikipedia.org/wiki/Osiris_Rising.

Girijashankar Mane, Belagavi, Karnataka, Email: girimane1987@gmail.com

Nostalgic Aromas in the Poems of Ranjana Sharan.

Chetna Pathak

This paper explores the element of nostalgia in some of the poems of Ranjana Sharan Sinha, a well-known contemporary Indian poet in English. Three poems and a Tanka have been selected for this purpose from her collection 'Scents and Shadows' published by Author press, New Delhi. 'She's Gone Forever', 'Fireflies' and 'White Fog'. The first poem 'She's Gone Forever' has been included in the University syllabus prescribed for M.A. (English) 4 Semester, Purnea University, Purnia. All the three poems capture nostalgic memories/reveries infused with past beauties, pleasure and joy. Nostalgia, we know, is a wistful desire to return in thought or in the fact, to a former time in one's life, to one's home or homeland, or to one's family and friends: it is a sentimental yearning for the happiness of a former place or time. A wide-ranging poems representing memory and especially nostalgia, express yearning for the past right from the Romantic Revival to the modern age. European Romantics challenged what they perceived was happening in the world by exploring – as Rousseau and Wordsworth explored – the restorative, nurturing potential of memory. Going through life there are many difficult changes and transitions that one faces, and nostalgia comes as an evocation of a lived past. In Ranjana Sharan's select poems the nostalgia is tangled up with the yearning for the past, typical seasons and childhood. But she doesn't attempt to deny the value of experience; she captures it and celebrates the nostalgic moments.

Key Words: Nostalgia, longing, past, yearning, childhood, experience.

Nostalgia, the term we use to describe the longing for what has passed, comes from the Greek 'nostos' meaning 'homecoming' and 'algos', meaning pain. Nostalgia is central theme of 'The Odyssey', the epic following the hero Odysseus as he seeks his way back home from battle in the Trojan War.

Despite changes in its meaning over time, nostalgia has not lost its significance in life and literature. Nobokov wrote, "One is always at home in one's past. Nostalgia is a pleasure and sadness that is caused by remembering past and wishing that you could experience it again. It is not only sadness but also the pleasure of remembering that evolves

a longing for the long gone moments. The words such as nostalgia, homesickness, melancholy, sentimentality and loss are familiar for a man called humanbeing and known for being emotional, sentimental and replete with feelings.

All of us have experienced those feelings – an internal sweet sadness for something, someone, and some special moment which is past but craves in the depth of our mind to arise our emotions. In RanjanaSharan's Tanka the mumified past peeps through the pink profusion of blossoms scattering nostalgic aromas. These thirty one syllables express the saudades (a Portuguese expression for nostalgia) that create a stir in her heart that are pleasurably pensive.

the pink profusion
today on my heavy heart
yesterday a bliss
thesaudades of 'those moments'
hurt me amid scented air. (116)

Literature abounds with powerful nostalgic works like, Jean Jaques Rousseau's 'Confession' and Henry David Thoreau's 'Journal' – both motivated by early memories of a purer, more innocent, psychological as well as physical place, to which there is no possible return expect through memory. In the construction of Nostalgia the following points are important.

1. It is often connected with the notion of childhood, and advancing years.
2. It is frequently associated with nature and countryside.

Nostalgia for previous times is one of the most notable characteristics of Romantic poetry. Most of the Romantic poets seemed to detest the advent of city life. This trait is most apparent in Wordsworth's poetry. In his famous preface to Lyrical Ballads, Wordsworth, regarding modern urban life, lamented the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies. For Wordsworth, the city was a place that excited the mind far too much and dulled one's ability to think clearly and purely. This point of view conveys nostalgia for the times in which society was less centered around urban life.

A sense of longing for the past can also be perceived in the work of P.B. Shelley. In 'Ode to the West Wind' he presents the wind as a natural force with transcendental properties and also uses the past to consider the impermanent nature of societies. Overall, an interest in the ancient world is discernable in many Romantic poems which reveal the fact that many Romantic poets were nostalgic for the pre-modern times in which society was so central around urbanization.

In RanjanaSharan's poems the nostalgia is tangled up with the yearning for the past, typical seasons and childhood. But she doesn't attempt to deny the value of the experience

– she celebrates it and captures her precious nostalgic moments. Her much – talked – about poem ‘She’s Gone Forever’ brings out nostalgia for her lost youthful days – gone, erased, disappeared – through a number of striking and evocative images, awakening senses and feelings that make memory concrete. Our journey is never possible on timeless streets and hence the slipping grip of what once was that will never be again, fades into nostalgia – a yearning for the last spring of life.

thescarlitgultmohors
with their flamboyant flames
fall on the ground:
a sense of fall silently comes! (52)

The use of the word ‘fall’ in the 5th and 6th line digs into the time of the poet’s youth. The winds of halcyon days create inner rumblings provoking nostalgia.

Eschewing the dichotomy between restorative and reflective nostalgia, the poet first views the past with an eye toward recreating it – a desire to relive those bygone years. It is what spurs her to dwell on her ‘vibrant and agile’ self chasing the image in an attempt to loop her arms through hers’. The realized futility of attempt makes her feel like

a mass of rocks
after recent rainfall
oh, the pleasant petrichor persists!(52)

Right from the beginning to the end, the lingering nostalgia finds expression in vivid and vibrant similes that appeal to the reader’s senses and imagination creating the full spectrum of internal emotion.

Towards the end of the poem the poet acknowledges irretrievability of the past and in the concluding stanza reflective nostalgia takes over as she savors the emotions evoked by the recollection. The restless urge to recreate the years from her past seems to flow and merge into sparkling champagne. The stanza at once arrests the reader’s attention for the beauty and power of image.

My bygone days like
pale effervescent champagne,
hiss in the flute of
my advancing years,
whispering with the mesmerizing bubbles! (53)

It is worthwhile to mention that throughout his life ageing was more than a theme in the poetry of W.B. Yeats and T.S. Eliot. “I grow old. I grow old ...” so speaks J. Alfred Prufrock in J.S. Eliot’s classic poem. ‘The Waste Land’, and indeed poets have often drawn to the topic of growing old and approaching one’s winter years. Mathew Arnold in his poem ‘Growing Old’ treats the subject of growing old. But his view of ageing is rather a bleak one, equating the ageing process with a loss of any remembrance of having been

young, and a gradual dissipation of all feelings. In yet another famous poem on ageing (Thomas Hardy's 'I look into my glass'), the speaker looks at himself in his mirror and sees his wrinkled skin, but the romantic longings are those of a young man. The tension between youth and age pulls him constantly and now, in the last years of his life, he is left alone to deal with the dark future and the much lighter past.

Ranjana Sharan's second poem 'Fireflies' ushers in nostalgic memories of childhood, at the sight of fireflies dancing in joyous luminescence. The magical flashes amplify the blurry childhood memories associated with childhood sense of wonder and curiosity that once captured her imagination...flashes of light/an enigma to my years infantile! (65)

Childhood memories have 'strong resonance' and the poet conjures the past as an idealized time when things were simpler sans the worry and complexities which abound adulthood. Childhood is a time when we truly feel free and enjoy the things around us. The wonder and curiosity of a child at the sight of luminescent fireflies has been caught alive by the poet. The poem recaptures and solidifies that most exquisite feeling of being innocent associated with thrill and excitement.

you created another sky
With your twinkling starry lights
It seemed as if the Milky way
descended from its height
to appear before my sight! (65)

But a sense of regret grips the poet at the loss of childhood, and hence desire to revisit and peek through the time-frame long gone and nostalgia takes over.

O how I wish my
blissful state of childhood
Could continue forever!

It is interesting to compare the attitude of Ranjana Sharan with that of the Romantics. One of the themes that appear in most romantic poetry, together with nature, is the concept of childhood. Rousseau's view that Nature purifies corrupted civilization and childhood hadn't been corrupted yet, is shared to an extent by the majority of romantic poets. Nostalgic longing for childhood days appears in a lot of romantic poetry from William Blake's 'Songs of Innocence', passing through Wordsworth's 'Ode Intimations of Immortality'. Wordsworth reminisces his childhood memories, proclaiming those childhood virtues he had when younger, qualities that in adulthood he is not possessing anymore.

Nostalgic aromas float in the winter sky of 'White Fog' and trigger her precious memories of childhood and adolescence. To her December fog brings memories and becomes a reminder of her good old days.

The slight smoky smell/makes my nostrils sprinkle with nostalgia (32)

Winter in literature is a symbol of bleakness in life. But sometimes, it can symbolize tranquility as in Robert Frost's poem 'Stopping By woods on a Snowy Evening'. Frost uses the wintry setting to embody the speaker's private moment of peace and solitude, the snow and darkness creating a temporarily pure and isolated space to match his mental state. In RanjanaSharan's case it is tranquil nostalgia as the past infuses itself into the blanket of white fog in the still silence of the foggy morning. Like the smell of petrichore and marigold that have pungent smell, the aroma of nostalgia pervades the air! ■

Work cited

Bateson, F.W. Wordsworth: A Reinterpretation, Longman, Green and Co. London, New York, Toronto, 1954, Print.

Sinha, RanjanaSharan. Scants and shadows, Authorspress, New Delhi-2019, Print

The Incredible Power of Nostalgia, <https://www.huffpost.com>.Online

Dr. Chetna Pathak, Dayanand Arya Kanya Mahavidyala, Jaripatka, Nagpur, Maharastra.

Social Realism in Sriranga's Play *Harijanwar*

Manjunatha Kelaginamani

The Kannada theatre was a folk theatre as we talk of Yaksagana since the 10th century AD. Yaksagana inspired the Kannada theatre for adaptations from Sanskrit such as Singararya's *Mitravinda Govinda* in the 1870s as part of following the Parsi and Marathi drama traditions in Kannada areas. The amateur Kannada theatre was a nearly blank thing before 1900. The impact of the Bengal Renaissance had not much to do with the origin and growth of Kannada theatre. Later, we speak of Santakavi, Maduvida Krihsnaraya and Huilgol Naryanaraya as the stray playwrights. Balappa Pattar's *Sangya-Balya* appeared as a popular tragicomedy finally. This was in north Karnataka.

Realism as a way of life and as an attitude to art matters. Critics use the term 'social realism' in two diverse ways as follows:

1. To identify a movement in the writing of the nineteenth-century writers that included several great novelists and playwrights in Europe and America.
2. To designate a recurrent mode in various ages and literary forms, of representing human life and experience in literature.

Rene Wellek's book *The Concept of Realism in Literary Scholarship* (1963), J.P. Stern's *On Realism* (1973), Evich Auerbach's *Mimesis: The Representation of Reality in Western Literature* (2003) and Pam Morriss's *Realism* (2003) are applicable to the study of both realist fiction and realist drama in western literature. Penguin Dictionary of Literary Terms adds:

Realism (in drama in the nineteenth century was a less extreme form of naturalism. Playwrights who favoured realism – Ibsen is a key figure – rejected the concept of the well-made play with its mechanical artifices and its altogether too slick plotting and rejected also exaggerated theatricalism. (Penguin Dictionary 732)

Shaw, Strindberg, Stanislavsky, Russian theatre, Anatoli Lunachavsky, and others developed social realism in drama and theatre.

Sriranga's social play *Harijanwar* (1934) is both a socio-political and domestic play. Doddarayaru who is after power loves family happiness. His wife Venakka is a sympathetic woman. She rescues a Dalit child from a gutter. She rescues her maid servant Yamuna when Doddaraya decides to excommunicate her. Notwithstanding, Venakka is not empowered in India's patriarchy. The play has a love story though we need not consider it as serious. Venakka bears comparison with Avva in *Sondhyakal*. These women manage though they face indignity and humiliation. But still Venakka is Venakka for her compassion.

Mahatma Gandhi advocated a change of heart for the sake of brothers, the downtrodden. There were (are) such people who followed the twelfth century shranas and they reformed the Hindu society from its social evils. Such ones became a model for earlier dramatic tradition in Kannada theatre.

Ideologically speaking Sriranga's social play *Harijanawar* provoked the upper castes, particularly Brahmins. So the author felt that the pen is mightier than the sword. This is what Napoleon thought once. The world of art is the world of humanity, of existential ideology, of technique, and of catharsis.

The play was staged in Annapurna Theatre in 1933 in Dharwad. Sriranga and many others had participated in the first production of the play. The author acted the role of Vasant.

Act One: The play *Harijanawar* opens in Doddaraya's house. Venakka and the fellow Antappa appear doing stray works. The servant sings a eulogy of Daddaraya as the President of Municipality. Antappa resembles Govidnappa of the play *Shokachakra*.

Antappa is a sort of assistant to Doddaraya and there is a reference to elections. Venakka hates Doddaraya's municipality fever. She regrets that he was not her caring husband for the last twenty years. Nor did he care for his son's upbringing so far. Then there is son Shyama's marriage. It seems the landlord has mortgaged the family ornaments. Venakka feels that Doddaraya is an ungodly man too. She does not nod when the servant supports his boss's religiosity. Meanwhile, Yamuna provides him both a lantern and tea. We learn that Vasant visits Shyama now.

Antappa blames Tatyachari because he married his daughter to Vasant, who is an actor (a bogus work); and he is least worried about caste and character.

Vasant and Shyama emerge out, maybe into the drawing-room. Vasant speaks of a plot for his next play. He tells the 'select few' castes kill a Dalit man when he visits a temple. Later the god appears, telling that a new reformer will emerge from the dead body. The place will turn into a pilgrim place. Shyama encourages Vasant to base his next play on this plot. Even he promises him financial assistance for its publication as his father Doddaraya is a Dalit-supporter. Accordingly, Doddaraya is likely to encourage such social plays.

Meanwhile, Vasant adds lightly that he has written a play about Draupadi's crisis. Antappa dislikes these ideas of the two. The two Antappa and Vasant chat about low culture and Antappa thinks Vasant's tastes are low.

Then Venakka chastises Vasant about his lewd chat, and she asks Antappa for a pot of water for her rituals. Shyama arrives back, commenting on types of plays. He tells them that he wants to reform the Harijans, and he wants to marry Yamuna, the widow and servant. That means all women are poor fellows, Harijans! Marrying a widow is like a touch of humanity. The Govt. of India has made a constitutional reform that the downtrodden will have ten years reservation. This facilitates them for survival. Shyama asks Vasant to mediate for this. Ironically Shyama wonders that if she wants to marry him (Vasant)! Vasant wonders of Doddaraya's arrival with election business, while his son is busy with his selection business. Tatyachari accompanies him.

Tatyachari and Doddaraya argue over the issue of church and state. Doddaraya's decision to remove Puritanism from society causes much uneasiness in the Brahmin community. Doddaraya is to deliver a lecture on "Sanatana Vaidic Dharma" the next day. Doddaraya reveals that if the Dalits bother about temple issue, then they will not bother about municipality election, local boards, councils, etc.

Then the two desire a cup of tea. Venakka appears to provide it with criticism. Doddaraya finds Shyama at home, and Tatyachari finds Vasant, his son-in-law at home. The son-in-law's marriage is broken up already.

Act Two: Act Two opens in the late evening at Doddaraya's house itself. Both Shyama and Vasant speak to themselves. They start this gladly:

SHYAMA: Yes tell me what was her reaction once you said that I loved her? Did she turn shy?

VASANT: No, no. she liked the idea, she liked you immediately.

SHYAMA: Oh! I know your joke.

VASANT. Yes, I convinced her though she does not know any Sanskrit. I told her a fine thing; two fears, and three swears; and she agreed.

SHYAMA. Oh! You did it well. What was her reaction? (*Harijanwar* 402)

This is how the two Brahmin friends chat about Shyama's budding love and romance.

Shyama is in love with Yamuna. But Vasant partly forms his hidden agenda to write a play about it or out of ignorance speaks ill of Yamuna. He thinks that she lost her husband because of her sin in her previous life. The two chat about the newlyweds going to a pilgrimage to Pandharpur.

Vasant asks Shyama for going to Pandarpur with Yamuna, and also to be prepared if Doddaraya turns wild. In other words, the two lovers will marry there, a sort of registration marriage. Shyama knows that he can come back within a week so that he can participate in Doddaraya's "Harijawnar Day."

Meanwhile, there appear Venakka, Tatyachari and Antappa. Tatyachari believes that, this Vasanta has deserted his daughter already. Vasant wonders at Tatyachari's strong language of criticism. The two, Tatyachari and Vasant, argue and quarrel badly. Antappa

warns Vasant of excommunication, quoting the example of Venachari. Vasant as he is too immature, thinks of marriage and family life lightly.

Then, there is a scandal. Vasant talks of Yamuna being appropriated by a Brahmin. Tatyachari himself did it. In fact, he offered her a sari also, and Vasant ridicules him for all that. Vasant suggests she should be removed from the house while Tatyachari talks of its ill-effects on Doddaraya's election.

Meanwhile, the landlord Doddaraya arrives home. He too has heard of Yamuna's scandal. He summons his wife Venakka and Yamuna. Antappa is there. He tells Yamuna that she should go from his home and work. Doddaraya tells:

See Yamuna you think of it. If for a reason, you remain with us, I can't get elected. If I cannot get elected, there'll be no reforms for the Harijans. Nor our community, and culture. I plan to help you and help the society. However, there is an opposition to all this. Now we need to sacrifice somebody for others' sake. (*Harijanwar* 418)

This is Doddaraya's plan to stop Shyama's marriage with Yamuna. The irony is that Venakka has mistaken Yamuna for a Brahmin lady, while she is not a Brahmin at all. Shyama does not mind it. 'I'm not a brahmin,' she confesses. So Doddaraya tells that she should go out of the house, at least, until the election is over in the town. She declares that she may be allowed to go to Pandharapur.

Act Three: There is the same setting. It is the morning the next day. Doddaraya is there but unhappy. He tells his wife that the house will hold a party in the evening of that day. Venakka grumbles about Yamuna's ousting from the house. We see in the play there is a conflict between the husband and wife. Doddaraya talks of patriarchy and his wife aspires for autonomy for her at least in the house. This bitterness resembles Nora's position in Henrik Ibsen's play *A Doll's House*. Venakka bursts thus:

Why all this trouble for you. Did I not tell you that I'll go out. You can have anyone you want at home. If you think that I'm an obstacle to my mother's house if she was there. But she died an auspicious death. I feel that I need not live any longer... You can decorate one when you bury me. What's there.' (*Harijanwar* 425)

Venakka, though good, is noticed to be sentimental. She is much worried about two things – one about the sacredness of Brahmin tradition, and two, about her womanliness.

Meanwhile, Doddaraya expected Nabisab, a Muslim worker's visit to him. Vasant, who comes there, convinces Venakka that Muslims are not bad people. Shyama arrives there with a saree for his beloved. Vasant suggests that he should have brought a red saree instead. Vasant's rhetoric about red color is literary and Sriranga has drafted it brilliantly.

Shyama is afraid that he cannot speak Marathi and does not want to go to Pandarpur. Vasant argues that Pandarpur and Marathi culture is a proud thing. It is superior to Kannada culture. Then, he suggests Shyama can go to Mysore, which is the best cultural place in Karnataka.

Shyama talks to Yamuna for the sake of marrying her, which she is unable to understand. The confusion comes for her from Vasanta, as Vasanta a) spoke of marriage at his home, b) spoke of his possible marriage, c) and spoke of Shyama's marriage with Yamuna. Accordingly, Shyama confesses his love for Yamuna, while she refuses any marriage, and runs inside, taking her hand from him.

Vasant consoles Shyama. He tells, if his father Doddaraya agrees for Harijanwar, Shyama's marriage with Yamuna will be smooth. Shyama insists that he should marry Yamuna. He decides to convince his father, and Vasant needs to convince the lady Yamuna.

Nabisab arrives there creating a strange dialogue. Doddaraya, Tatyachari, Vasant respect him. It seems Doddaraya's social relationship with Nabisab is in bad shape. Doddaraya tells that his two agendas are, 1) uplift of Harijans and 2) Hindu-Muslim unity. Vasant tells it more so, supporting even the old man's Antappa's voice.

Meanwhile, a Dalit child falls in a gutter, and there is none to rescue it. Tatyachari tells it is a Dalit child, and Brahmins should not bother. Doddaraya tells Venakka should mind her duty, instead of bothering about the child.

Antappa tries to stop Vnakka when she rescues the child. She rescues the child and shows her real compassion for the untouchable. On the other hand, all these so-called social people, Doddaraya, the old man Antappa, and that educated fool Tatyachari refuse to rescue the child, and even they try to stop Venakka doing it.

Meanwhile, Shyama arrives there holding Yamuna's hands which surprises to one and all. 'I want to marry her,' Shyama declares. The last scene displays the old world's rigidity, the puritan culture.

DODDARAYA. Our religion is gone. What about my election?

ANTAPPA. Sir, Venakka rescued the untouchable child. All folks are witnessing it with shock.

TATYACHARI. God, there is a crisis, here, and there.

ANTAPPA. (Turning suddenly). What's that?

VASANT. This is Shyama- Yamuna's marriage, a Harijanwar case.

ANTAPPA. (Frightened). Sir, sir, this is absurd.

DODDARAYA. My election is ruined!

TATYACHARI. Hinduism is gone to the dogs. What shall we do?

ANTAPPA. (Beating his head) what about our future?

VASANT. I'll tell you about it. Harijanwar you speak of Father-in-law Antappa, it is Hari (tear off) – Janwar. (Harijainwar 442)

The play ends in Shyama -Yamuna's romance appropriately.

Girish Karnad thinks *Harijanwar* as a great play. He observes,

Apart from being influenced by the ideas of 'realism' advocated by George

Bernard Shaw and his reading of Henrik Ibsen, Sriranga was also deeply committed to the Gandhian ideology. His early work is distinguished for its eagerness to take on the bigoted and the orthodox in an open confrontation. The title of his play, *Harijanvara*, loudly announces this challenge through its provocative punning. It can be read both as Harijana Vara, the Day of the Harijans, and as Hari Janvara, Tear Up (Your) sacred thread. Predictably, it created a storm of protest from the conservatives and Sriranga even faced the threat of excommunication, a prospect that one can only imagine pleased him immensely. (Karnad 9)

Sriranga in his foreword to the first edition said that his play *Harijanwar* provoked the Brahmin community. He thinks art has a particular value for improving society. There is the impact of Advaitism in art. Here the Brahmins are crooked. Sriranga tells,

Tatyachari of the play is not even eligible to pronounce the name of Srimadanandatirtha. People like Vasant try to remember Tikaraya. Shyama has no confidence in life. Only Venakka remains a noble character. (Sriranga, Foreword, *Harijanwar* 378)

The author's preface to the second edition speaks of Gandhi's 'change-of-heart' policy. *Harijanwar* is one of the early Kannada plays known for its artistic innovation as the play's each act has only one scene. The play is well-known for its theme, characterization, theatricality, dialogue and aesthetic effects. ■

Works Cited

Dictionary of Literary Terms and Literary Theory. London: Penguin, 1999. Print.

Sriranga, *Harijanwar* from *Srianga-Sarasvata* Vol 3. Bangalore: Dept of Kannada and Culture, 2005. Print.

Amur, G. S. *Listen Janamejaya and Other Plays*. New Delhi: Sahitya Academy, 2005. Print.

Manjunatha Kelaginamani, S/o Jagadeesh Kelaginamani, At/Po: Sunakalabidari, Tq. Ranibennur, Dt. Haveri, Karnataka

Development of Modern American Drama with special reference to Edward Albee

Manoj Kumar Singh

Modern American Drama is a kind of slow evolution which has taken place in the form of an amalgamation of various schools. In the 19th century American public was dying for entertainment rather than pure art or aesthetics. This passion for entertainment in the wake of rapid modernization in the 20th century added significantly for the beginning of Modern American Drama. In the early twenties of the 20th century the American Drama experimented a lot. We may name the dramatists of the front page like Eugene O'Neill, Maxwell Anderson, Robert Sherwood, Lillian Hellman, Clifford Odets, Philip Barry, Tennessee Williams, Arthur Miller and Edward Albee. A brief analysis of the plays of different authors provides an overall understanding of the growth and development of the American Dramatic Literature with Edward Albee's place in it.

Keywords - Modern American Drama, American Drama, Band Box Theater, Washington Squares Players, New York Drama, First World War, Second World War, Cold War, American President

It is rather difficult to pigeonhole Modern American Drama. We can't assign it to one particular school. Modern American Drama is a kind of slow evolution which has taken place in the form of an amalgamation of various schools. It is a kind of chemical mixture formulated out of various elements. In February 1915, an enthusiastic group of young amateurs calling themselves the Washington Square Players waved a solemn manifesto in the face of New York Drama critics. They opened the Band Box Theatre near the corner of 57th Street and Third Avenue. Just a year and a half later, another group equally young and enthusiastic, took possession of a stable in Mac Dougal Street to be known thereafter as the Province town Theatre. The dramatists of the Washington Square Players were more influenced by Ibsen, Shaw and Maeterlinck whereas that of the Province-town group happened to accept Eugene O'Neill as their torch-bearer. In the early twenties of the 20th century the American Theatre experimented a lot. It tried to present life more concretely through abstractions. It tried to moralize, satirise in terms of new manipulations of space and movement, new concepts of sequences of dialogue and new versions of characterization. It also experimented brilliantly in stagecraft so much so that in many cases the setting proved to be more expressive than the characters themselves. Thus, a relentless experimentation coupled with a desire to avoid clichés of plot, characterisation, dialogue, acting and staging is the most characteristic feature of the drama of the age.

Eugene O'Neill was the genuine force behind the change that came over American Theatre. He wrote things of contemporary interest and gave American Drama its requisite genius, authority, dynamism and force. Expressionism, which was imported to America from Europe, was first made noticeably a part of his drama in *The Emperor Jones*.

This literary movement amply demonstrated the artist's dissatisfaction with Naturalism or Realism. The expressionists rejected naturalism as it had a limited scope and was grossly involved with surface reality. They wanted to project a state of mind, an inner crisis and for that matter a psychological condition through outer symbols. This also involved expressions of the dream state. The other well-known works to O'Neill's credit are: *The Hairy Ape*, *The Great God Brown*, *Strange Interlude* and *Mourning Becomes Electra*. O'Neill used naturalistic details with symbolist mood and suggestiveness. He deliberately violated what John Gassner calls "The Sacred right of a play-goer to discharge his obligations to the stage in two hours and a half of theatre attendance".¹ His plays are of epic dimension. The isolated loneliness of man and his attempts to find out meaning in life are vivid and tragic in Eugene O'Neill as they are in the novels of Fitzgerald and Hemingway. The plays of the twenties treated the social problems only in a peripheral manner. The economic depression in the thirties preceded by the First World War and the Cold War turned the fortune of the people upside down leading them from prosperity to poverty. The plays of his decade are more specific and explicit in content. The economic and social disaster furnished "Conditions and emotional climate favourable to the production of drama of outspoken criticism".²

If this trend had exercised a greater influence than Marx in the twenties, the following decade saw a marked shift from an interest in the psyche of the individual to the impact of the economic forces on the mass of men in consequence of the failure of economy. Long ago Karl Marx said: "The methods of production in material life determine the general character of the social, political and spiritual processes of life. It is not the consciousness of man that determines their being, but on the contrary, their social being determines their consciousness".³

Economic pressures and imbalances work upon the mind and ultimately play an important role in shaping the entire outlook of the people. The social life and the political thought of the people are monitored by financial status. When there is financial crunch faced by the entire society, everyone tries to speak out what he feels or comes out with some solution. The writer, being the part and parcel of the society, owes certain duty to it. He cannot be merely a silent and indifferent spectator of the socio-economic and socio-political problems with which his rise and fall are linked.

For the first time in the thirties, the American dramatists realized that at a time of crisis they must discharge their obligations and, therefore, they should write plays to suit the social context of the day. They did try to offer solutions, as well: "the relevance of theatre lies not in its power to provide entertainment, escape, or wish fulfilment, important as they may be, but in its power to open our eyes, to answer our questions, to increase our

understanding, and to still our torments.”⁴ The economic depression of the thirties brought a sudden and radical change in the general outlook of the dramatists of that period. it was a time when the fascist tendencies of Europe threatened the democratic way of life. President Hoover, who had the mandate by virtue of his popular election slogan: “a chicken in every pot and a car in every garage”, took the oath as president in March 1929. it was rather a coincidence that within a few months the bubble of the financial structure burst with a deafening explosion and the great depression began. On October 29 which remains as one of the blackest days in American history, more than sixteen million shares of stock changed hands and thousands of Americans “who had purchased stock on margin saw their savings wiped out in a matter of days. Many felt the decade as definitely finished.”⁵

This great economic depression adversely affected the life of the people who suffered a crisis of identity under such a given situation. The stock-market crashed: the factories and mines were closed. The number of unemployed grew alarmingly. Banks and business failed. Dividends were not paid and the prices and wages fell. The foreign trade dwindled and the federal surpluses were turned into deficits. The buying power of the nation was paralysed: “For the American people who have never been subjected to havoc of invasion or bounding, the depression was unquestionably the most searching experience of the twentieth century. And those who survived through it were like the survivors of war.”⁶

The impact of the great depression was too severe to sustain as it came like “a volcanic eruption in Kansas or Nebraska, pouring red-hot lava from coast to coast and border to border.”⁷ The family relations and the general psychology of the people were affected to an alarming extent:

The depression, the worst of its kind, had its horrible repercussions on the general psychology of the people too. Men, in their prime, became victims of psychic disorders, which led to sexual impotence. Separations, suicides and wife murders were on the increase. For some weak minds constant worries and struggles caused frustrations and the end was insanity.⁸

Housing problem also became acute during the depression. The people slept in the New York subways and city parks. Public morals went down and drunkenness both among men and women increased. Stealing was high. Agricultural unrest was also noticeable. Demonstrations, strikes, agitations and vociferous protests became the order of the day. Roosevelt took over the charge of the American President on March 4, 1933 when economic depression was at its peak. He plainly admitted the prevailing chaotic situation in his inaugural address:

Only a foolish optimist can deny the dark realities of the movement. what we have to fear is fear itself. I see one third of a nation ill-housed, ill-clad, ill-nourished The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little.⁹

The American Drama of the 1930's and after is, in fact, a mirror that reflects the social reality very graphically and vividly. It gives an insight into the intellectual climate of one of the most critical periods in American history. It is rightly said that: "the essential life of a period is best understood through its literature, not because of what literature describes, but because of what it embodies."¹⁰ The American playwrights strongly felt that the artists should be able to turn treachery and scorn into silver syllables and make a seamless coat out of the torn fragments of life. Notable among the Depression Playwrights were Maxwell Anderson, Robert E. Sherwood, S. N. Behrman, Philip Barry, Lillian Hellman and Clifford Odets.

The playwrights associated themselves with political liberalism. Maxwell Anderson concerned himself with the verse drama. Even his subjects are Elizabethan in an archaic dramatic form. He invariably converts his characters into modern personalities with modern psychology. His political liberalism and cutting irony mark him as a typical American writer of his generation. *What Price Glory*, *Elizabeth the Queen* and *Saturday Children* are some of the well-known works of Anderson. His plays are written in the form of modern naturalism with realistic dialogues often spiced with slangs and contemporary allusions. Robert Sherwood is an acknowledged master of the techniques of high comedy. He writes high comedy of a very special kind, "resembling the philosophical comedy of Bernard Shaw more than Noel's comedy of manners."¹¹

Robert Sherwood, the author of *Petrified Forest* became active in the New Deal Politics and wrote some of FDR's best speeches. *The Road to Rome* and *Idiot's Delight* are other significant plays to his credit. The author of *The Foxes* and *Another Part of The Forest*, Lillian Hellman might well be classified as a regionalist. She enjoyed a genuine insight into southern manners and culture. Her *The Children Hour*, a drama built on abnormal psychology and set in an Eastern Girls' School, is a superb creation to her credit. In the middle of the depression, the talent of Clifford Odets burst dramatically on the American theatrical scene. His plays won him the reputation of being an outstanding member of the Left Wing School of Young American dramatists.

Waiting for Lefty, *Awake and Sing*, *Rocket to the Moon*, *Night Music* and *Flowering Peach* are some of the well-known plays of Clifford Odets. To Barry, big business represents everything he abhors in modern life. The right to do as one pleases and the desire for leisurely hour are two basic points of consideration in most of his plays. They are the motives which successfully impel his character to turn their backs on success and prosperity and seek a more satisfying existence. The principal tenet of Philip Barry's Philosophy is the fact that without freedom of action outside and freedom of spirit inside life is unendurable.

The Post-war dramatic scene was dominated by Tennessee Williams and Arthur Miller. Both the playwrights flourished before the Second World War and consistently contributed to American Drama for ever three decades. Tennessee Williams became a name after the enthusiastic reception of *The Glass Menagerie* in 1945. Williams has perceived

and portrayed in his work a world of singular paradox. His characters and themes are built upon paradox. *The Glass Menagerie*, *A Street Car Named Desire*, *Cat on a Hot Tin Roof*, *Rose Tattoo*, and *Orpheus Descending* are some of his remarkable plays. Most of his plays have been cinematised. They are all the audience's delight even today.

Arthur Miller represents the best of the American theatre which had evolved and matured in a remarkably short period from 1920 to the mid-fifties. Closer to Ibsen in ideals, approaches and effects, Miller is a naturalist with his interest in the society and social problems. Miller's work represents an organic synthesis, an end product in which the diverse elements are not always apparent on the surface. Basically, a realist-naturalist, he concerns himself with the typically normal in American life. His style is straight forward and vernacular. He deliberately creates characters who are ordinary instead of extraordinary. Miller's heroes are normal American businessmen and husbands. Their tragedy provokes sympathy precisely because it is the tragedy of average American life. *All My Sons*, *Death of a Salesman*, *A View from The Bridge*, *The Crucible*, and *Strange Interlude* are some of his outstanding creations.

Edward Albee is America's chief writer within the general framework of the theatre of the absurd. He is a celebrity. His plays are attacked and praised with almost equal vigour. He took charge of the legacy of American plays from Williams and Miller and reigned supreme in the sixties in the realm of American Drama. *The Zoo Story*, *The Sandbox*, *Who is Afraid of Virginia Woolf?*, *Tiny Alice*, *The American Dream* and *All Over* are some of his superb creations. *Who's Afraid of Virginia Woolf?* is his greatest commercial success. This play is about the emptiness that surrounds and threatens to swallow our relationships. *Tiny Alice* is about the void lurking behind our deepest beliefs. The hollowness of American types has been epitomized in *The Sandbox* and *The American Dream*:

"It is an examination of the American scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, emasculation and vacuity. It is a stand against the fiction that everything in this slipping land of ours is peachy-Keen."¹²

The Zoo Story is a fascinating piece. It has only one scene comprising two characters. Man is animal with animalistic violence. The zoo symbolizes: "the caged isolation of mankind".¹³ The play depicts man's caged animality. *All Over* has centred largely on the process of dying. The setting, characters and actions of this play are haunted by death, both natural and violent. Ruby Cohn's comment deserves special mention here... "The shadow of death darkens all Albee's plays. In the presence of the death going on, the real self is made visible, for illusions are unmasked at this point. Human freedom may become aware of its limitations, and therefore, self-knowledge may be achieved."¹⁴ To become aware that dying is a process which involves one's self, is to gain self-knowledge. In order to have the wholesome view of Edward Albee, I think, it is imperative on my part to devote a few pages to the man and his milieu. The development of his personality and the onward progression

of his career as a dramatist can't be ignored as he is reckoned as one of the big four modern American playwrights, the others being Eugene O' Neill, Tennessee Williams and Arthur Miller. Besides, he is classified early in his career as part of the Theatre of Absurd and The Angry Young Man Movement.

In the raw flesh of the American theatre, Albee's plays are depressing and cynical, indeed. Albee's world view got reflected in his thematic concerns clearly shows the fact that behind the obvious preoccupation with death lies an inner drama that discloses the playwright's compassion for his fellow human beings. His plays embody an affirmative vision of human experience. ■

Works Cited:

John Gassner, *Masters of the Drama* (New York,1954), p. 411.

Fatford E. Luccock, *The American Mirror* (New York: The Macmillan company, 1940), p.193.

Quoted by L.C. Knights, *Drama and Society in the Age of Johnson* (Harmondsworth:Penguin Books, 1937), p. 13.

G.B.Wilson, *Three Hundred Years of American Drama and Theatre*, (Eaglewood Cliffs, N J. Prentice Hall,1973), p. 2.

Richard C. Wade, Howard B. Wilder and Louise C. Wade, *A History of The United States*. (Boston: Houghton Mifflin Co.1966), p. 675.

Alfred Young and Leonard W. Levy, *The American Writer and The Great Depression*. (Indianapolis: The Bobbs-Merrill Co. 1966) p.V.

Ed., Harvey Swados, "Introduction", *Ibid.*, p. xi.

Frederick L. Allen, *Since Yesterday* (New York: Blue Ribbon Books, 1940), p. 132.

Ibid. p. 281

L.C. Knights, *Drama and Society in the Age of Johnson*. (Harmondsworth: Penguin Books, 1937), p. 149.

Honald Heiney and Lenthil H. Downs, *Recent American Literature After 1930*, Vol.4; p.265.

Ibid, p. 303.

Ibid. p.332.

Quoted by Nevin Vos, *The Great Pendulum of Becoming*; (Berdmans Publishing Company, Grand Rapids, 1980), p. 110.

Dr. Manoj Kumar Singh, Assist. Professor in English, C. M. College, Darbhanga, Bihar

Shades of Life

Original Author: Dr. Gourahari Das

Translated by: Prof. Jagannath Dash

Book Review by Dr. Chittaranjan Bhoi

A fair man adorned with sandalwood paste on forehead, entered in the Evaluation Centre with a caring smile on face at Karanjia College, Karanjia long back in 2000. He greeted all the fellow Examiners of his table and occupied the Chief Examiner's chair. From a co-examiner I came to know that he was none other than Prof. Jagannath Dash, Head of the Department of English, Karanjia College. That was my first encounter with Prof. Dash. My experience during that period is still afresh in my mind. The scholarly discourse of Prof. Dash created an indelible impression in my mind. The man bestowed with adroitness, considerate attitude, humility and generosity had impressed me a lot. Parenthetically he taught me the skills of evaluation of Examination scripts holding my hand.

Well! After 17 long years, in 2018 my second encounter with Prof. Dash in a literary gathering made my old memories afresh. A few minutes' interaction in the midst of audience helped me collecting his telephone number. In 2019, I telephoned and expressed my eagerness to meet Prof. Dash at his residence. He with love and affection invited me to his Bhubaneswar residence. Next morning I was at his residence but to my dismay no change in his appearance or in conduct I did find. The same smiley and soft-spoken man came out from his apartment with two books in hand. I knew from reliable sources that Prof. Dash had authored many books but didn't get any opportunity to read his works of art. Indeed, after a few minutes chat he presented me the books and asked to give him feedback after reading. Opportunely, I got a chance to read Prof. Dash. When I expressed my interest to review his translated novel "Shades of Life" he said, "Chitta Babu, review the book but give justice to the review without being biased by our older proximity."

Unfortunately, I could not make it because of my busy schedule. But the Lockdown period during COVID-19 pandemic created an opportunity and offered me space and time to complete the pending work.

Well! I have made my humble attempt to review the book with care and concern. "Everyone has a story to tell, a lesson to teach and wisdom to share... Therefore we tell ourselves and others stories in order to live and let others live." The novel "Shades

of Life” is an atypical novel that depicts love in a conventionally unconventional way. Shakespeare is perhaps apt saying “The course of true love never did run smooth”. Despite its title, *Shades of Life* comprises two apparently related life stories, appended by a slim and quietly shocking coda. However, the novel is built on a realistic backdrop rather than fantasy only. The original Odia novelist Dr. Gourahari Das has established a unique turn of events that make the novel enjoyable and interesting. Indeed, the main plot of the novel centres around Rajashree and Kavary, the two principal female characters of the novel. Despite the flaws, it’s a pleasure to accompany the two bold and courageous ladies’ physical and emotional journey.

The 1st section depicts the lackadaisical behaviour of Debases, the principal male character of the novel which raises question on human compassion and empathy. The behaviour is authenticated by Chaitanya Charan’s affirmation on human character: “Man is an imperfect piece of work in the entire creation of God.” Perhaps Shakespeare is no wrong saying: “What a piece of work is man?” This section also throws light on Tamala, an artist with humane heart. At times he expresses his mild reaction to something unjust and at some other times he shows his forbearance. He is of the opinion that man is the supreme creation of God and therefore he asserts “there is no invention in the universe as that of man.”

Sec-II of the novel displays the articulation of Kavary, the key female character and her motivational skill. The disappointment of Rajashree, (wife of Dedasis) for her fractured conjugal life is displayed too. The subsequent sections portray the Zigzag path of life of Rajalaxmi turned Kavary and Rajashree. But the final few sections unfold the stark reality and the trajectory of both the women in terms of surrendering themselves to the consequences like losing husband, conceived- child and medical prophecy.

The short stories inside the novel exhibit the grandeur of the novel. They too are put together with the plot of the novel and retain symmetry. The storyline of the novel is interwoven with the tradition and modernity. Unrequited love of the major characters is noticed in the novel.

The psychic inequilibrium of the two female characters in the beginning of the novel is due to utter desperation to search for social identity. By virtue of their innate strength and by the unconditional support of Bhaskar and Tamal both of them could regain the hope of understanding the essence of life. The transformation of Debasis from unscrupulousness to righteousness is phenomenal and this change is no doubt an exhibition of his self-possession and restraint character. This novel too depicts how an accident can change the life course of an individual and how a lady, invincible lady confronts the battle of life singlehandedly to earn identity is the focal theme of the novel.

The meeting of Rajlaxmi with Manoj in college function took a different turn in Rajlaxmi’s life. Love at first sight with Manoj forced her to surrender the most precious possession of a woman, her chastity. But, alas! The news of road accident of Manoj shattered all her dreams into pieces. However, the baby in her womb pricked her conscience not to

commit suicide. The incidental meeting of Kaberi with Bhaskar was perhaps the game-changing affair. That really saved Kaveri being decimated in this world of brutal lust. Rajashree's meeting with Tamal too bears no ignominy. Tamal appeared in Rajashree's life as a game-changer. In course of another event, Rajashree brought Debasis (Rajashree's husband) into line by Tamal's support. These two invincible female characters are at times sound baggy and blasphemous but at other times bold and sensible. At times they are paddled by their emotions, instincts and passion but at the other times guided by their logic and values.

Indeed, the lucidity of language, simplicity of diction and plausibility of annunciation are the principal attributes I could find in the translation. The juxtaposition of ideas and the free flow of events really add flavour to the book. Nowhere, I did find the narrative disjointed which is probably the grand skill of the translator. Prof. Dash sounds stunningly articulate at times in this translation. The unexpected ending is a fitting denouement to a novel and memorable road trip. The wide lexicon, not only in the foreign language but also in the mother tongue shows the linguistic expertise of the translator. The command of Prof. Dash over English and Odia languages is evident in this translation. The translator has made his humble attempt to express the ideas of the original novel as candidly as possible without ambiguity. The string of words, expressions and lucidity of language used by the translator have made the novel special and worth reading. The glossary at the back of the novel will certainly help the Non-Odia readers understand Odia dialects, tradition, rituals and culture. This translated novel holds 28 sections and the tie-up of all the sections is the uniqueness of the novel. The chain of the events is coherently juxtaposed to proclaim the vitality of life.

This translated book is worth finishing in one go because of its simplicity and free flow. I enjoyed reading this book as I enjoy a gust of morning breeze and the first sun on my skin in early morning. The readers will hardly find any difference in flavour between the original and the translation. It will certainly get readers approbation. ■

Subscription Form

Type of Subscription : Individual / Institution

Name of the Subscriber (Capital Letters) : _____

Correspondence Address: _____

District _____ State : _____ PIN Code

--	--	--	--	--	--

e-mail _____ Tel / Cell. No: _____

B.D. / Cheque No: _____ Dt: _____ Amount : _____

Bank : _____ Branch: _____ I am/we

are interested to subscribe Rock Pebbles Journal for 1 year / Life time. (12 years).

Signature of the Subscriber with date

N.B: - Annual Subscription fees = Rs. 1000/-
Life Subscription (12 years) fees = 10,000/-

We accept A/c payee Bank Draft in favour of ROCK PEBBLES payable at Canara Bank, Rambagh Branch, IFSC - CNRB0001676 / Bank of India, JAJPUR TOWN Branch, IFSC - BKID0005120 / Indian Bank, Ankula Branch, IFSC - IDIB000A080 / Indian Overseas Bank, JAJPUR TOWN Branch, IFSC - IOBA0002629. Outstation cheques must be added with Rs. 100/- extra towards bank charges. BD/Cheque must be sent by Regd. Post to our Head Office as per the address given at page 1 of the journal.

- Chief Editor

SUBSCRIPTION WITH PAPER PUBLICATION

We have 2 types of subscription for Research Scholars and Faculties interested in publication of paper in ROCK PEBBLES. (a) **Long term subscription** @ Rs. 8000/-. It includes 5 years subscription with 2 papers to be published. (b) **Short term subscription** @ Rs. 4000/-. It includes 2 years subscription with 1 paper to be published. Subscription fees to be deposited online in the following account:- Account No: 33668978088 State Bank of India, Personal Banking Branch, JAJPUR, at Gariapur, IFSC – SBIN 0016136. Name – Udayanath Majhi

Our Guest - Referees

Dr. P C Kambodia, B S R Govt. College, Alwar, Rajasthan

Dr. Kusha Chandra Pradhan, V N College, Jajpur Road, Odisha

Dr. Arun Kumar Mishra, Lajpat Rai P G College, Sahibabad, U P

Dr. Nandini C. Sen, Bharati College, Delhi University

Dr. J. Jayakumar, Govt. Arts College, Salem, Tamil Nadu

Dr. Bikram Kumar Mohapatra, Brahma Barada College, Dist. Jajpur, Odisha

Dr. Pradeep Kumar Debata, Banki College, Dist. Cuttack, Odisha

Dr. R C Sheila Royappa, Seetalakshmi Achi College for Women, Pallathur, Tamil Nadu

Dr. Abanikanta Dash, Karanjia College, Dist. Mayurbhanj, Odisha

Dr. Amrendra Sharma (retd), C M College, Darbhanga, Bihar

Dr. Sayeed Abubakar, Sirajganj Govt. College, Bangladesh

Dr. Amar Singh, Govt. P G College, Chhindwara, M P

Dr. Radhashyam Dey, Yogoda Satsang Mahavidyalaya, Ranchi, Jharkhand

Dr. Shobha Sharma, N B B D Govt. College, Gangtok, Sikkim

Dr. Binu K. Devasy, Govt. Law College, Thrissur, Kerala

Dr. Syed Wajahat Hussain, Govt. Degree College, Poonch, J & K

Dr. Anuradha Chaudhuri, Lanka Mahavidyalaya, Dist.- Nagaon, Assam

Dr. M.S. Wankhede, Dhanwate National College, Nagpur, Maharashtra

Dr. Rajendra Padhi, B.B. College, Chandikhole, Dist.- Jajpur, Odisha

Dt. 12.09.2018

Peer-reviewed Journals are at par with UGC Approved Journals

In a bid to make it easier for university and college teachers to earn points to enhance their research score for recruitment and promotion, the University Grants Commission has decided to treat all peer-reviewed journals at par with its own list of approved journals.

The recently-notified UGC minimum qualifications regulations make the point amply clear. The methodology for calculating academic/research score offers points for "research papers in peer reviewed or UGC listed journals". For each paper in languages, humanities, arts, social sciences, library, education, physical education, commerce, management and other related disciplines, teacher will earn 10 points.

The regulations say: "Assessment must be based on evidence produced by the teacher such as copy of publications..." This step has been taken to make recruitment and career growth easier for college and university teachers.