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DAUGHTERS OF SHAKESPEARE- A STRONG WILL TO PLEASE AND PROVIDE
CONTENTMENT TO FATHERS

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ABSTRACT

The society that Shakespeare painted in his plays portrays a very intricate and complex relationship between men and women. This source of a master and slave, or owner and owned bond starts from home for most women. Fathers are the first masters that daughters are taught to serve and be loyal to, so much so, that they make it their one and only purpose in life to please and satisfy their fathers through complete submission of self and indissoluble obedience. Fathers are the first men in their life whom they put on a pedestal and worship blindly. A careful reading of some of the bard's plays will reveal this relationship which is very common in a patriarchal society. This short article deals with daughter/father bond of Katherine of *The Taming of the Shrew* and Ophelia of *Hamlet* and their painful struggle to achieve their only end of life, father's acceptance and affection.

Keywords: Shakespeare, daughter, father, slave, master, please, content, patriarchal

Fathers and daughters of Shakespeare's plays hold up a relationship which is analogous to a relationship shared between a master and the unconditional slavery and obedience of a slave. Early England of the Shakespearean times was a highly patriarchal society where women were constantly suppressed and expected to be obedient in every sphere of their lives, whether a daughter, a wife or a mother or sister. As Barbara Lewalski explains: "a women's subjections, first to her father and then to her husband, supposedly imaged the subjection of all English people to their monarch, and of all Christians of God" (Lewalski 2). Female obedience was not just desirable but also essential for the proper functioning of the society as both male and female had separate defined and strict rules of conduct. Women had to submit themselves to the wishes and desires of men in a male dominated community. They were not expected to be heard but only seen. Silence, obedience and chastity were most desired and expected of women. Female silence was insisted upon by the conduct books of the time which stated the codes of conduct for the proper behavior in women. Juan Luis Vives's *The Education of a Christian Woman* argues that "modest and restrained speech will become her, not loud or arrogant or typical of a man's spirit" (134), and even states, "I do not wish that a young woman be talkative, not even among her girl companions" (130). Although the codes were generally followed by upper class women, even the lower-class women saw it as ideal behavior and submitted themselves to the will of men when they made presence at work in public sphere. This submission to a male is first experienced at home for most women, submission to their fathers and to their unquestionable will. This need for

surrendering themselves to their fathers is so embedded in their nature from their infancy that they consider it to be their only purpose and aim of their lives. Shakespeare's heroines, Katherine and Ophelia from *The Taming of the Shrew* and *Hamlet*, respectively, portray this inferior and acquiescent position of daughters to their father figures who are made to believe that their greatest and fundamental object in life is surrender and absolute and eternal devotion and obedience to their fathers, their happiness lies in the happiness of their fathers. Ranging from headstrong to innocent and fragile heroines, they are seen to place their fathers on a pedestal and worship them like loyal devotees, like a domestic pet dog who deems his only objective is to faithfully follow his master.

Shakespeare's one of the earliest comedies, *The Taming of the Shrew*, is quite a controversial play "focusing as it does on the battle between the sexes and on the process by which a strong-willed woman is made to submit to the control of her husband. When the play is read, and especially when it is experienced in performance, it is, however, much more interesting and complex than its title might suggest." (Howard, Introduction)

"What, will you not suffer me? Nay, now I see
She is your treasure, she must have a husband,
I must dance barefoot on her wedding day
And, for your love to her, lead apes in hell.
Talk not to me. I will go sit and weep
Till I can find occasion of revenge."

-Katherine (2. 1. 31-36), (Shakespeare, *The Taming of The Shrew*)

In the exposition of the comedy, *The Taming of the Shrew*, Katherine has been shown to be "strong willed" and having a "sharp tongue and independent spirit" (Howard 417). The above quoted lines of the play are delivered in Act 2 scene 1 when Katherine binds Bianca, thrashes her and their father, Baptista, comes to Bianca's rescue. The lines reflect how Katherine envies Bianca for being her father's "treasure", while she is despised upon every time by Baptista. She can understand how her free spirit will not only be unaccepted by her father but also become a burden on him. She envies the love and the special bond that her younger sister and her father share between them. Choosing to gain her father's affection over her own happiness, she resolves to marry Petruccio, the one she utterly despises, and uphold an image of an ideal wife. We witness a strong, powerful woman surrender to the demands of her father and later her husband only to establish her position as the ideal daughter in her father's eyes, to please her father, struggling to accomplish daughters' primary and fundamental duty to abide by fathers' wishes.

"No shame but mine. I must, forsooth, be forced
To give my hand, opposed against my heart,
Unto a mad-brain rudesby, full of spleen,
Who wooed in haste and means to wed at leisure."

-Katherine (3.2. 8-11) (Shakespeare, *The Taming of The Shrew*)

She is received with much more humiliation in Petruccio's house. Not being given the respect of the mistress of the house, Katherine is treated as a slave. She is deprived of food and sleep, but she still resists herself from lashing out on Petruccio. In Act 4 Scene 3 we see her beating Grumio for not giving her any meal, but no sooner does Petruccio appear, she recollects herself and just says- "Faith, as cold as can be" (4. 3. 37). She is so desperate to visit her father, to show him her changed nature and win back his love that she agrees to anything and everything Petruccio asks her to do. The play has always instigated feminists to question and criticize the horrifying ways husbands had ultimate control over their wives, establishing the superiority of the male over the other inferior weak sex- "Almost uniformly, feminists have wanted to query the play's central premiss: namely, that a headstrong woman should be forced by whatever means to transform herself, at least outwardly, into a compliant wife." (Howard 418). Katherine is unfed, dressed in the most bizarre fashion and she resists from flying into a rage. Katherine's pretentiousness of becoming an obedient wife, her "outwardly" action of taming her wild spirit inside is her way of showing her affections towards her father. There is a

difference between her appearance and reality as she still retains her free spirit within and shows a tamed nature without.

Katherine's last speech exposes her sarcasm and pretentiousness of being a submissive wife. Act 5 scene 2 she pretends to be tamed and let her "Lord" win the bet. For her the win is when Baptista exclaims how very "changed" she seems, and she shows to be a better obedient wife than Bianca. She may not have been a good daughter but showing her father her better self as a better wife than Bianca is her "revenge". May be Shakespeare gives us a hint of Katherine's pretentiousness when Lucentio expresses a doubt at the end of the play- "'Tis a wonder, by your leave, she will be tamed so." She is thus successful in taking her revenge on Bianca, when she outsmarts her in being a more obedient, tamed and ideal wife to a man and winning her father's fondness for her. She is successful in fulfilling her life's purpose of gaining appreciation from Baptista and still manages to hide successfully from her husband her free spirit which she still retains- "her incongruous behavior in the finale is a deliberate ploy to win Petruccio's bet, suggestive even of the power she holds in their present and future relationship." (Werener)

"Who's there?" Shakespeare's one of the most famous plays Hamlet begins with the question which later turns to be a tragedy, leading to more questions about the truth, Hamlet's actions and revenge, Claudius' crime, Gertrude's guilt, trustworthiness of the Ghost and Ophelia's "innocence" and "immaturity" (Jameson 17)

"Polonius: I would not, in plain terms, from this time forth

Have you so slander any moment leisure

As to give words or talk with the Lord Hamlet."

Ophelia: I shall obey, my lord."

-Polonius to Ophelia (1. 3. 619-622), (Shakespeare, Hamlet)

Ophelia has always been seen as "too soft, too good, too fair" (Jameson 170), like most women of the Shakespearean times she has been always seen as "a puppet in her father's hands" and "a doll without intellect". Although Ophelia appears to be naïve and innocent, "there is pain and struggle beneath that sweet surface." (Dreher 77) Hamlet's declaration of his love for Ophelia is opposed by both her brother, Laertes, and her father Polonius, calling it "not permanent- sweet, not lasting/ The perfume and suppliance of a minute;/ No more." Ophelia's hesitation and doubt in obeying her brother and Polonius shows that she is aware of the importance and respect she can gain by accepting and reciprocating Hamlet's, the future king's proposal of love and affection. But her love and obedience for her father wins over her possible infatuation for Hamlet and the possibility of becoming the Queen one day. More often it is interpreted that "The patriarchy upholds the traditional ideal of sweet, innocent and fundamentally passive young woman who obeys her father and elder brother." (Dreher). But a close reading of the play perhaps reveals Ophelia's love and worship for her father far more than she ever had of Hamlet. Of Hamlet's proposal she exclaims "I do not know, my Lord, what I should think" but to Polonius' advice she agrees immediately.

Ophelia's love for her father and her strong desire to please her father is noticeable. Later in the play when Hamlet expresses strange behavior before Ophelia, perhaps due to her rejection, which Ophelia could have kept a secret to herself and not reveal to anyone if she truly wanted to be with Hamlet. Instead, she almost immediately conveys the strange incident to Polonius by herself, without any exterior influence or compel. The act shows her determination to satisfy and make her father prouder and more affectionate towards her, the only thing that she is taught to care about. She even agrees with Polonius to spy on her while she feigns her love for Hamlet. Her continuous pretentiousness and infiltration help her father and King Claudius conspire against Hamlet.

Hamlet's ruthless and humiliating behavior is not as successful in bringing sorrow in Ophelia's life as much as her father's murder brings. She is completely devastated, helpless and alone- "I can not/ Choose but weep to think they would lay him i' th' cold ground." Having lost the purpose of her life, loving and conforming to her father, she finds no significance or sense in living anymore. Her empty meaningless life haunts her, turns her insane with grief, thus pushing her towards death.

Much like Katherine, Portia from *The Merchant of Venice* (Shakespeare, *The Merchant of Venice*) regrets for not having any power in choosing her husband but conforms to her dead father's desires even if she has the option of not following it. Portia exudes a strong masculinity throughout the play, when she is seen ordering her servants, managing her state of affairs and controls her timid husband, Bassanio. Her liking for Bassanio causes her to wittily reveal the right casket through music, thus securing him as her husband. But eternal devotion to father or perhaps her habitual manner of pleasing him, even after his demise, compels her to follow his orders of conforming to the casket lottery. In *Macbeth* (Shakespeare, *Macbeth*), Lady Macbeth's ambitious, powerful, and untamed nature invokes fear as well as awe in readers' minds. She manipulates Macbeth to take the crown before it is handed down to him, to establish his control and dominance on the state and create his own destiny. In spite of possessing such strong and passionate character Lady Macbeth recoils when she is about to murder the king as King Duncan resembled her father. Her innate love and duty towards her father surfaces making her unable to kill Duncan- "Had he not resembled/ My father as he slept, I had done't" (2. 2. 12-13). Shakespeare's *King Lear* (Shakespeare, *King Lear*) is entirely devoted to this theme of a father-daughter relationship, where at the end we see Cordelia and King Lear overcoming all barriers in their bonding and being reconciled-

"...We two alone will sing like birds i' th' cage;
When thou dost ask me blessing, I'll kneel down
And ask of thee forgiveness. So we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies..." (5. 3. 8-13)

For Shakespeare the tool of the dynamics of father-daughter relationships were very useful in basing many of his plays, but the more he matured as a playwright, the more he moved beyond traditions and conventions and progressively challenged the societal expectations. With Katherine, Ophelia, Portia, or Miranda, he also created Jessica, Desdemona, or Celia.

However, the daughters talked of in this paper highlight that the daughters' actions are sometimes not forcefully directed or commanded by fathers, but it is their innate will to always please and satisfy them which guides their thoughts, decisions or actions. This further insinuates the awareness of Shakespeare of what his audience/readers would endure and just how far he could make them tolerate. In several occurrences, Shakespeare starts with a strong-headed, rebellious and vociferous daughter who transforms into an obedient and tacit woman to content her father and appear flawless. Perhaps Shakespeare realized that the character was defying a primary and essential societal belief and must mold the character according to the anticipation of the 17th century audience. Shakespeare manages to find a loophole for the audience for the acceptance of a strong-willed woman by curbing her formerly defiant behavior and voice but not under any other pressure but because she herself wishes to please her father.

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MATRILINEAL INHERITANCE IN ASHAPURNA DEVI'S TRILOGY

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ABSTRACT

Down the ages 'history' portrays 'his' 'story' leaving out the story of the womenfolk, as they were considered uninspiring for the posterity and were thus rendered invisible. The traditional Indian society perpetuated patriarchal strictures by restricting women to the domestic space, and their sole purpose in life was to rear children and look after the hearth. Social reformers in colonial India had fought against child marriage and advocated female education, but education for the girl child was a distant reality.

The present paper attempts to explore the trilogy of the pioneering Bengali feminist writer, Ashapurna Devi, whose novel covers a span of around three generations and portrays a touchingly realistic picture of the evolution of Bengali women over this period of time. While the first novel, *Prothom Protishruti* (The First Promise) signalled the first promise of the potentiality of an ordinary woman amidst all odds, the second novel *Subarnalata* portrays the story of her somewhat educated and non-conformist daughter giving voice to her struggle and pain through writing, the third one, *Bakulkatha* traces how the protagonist takes upon herself the mantle of voicing her mother's untold stories. The present paper tries to show how the baton of fight for women's emancipation is passed down three generations and the female voice gains honour and recognition from the same society that had admonished her mother and grandmother.

Key words: patriarchy, women, marriage, existence, space.

Ashapurna Devi, the first woman novelist and short story writer to win the Jnanpith Award was a bright star in the literary horizon of Bengal, whose writings marked the culmination of the feminist tradition in Bengali literature. Recipient of several awards and recognitions she had as her forerunners, writers like Swarnakumari Devi, Saratkumari Roychowdhury, Anurupa Devi, Nirupama Devi, Shailabala Ghoshjaya and Jyotirmoyee Devi and surprisingly, though most of these writers did not receive a formal education, they went on to be creative writers par excellence. Ashapurna Devi had a questioning mindset and she herself admits that most of her writings were the outcome of such questionings. To the woman enmeshed in a semi medieval stratified existence, she became an epitome of success to be emulated. Married off at the young age of fifteen, into a semi-rural extended family, she was deprived of formal schooling but not education. She had inherited

the reading habit of her mother, read whatever was available to learn, and possessed an extraordinary memory. When her family shifted to Calcutta, she had the privilege of a supportive husband, and a nuclear family.

In this trilogy, the author speaks from the point of view of a narrator and analyst and reconstructs and examines the past mainly through the lens of middle class values prevalent in colonial India prior to independence. The first two novels deal with the novelist's engagement with the social changes brought about in the lives of women through reformism and nationalism and their different negotiations with this. The third novel presents the discernment of the end to which those changes seemed to be impacting Bengali woman and her disappointment about the nature of 20th century liberation.

In her treatise on Modern Feminism, Mary Wollstonecraft states:

Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man; and should they be beautiful, everything else is needless, for, at least, twenty years of their lives. (Wollstonecraft, 1997, 586).

She points out how a girl child is indoctrinated into believing that the sole purpose of her life is to master the household chores and be confined to the domestic space.

Prothom Pratishruti was set almost two centuries back against the backdrop of a rich household in rural Bengal. It traces the childhood days of child bride Satyabati, the protagonist, and her initiation into her in-laws home. Her gendered identity relegates her to the confines of home which is suffocating for her. Such images of confinement are used recurrently in the novels to portray the plight of middle class women and differentiate them from men:

"Men are not bound. They don't marry if they don't want to. They leave their homes if they want to. No criticisms. For the cursed womenfolk every way is closed. ... Women are prisoners, condemned to futile struggles inside cages". (Devi, 1988b: 288-9).

Ashapurna Devi observes that she has created rebel protagonists as a medium of protest; but that protest is not violent in nature that voice of protest has tried to understand, explain and rationalize. She also clarifies that this rebel protagonist is not modelled on her own life, but rather on lives she has seen around her, heard about.

Her treatment is quite multi-dimensional and addresses numerous, social, religious, academic issues and raises a series of questions in the mind of the readers. The women folk in Satyabati's in-laws house are taken aback by her tomboyish attitudes. Once when she is questioned by her playmate, Punyabati how she dared to compose rhymes, she retorts back:

"Who told you that they cannot? Woman, woman, woman as if women are not born in their mother's womb- as if they flow in unwanted with the flood. If you are so obsessed with what girls can do and should not do, please don't come to play with me anymore." (Devi, 1988, 22).

The nine year old Satyavati challenges the ideology of the male chauvinists by taking recourse to literacy as a tool to protest against injustice. She composes rhymes about the villager Jatadharan -- who beats his wife till she becomes unconscious—and roams around the village chanting them with her playmates:

The Elephant footed Jata da – there he goes the blighter!
May a toad kick the back of this stupid wife-beater!
Jata, Jata's really gross, he's an abuser like no other!
Watch the fun, for now he'll run, here comes the wife's father! (Devi, 1988a, 31).

The villagers thus witness a girl child's protest against domestic violence. As morning shows the day, Satyavati's behavioral attitude since her childhood was announcing the arrival of a 'new woman' with a voice to speak against the injustice meted out to the marginalized womenfolk in her society.

Once her male cousin Neru rebukes her for daring to touch the *Taalpata*, on which he was practicing writing, saying "God has decreed that all the good work will be done by men, and all the menial jobs are to be performed by women" (Devi 1988,103). The elders go to her father as they cannot allow this young girl to go against what all scriptures decree. Contrary to their expectation her father encourages her to hone her skills in education, but his progressive mindset cannot stop his daughter's early marriage.

Satyabati's husband Nabakumar had an enthusiastic teacher named Bhabatosh Biswas, who had learnt English in Kolkata. He inspires Nabakumar to brush up his skills in English so that he gets a job in Kolkata. Things move as per the tutor's advice and Nabakumar and Satyabati move to Kolkata alongwith her two infant sons. Once settled there, Satyabati tells Nabakumar about her decision to learn English from Bhabatosh as well, and doesn't pay heed to his scornful rebuttal.

As a culmination of her struggle to shrug off the rural antecedents, she begins teaching elderly women at the Sarbamangala Pathshala established by their tutor Bhabatosh. The war she wages to acquire education and other modes of emancipation for women begins long before the birth of her daughter Subarnalata. Satyabati pins her hope on this daughter. The nurture of daughters in a patriarchal society involves a kind of love fundamentally different from the male version of mother's love. Adrienne Rich considers this love as courageous mothering which can enable the daughter to come out of the shackles of bondage and forge a new existence. Rich states:

The most notable fact that culture imprints on women is the sense of our limits. The most important thing one woman can do for another is to illuminate and expand the sense of actual possibilities. For a mother, this means more than contending with the reductive images of females.... It means that the mother herself is trying to expand the limits of her life. To refuse to be a victim: and go on from there. (Rich, 1976, 246).

Satyabati is deeply upset when her mother-in-law Elokeshi, who never understood Satyabati's ardent struggle for emancipation, gives away her granddaughter Subarnalata in marriage behind her back. On the day of her daughter's marriage, she bows out of her familial relationship and Subarnalata does not see her mother again. Satyabati's dreams are shattered and she turns back disregarding the pleas of her relatives and husband, saying that she has to look for answers to the questions haunting her. Later the readers realize that her dreams have not died; they stay alive within the helpless heart of her daughter Subarnalata, who suffers and toils to keep that dream alive. She is fashioned in the same metal, displaying the same grit and determination and keeps alive the challenge taken by her mother to facilitate emancipation for women. Satyavati renounces conventional mothering and engages in the mission of educating women. Her physical absence does not wipe out her traces from her daughter's mind. She remains as an epitome of courage, self-respect, and will-power.

Satyavati's letter to her daughter Subarnalata forty years after forsaking her makes her ecstatic. The letter was very unusual in the sense that rather than being personal, it was an enquiry into the condition of Brahmin women in the then Bengal. She writes:

Dear Suvarna, I have not wept only for my little girl. My heart has bled for each one of those thousands of Suvarnas who, I know, are held captive like you by their own cruel destiny.... Although I have not seen you since you were 9, I know in my heart that you have often thought the same things, that you have tried to improve not just your own situation but also that of others. (Devi, 1988b, 160)

It is this extraordinary mothering that differentiates her from the average mother of her time. She refuses to be cowed down by the rebukes she encounters in her fight to change the lives of young Bengali women including her daughter. Subarnalata inherits her mother's intellectual prowess.

Within the claustrophobic airless confines of the family house, Subarna finds an ally in a young relative, a boy called Dulo. Dulo supplied her with books which widened the windows of Subarna's mind, helped her to satiate her unquenchable thirst for knowledge. Dulo used to bring these books from the collection of an enigmatic person called Mallikbabu, (whom Dulo quoted often: "Till our womenfolk get emancipated and self sufficient, the sorrowful state of our country will not change for the better" (Devi, 1988b: 91). As Dulo recounts descriptions of all the discussions about the crisis of the country held at Mallikbabu's place, a shiver goes down Subarna's spine. These words are right after her heart. They echo her emotions, her fears and her frustrations. But a chance encounter with Mallikbabu leads to a calamity, with fingers being raised at her fidelity. One more window of Subarna's soul gets shut. She writes about her experiences, her dreams, her sufferings and is audacious enough to try and get these writings published. The inexperienced publisher and the lack of editing leads to a disaster, and the volume which is to be the harbinger of some kind of emancipation, instead becomes a butt of ridicule and brings the aspiring author further embarrassment.

In a final act of frustration, towards the end of the novel, Subarna lights a fire on the terrace and the hungry fire devours all her literary endeavours, all her imagination, her dreams and her creations. This fire brings back memories of an earlier occasion when a similar fire had burnt to ashes the clothes manufactured by British companies. This time the fire is lit more purposefully, even more deliberately and is fuelled by the ridicule, taunt and contempt of a husband and of sons she had taken great pains to bring up properly and provide with proper education. The fire is lit out of the realization that her efforts have all failed, that the sons have not really grown up to be sensitive human beings. The fire consumes yellowed sheaves of paper with scribbles all over them, bunches of exercise books telling the story of a woman, one among many who throng the villages and cities of Bengal down generations (Devi 1988b: 341). Out of these ashes, like a phoenix, rises another soul, the youngest daughter Bakul, who says at the end of the novel:

Mother, dear mother. I shall find all your writings that were burnt out and lost. I shall find all those writings that never saw the light of the day. I shall convey to the sunlit earth the tale of the silent trauma of the world of darkness (Devi, 1988b: 396).

Bakul is the youngest among the off-springs of Prabodh and Subarnalata. She is the mute witness to all the sufferings and insults that her mother had to put up with during her lifetime. She is a neglected soul, uncared for by others, often even forgotten. She is the one for whom Subarna's death creates the biggest void. She is the one who feels that there was so much more her mother could have shared with her. Through Bakul's eyes, Ashapurna Devi has captured the ever-changing view of the world around us, continuing the tradition of women using the pen, keeping alive the tradition of Satyabati who leaves behind a long letter for her daughter Subarnalata, who spends all her life writing, only to set them to fire out of frustration. Bakul also writes, but ironically she writes for she has to publish. She has her publisher breathing down her neck. Her words are in demand. But the menfolk in the family try to suppress her urge for creativity.

Bakul writes under the pen-name of Anamika Devi. Her fame as a writer does not make her apathetic to the cause of the subjugated women of her time. Her life has been easier than her mother's. She hasn't had to struggle for every right. She is the epitome of the emancipated woman who displays a remarkable objectivity in her perusal and analysis of the life around her. She focuses on diverse aspects of life and critiques them without fear, without hesitation. In her, we experience an amalgamation of the spirits of Satyabati and Subarnalata as she acknowledges the changes in society, while commenting alongside that life is becoming far more complicated with advancement of civilization. *Smritikatha* thus presupposes a modern woman writer who can speak about herself and her relationships without guilt and shame. Metaphorically, the umbilical cord of Bakul is not severed from her mother, Subarnalata, nor is the latter's severed from her mother Satyavati. Bakul retells the stories of the past to the women of her generation and thus becomes the new woman connecting the past to the present, inspiring the young generation to create a female bonding across cultures thereby carrying forward the matrilineal inheritance.

In an interview Ashapurna Devi states,

"I have been writing for quite sometime. During this period, a myriad of changes have taken place about in our country; so much of our society and so much of our thinking have changed radically. The old values are being rejected; newer ones are taking their place. And how easily much of the life-style, customs, and ideas are altering! Yet, at one time, it seemed impossible that they could have changed at all. Literature cannot sit still. It has to keep pace with the moving current of life." (Bose, 1976).

In a powerful move, Ashapurna Devi makes the woman writer speak, with rare courage, as the subject, without waiting for the male writers to write about her as a passive object of oppression. Women writers of many years to come are thus present in Suvarna's self and text. *Prothom Pratishruti* and *Subarnalata* depict how communal honour was judged in terms of control over female sexuality: child marriage; consequent passing of this right of female sexuality from the paternal to the marital family; negation of patrimonial rights; gaining new status only by begetting sons; and an active matriarch colluding in enforcing patriarchal norms. Jasodhara Bagchi observes:

The community's control over female sexuality lies at the centre of patriarchy. Female sexuality is as much loaded with the semiosis of woman's social existence as by her private familial one. The semiotic load, taking the garb of culture, called upon to contain the so called 'natural', 'biological', 'overflowing', 'turbulent', female sexuality was one of the chief makers of 'class' boundary of respectability. (Bagchi, 1997, 78).

Selfhood to Ashapurna Devi is a metaphor of positivism which signifies linkage between the individual and the collective. She situates her characters in a dialectic between autonomy and community and foregrounds the importance of affiliation even as she accepts the differences. Her protagonists take up their positions as subjects in the existing order and then strive to create a new one. While the majority of women internalise themselves as objects and accept their plight with utter resignation, those endowed with the power of mind and intellect, recreate their feelings in thoughts. They transform from being objects to potential subjects by coalescing their woeful experiences and their spontaneous resistance to it, thereby reconstructing their own self-identity. Thus they become forerunners of socio-cultural changes.

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HOW PHILOSOPHY MATTERS TO LITERATURE-A REVIEW

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ABSTRACT

Philosophy revolves around truth, intellect and literal use of language, whereas literature focuses on fiction, emotions and metaphorical language. For this cause, thinking never moves us to tears like some literature does. Prodigious literature is often extremely philosophical, and great philosophy is frequently great literature. Hence it has been seen since ages that both philosophy and literature serve as vice-versa philosophy is motivated by human wisdom whereas literature is the garden of wisdom. Finally, in the conclusion I summarize the main findings that connection between these two subjects are there since ages now and above examples are very few chosen to explain this statement. Almost any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it. There was a time of theologist which said God's the universal truth and other reason behind the situation around us then world was taken by wave of positivism in which science was the ultimate truth. Science proofs were the only acceptable truth then waves of post-positivism come where it's revealed by both of the past waves be it theological notions or the scientific advancements that in this life there's something which can never be proved by scientific tones and still exists with very much power of their existence.

Keywords: Philosophy, Intellect, Knowledge, Post positivism, Segments

INTRODUCTION

With post-positivism coming in zeal of self-knowledge increased which basically lead to philosophical study and literature fueled this fire up. And since ages both these subjects of studies are interrelated. Going back to roots of history of English literature when English was taking its form, King Alfred played great contribution to its formation. His initial works of translations were of more. Philosophical works that of the De-consolation Philosophy (The consolation of the fifth and early sixth centuries made available in Anglo-Saxons

one of the most popular philosophical works of the dark and middle age, later translated by Chaucer. It deals (in front of a dialogue between author and philosophy) with the fundamental problems of God's government of the world, the nature of the true happiness, good and evil, and the question of God's foreknowledge of man's free will; general tone of the work derives from reconciliation of god's perfection with the apparently imperfect state of his world. In order to sub join philosophy and literature, William Hazlitt's reference of Table-Talk is not far behind. It's a group of essays by the English cultural critic and communal critic William Hazlitt. The essay deals with topics such as art, literature and philosophy.

Hence it has been seen since ages that both philosophy and literature serve as vice-versa philosophy is motivated by human wisdom whereas literature is the garden of wisdom.

Finally, in the conclusion I summarize the main findings that connection between these two subjects are there since ages now and above examples are very few chosen to explain this statement. Almost any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it.

Philosophy rotates around certainty, intelligence, and literal use of language, whereas literature emphases on fiction, emotion, and symbolic language. For this cause, philosophy never moves us to tears like some literature does. However, some recent literary philosophers and philosophers have claimed that philosophy and literature aren't so different after all, and that both can be showed by the very same text.

THREE SEGMENTS OF PHILOSOPHY AND LITERATURE

FIRST SEGMENT

The first apprehensions how philosophy can be done through literature. Via such approaches, sometimes one makes more development in a philosophical examination than one could by imminent the investigation "straightforwardly". One such technique involves provoking emotional reactions from the reader in order to stimulate new philosophical insights. Other feats that no fictional character need be the "mouthpiece" of the author.

SECOND SEGMENT

The second segment apprehensions what philosophers have said about literature? Some have doubted whether we can learn facts about the real world by reading fiction. Ken is unconvinced about this: Since laws of nature can be wrecked at will in fictional creations, they would seem an untrustworthy source of information about the real world, which always follows those laws. Other philosophers have wondered whether examining how literature takes messages and morals can benefit us comprehend the pragmatics of natural language.

THIRD SEGMENT

The third segment of the show apprehensions how philosophy can be literature. The exact superiority of their prose is suitable for building detailed theories, but Anderson reflects an unclear style is better for teasing out the new philosophical difficulties to which such theories respond.

CONCLUSION

Any intellectual activity involves writing symbols, as formalist have been eager to do. In these senses, philosophy is un-problematically a kind of writing, in this very wide and non-dramatic sense. Philosophy is close to literary writing and is central to it. There was a time of theologist which said God's the universal truth and other reason behind the situation around us then world was taken by wave of positivism in which science was the ultimate truth. Science proofs were the only acceptable truth then waves of post-positivism come where it's revealed by both of the past waves be it theological notions or the scientific advancements that in this life there's something which can never be proved by scientific tones and still exists with very much power of their existence.

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HEAD EXPRESSIONS AND IDIOMS IN NORTH GAZA GOVERNORATE “A STRUCTURAL
AND SEMANTIC ANALYSIS”

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ABSTRACT

This research aimed to analyze the idioms and the expressions associated with the parts of head in North Gaza Governorate structurally and semantically. To achieve this objective, the researcher designed an analysis card, special for this purpose. Through interviewing different members of the study community, the researcher collected 79 items. The collected items were classified semantically into 3 subfields: positive, negative and neutral and the items were classified structurally into 4 fields: noun phrases, verb phrases, prepositional phrases and clauses. The structure analysis indicates that 36 (46 %) of the collected items were phrasal verbs and 21 (27 %) noun phrases. 14 (17 %) and 8 (10 %) items were clauses and prepositional phrase respectively. Semantically, the expressions that convey negative meaning occupied the highest percentage 67% (53 items), the expressions with neutral meaning got the lowest rate 14 % (11 items) and the expressions with positive meaning gained 19 % (15 items)

1. Background:

Knowledge of linguistic features only is not adequate for successful intercultural communication; this knowledge, in fact, must be supported by an awareness of sociocultural contexts, tendencies, conventions, and norms in which the communication takes place (Yagiz & Izadpanah, 2013). Minasova added that language is a coating material for culture, in vocabulary, grammar rules, idioms, proverbs and interpretation, folklore, literature, science, in written and oral discourse, cultural values are maintained (Ter-Minasova, 2000).

An idiom is generally a colloquial metaphor; it requires some foundational knowledge, information, or experience, to use only within a culture where the insider parties must have common reference. Idioms are not considered part of the language, but rather part of the culture. Abbas also added that some linguists try to classify idioms in terms of color, number, animals and human body etc. (Abbas, 2009). According to Abbas Idioms are a cultural phenomenon rather than a linguistic one. Their origins may be hidden in: The Bible, Mythology, Literature, History, Culture, Customs, traditions, beliefs, Sports games and Film-making.

2. Language and Culture:

Indeed, language is an instrument for humans' communications with each other, the growth and development of their talents, causing creativity, innovation, and novelty, exchanging and transferring their experiences, and on the whole, for formation of society(s). (Mahadi & Jafari, 2012).

The culture of people finds reflection in the language they employ because they value certain things and do them in a certain way, they come to use their language in ways that reflect what they value and what they do (Elmes, 2013).

Behera (1990) claims that language lives only so long as there are people who speak it and use it as their native tongue. Therefore, it is essential to consider the relevant socio-cultural contexts of their communication.

To sum up, I can say that language and culture are closely related. In this sense, language is a mirror which reflects our culture through our verbal behavior. Most sociolinguists claim that culture is so glutinous that it sticks to us from womb to tomb. Although, we can integrate ourselves into our adopted culture to some extent, our own culture stays with us perennially, follows us like our own shadow wherever we go. Therefore, each one of us is a representative of his/her own culture. Our cultural identity appears through our personality as well as interpersonal behavior, both verbal and non-verbal (Patil, 2013).

3. Culture and Meaning:

Humanity without a verbal communication system is hardly imaginable. The great orators had much to say concerning the many uses one might make of words: persuasion, exhortation, and elegy; the forms that rhetoric might take cover all the demands of society. The politician uses his language to gain supporters, the lawyer to argue his case, the writer to weave a tale. Yet one's language is not limited to the formal or elevated aspects of life; it can be used just as effectively to tell about last Saturday's adventures as to relate the long wanderings of Odysseus, and so on. A speaker may lend his words power through their arrangement into a coherent thought, but without them, he is powerless indeed. (Dunai, 2008).

Generally, Words are closely connected with the speaker's life and means of expression, and it is not uncommon for words to take on a positive or negative emotive quality based on the context of use and the speaker's attitudes and beliefs concerning the ideas represented in the linguistic symbol (ibid). Furthermore, knowing the meaning of the sentence uttered is not enough in itself to enable a hearer to recognize what the speaker intended to convey. Sometimes, factors that seem to be external to the linguistics of the utterance need to be taken into account. For instance, in interpreting some utterances, in addition to understanding the meanings of the words uttered, a hearer will need to the context of the utterance, who his interlocutor is, where/how/why/when the utterance is taking place, and the nature of the topic. (Kjøl, 2010).

To complement the above, I can claim that meaning depends on the culture and the situation. So, from that point, I assume that the terms denotation and connotation meaning are useful to separate the literal, value-neutral and restricted sense of an expression from its figural, cultural or associative meaning (Finegan, 2004).

4. Idioms:

4.1 Culture and Idioms:

Language is the most important communication tool for a human being. It is a tool for human thinking and the social transmission of information as well. In other words, language is an integral part of culture, at the same time, it is also a carrier of culture (Wang, 1997). Language is influenced by culture, which in turn exerts influence on culture. Edward Tylor views Culture as a complex issue, including knowledge, belief, art, morals, law, custom...etc., and people, as members of the community, get the verbal and non-verbal abilities of that society (Tylor, 2010).

Based on the above point, there is always an inherent connection between language and culture. English and Arabic are completely different languages, which will undoubtedly be reflected in the idioms (also called idiomatic expressions) that are full of cultural characteristics. Idiomatic expressions are important parts in building the materials of language. They are relatively fixed phrases and there can be variants in their forms. The meaning of idiomatic expressions is not the mere addition of literal meaning. They are holistic and also

have rich cultural connotations. In the process of language research, language level should not only be studied but also its potential cultural connotations (Ping, 2018).

4.2 Idioms and Expressions:

As mentioned above, idioms tell much about people's traditional ways of experiencing reality, about values and warnings, and rules and wisdom the elders want to impress on the minds of their young. In addition, an idiom cannot be understood simply from the meaning of its individual words. (Langlotz, 2006). According to (Beekman & Callow, 1974) "idioms are peculiar linguistic constructions that have raised many eyebrows in linguistics and often confuse newcomers to a language". Besides that, Idioms are considered as one class of figurative expressions which occur in all expressions of "at least two words which cannot be understood literally and which function as a unit semantically" (Al-Shawi & Mahadi, 2012) differentiate between idioms and expressions:

Idioms are words that cannot be defined "literally" While expressions are used to convey a message the way the speaker wants it to be understood.

An expression is easier to understand when compared to an idiom that you're not familiar with. Expressions are often idioms but what makes them different from idioms is that idioms are usually parts of the sentence and expressions are usually an utterance.

In that perspective, I can consider idioms as distinctive and colorful expressions, which have no literal meaning. Linguistically speaking, idioms are defined as "multi-word lexemes, whose meaning is not a compositional function of the meaning of the component words'. Clearly, those expressions (idioms) convey a distinct meaning without the necessary application of the grammatical rules, while the meaning that is carried by the individual words of those idioms does not provide us with any clue to guess the meaning of the whole idiom (Abbas, 2009).

4.3 Types of Idioms:

Linguists classify idioms into different categories. According to (O'grady, Dobrovolsky, & Katamba, 2011), they classified idioms to:

Semantic Idioms: these idioms are said to be picturesque in that their literal meanings may invoke a rich and sometimes bizarre message, and are most often based on metaphor. English examples include kick the bucket, a red herring, pull someone's leg, and fly by the seat of one's pants.

Syntactic Idioms: These are expressions whose syntactic structures cannot be generated by general principles. An English example is by and large as well as sixes and sevens.

4.4 Structure of Idioms:

A structure is an arrangement or organization of elements which are related to each other and which function effectively to achieve a purpose. Language comprises structures at the different levels of linguistic analyses. The structures and substructures within language do not occur haphazardly, but in ways that can be described. The phonology, morphology, syntax, and semantics of a language reveal not only general but peculiar patterns of combination. Idioms contain constituents which are distinctly ordered and structured to encapsulate meaning. (Udosen, Offong, & Ekah, 2017). (Udosen et al) divide idioms according to their structure into several types:

4.4.1 Infinitive Phrases:

An infinitive is a verb form that can be used as a noun, an adjective or an adverb. An infinitive phrase consists of an infinitive "to" and any modifier or complements the infinitive has. For Examples: To eat life.

4.4.2 Compound Idioms:

Compound idioms in this sense refer to words which are linked with a conjunction and are used idiomatically. For example: Rat and cat.

4.4.3 Noun Phrases:

They refer to the noun phrases in which the noun is the head of the noun phrase, and the noun phrase idioms are direct objects in sentences they appear in. For example: Song which blocks someone's voice.

4.4.4 Sentential Idioms:

It's classified to declarative, imperative and interrogative sentences.

- Declarative sentences: e.g.: Manner should be like body.
- Imperative Sentences: e.g.: Put talk in house.
- Interrogative sentences: e.g.: Standing on a mortar.

In addition to the above, (Vikner, Jørgensen, & Gelderen, 2016) mentioned another type of the structure of idioms which is:

4.4.5 Verb Phrase:

The head of a verb phrase is, as the name indicates, a verb. Like other phrases, a verb phrase may be:

- Simple and contain only one verb; for example: (The new coffee machine works perfectly).
- Or complex and contain more than one verb; for example: (The visitor must have come on foot).

5. Body Parts Idioms:

It is not really easy to learn a lot of idioms and to get used to using them in everyday speech, so it is better to study them together with context, which is suitable to the idiom, or a situation when it can be used, and for a better understanding of the context. Idioms can be categorized into several types featuring the following fields: Animals, Colors, People's Character and Appearance, Body parts, Politics, Crimes and Police and etc (Bashirov, 2012)

The use of body parts to form idioms is also very common now and could be considered universal because all human beings have the same body parts. As a further explanation, many linguists have studied this type of idioms in different fields and areas and dividing it according to their view. (Yoan & Hyun, 2013)

According to Yoan & Hyun 2013, body parts idioms can be divided into three groups: First, study idioms on one part or more of the human body such as the 'head', 'nose', 'eye' and 'ear' separately. Second group, conduct comparative studies in idioms between language and other languages. Third group, which is the most current, study methods of teaching idioms related to human body parts (Ibid).

6. Methodology:

According to the brief discussion on research and research tools and their characteristics, this research follows the analytical-descriptive and qualitative approach. Where in this research, idioms and expressions of head parts will be analyzed semantically and structurally.

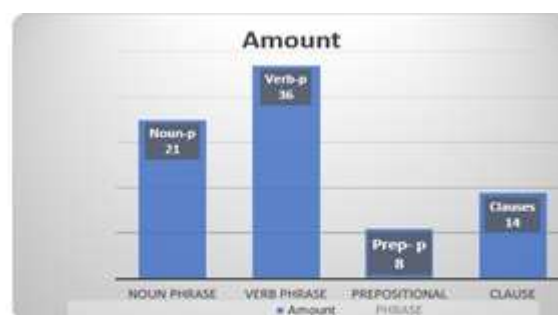


Figure 1: Head parts Structural Analysis.

6.1 Research Tool:

To collect data for this research, the researcher used three tools:

- Observation: The researcher observed the daily conversation of the people in North Gaza and the specific expressions they used, specifically the expressions related to the head.
- Interview: The researcher met different groups of people and asked them, as a normal daily chat not a formal interview, about these expressions, their meaning and the situations in which they are used.
- Analysis Card: The researcher designed an analysis card to analyze the data semantically and structurally.

6.2 Data Collection:

The researcher collected data by observing daily life conversations of people in North Gaza Governorate and paid special attention to head-related expressions that they use, as soon as an expression is spotted, the researcher approached the speaker to inquire about the idioms meaning. At the end, the collected items analyzed.

6.3 Data Analysis:

The researcher designed an analysis card as a tool to achieve his goal, where the collected items were categorized structurally and semantically. The semantic classification was divided into three types fields: neutral meaning, positive meaning and negative meaning. While the structural classification provides the form of each idiom and expression such as noun phrases, verb phrase, prepositional phrases and clauses.

7. Discussion:

In accordance with what was explained in the previous chapter and after collecting data using interview, observation and analysis card, this chapter analyzes these idioms and expressions that related to the head parts based on the specific analysis method. The researcher collected 79 items, each one of these items is analyzed structurally and semantically. Structurally, the idioms and expressions classification were divided into 4 subfields: noun phrase, verb phrase, prepositional phrase and clause. The semantic classification is divided into three main categories: the semantic meaning has 3 types: neutral meaning, positive meaning and negative meaning.

7 The Structural Analysis:

The following figure classifies head parts idioms and expressions structurally, which is divided into 4 fields: noun phrase, verb phrase, prepositional phrase and clause.

7.1 Noun Phrase:

The researcher collected 21 (27%) idioms and expressions that are considered as a noun phrases. The following table show some examples of head parts idioms and expressions that deem noun phrase:

No	Item	IPA	Meaning
1	تفكرت بدياري	/Basalliba bidmari/	I think of something over and over again
2	فكك دالك	/Fak da nak/	listen to me / focus with me.

Table 5: Examples of head parts idioms and expressions with neutral meaning with its English meaning and

transcription in IPA.

7.1.1 Verb Phrase:

The researcher collected 36 (46%) idioms and expressions that considered as a verb phrase. The following table presents some examples:

7.1.2 Prepositional Phrase:

The researcher collected 8 (10 %) idioms and expressions that considered as a prepositional phrase. The following table presents some examples.

No	Item	IPA	Meaning
1	غالبه زانية	/ʕarabuh za:zayab/	He often leers at women.
2	رأسه أعرج	/ra:suh aʕdjar/	He doesn't try to understand.
5	أسفلها حلو	/ʕasra:ba ʔulu/	Her speech is always kind and cheerful.

Table 1: Example of head parts idioms and expressions that considered noun phrases with its English meaning and transcription in IPA.

The researcher collected 14 (17%) idioms and expressions that considered as clauses. The following table shows some examples.

7.1.3 Clause:

The researcher collected 14 (17%) idioms and expressions that considered as clauses. The following table shows some examples.

7.2.5 Semantic Meaning

The following figure classifies the body parts idioms and expressions according to the semantic meaning, which is divided into 3 fields: Neutral, Positive and Negative.

No	Item	IPA	Meaning
1	ظلم من علي	/Nizil min ʕami/	I don't respect him anymore.
2	أبغ أسألك	/iblaʕ ilsa:nak/	Keep the secret.
4	لحن عظمها	/Lahas ʕaqilba/	He Deceived her.
5	أبغ نوز	/Lawa bu:zuh/	He doesn't like what happens.

Table 2: Example of head parts idioms and expressions that considered verb phrase, its English meaning and transcription in IPA.

7.2.1 Neutral Meaning:

The researcher collected 11 (14 %) idioms and expressions that have a neutral meaning, these expressions are used positively and negatively the context. The following table presents some examples.

No	Item	IPA	Meaning
1	في سرعة عين	/fi yamdu: ʕa:n/	Very fast.
2	ع رأسك من فوق	/ʕa:si min fu:q/	I respect you highly.

Table 3: example of head parts idioms and expressions that considered prepositional phrases with its English meaning and transcription in IPA.

No	Item	IPA	Meaning
1	مثل شاكب حد في نوله	/mif ʕa:ʔif ʔad fi ʕarab/	When we describe an arrogant person.
3	رأسه مائل بالقوي	/ra:suh maljan bala:ay/	He is wicked.
4	يا بغي عظيمك	/ja: ʕami ʕlik/	I admire what you did.
5	العاريات تلتظ بدماعتي	/ʕafari:t ʔatʕaʕat ʔidmacy/	I am furious.

Table 4: Example of head parts idioms and expressions that considered clauses with its English meaning and transcription in IPA.

7.2.2 Positive Meaning:

The researchers collected 15 (19 %) idioms and expressions that have a positive meaning. The following table presents some examples:

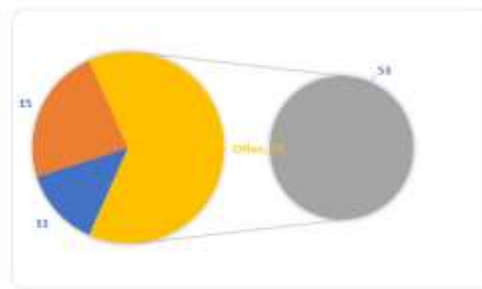


Figure 2: Head Parts Semantic Meaning Analysis.

7.2.3 Negative Meaning:

The researchers collected 53 (67 %) idioms and expressions that have a negative meaning. The following table presents some examples:

8. CONCLUSIONS & RECOMMENDATION

8.1 Conclusions:

The findings were concentrated in two areas: structural and semantic analysis.

- Structurally, the researchers collected 79 items; the highest percentage of these items is considered as verb phrases which represents 46 %, while the noun phrases occupied 28 %, and clauses got 17 % and the least percentage was prepositional phrase with 9 %.

According to the analysis, it was found that the noun phrase idioms and verb phrase idioms are the most widely used among people and perhaps this is due to the popularity of these patterns of sentences among people.

- Semantically, the researcher relied on the semantic meaning:

The researcher analyzed the semantic meaning in terms of 3 types of meaning: positive meaning and negative meaning, additionally the researchers added the neutral meaning for the expressions used in both cases positive and negative as well as expressions that are not considered positive or negative but it used in the context of the daily conversation of people in North Gaza Governorate.

After analyzing the items, the researcher noticed that 12 of these items are neutral, 14 items are positive and 53 items are negative. And as it is clear from the analysis, the largest number of expressions is considered negative expressions, which may be due to the fact that these expressions are used more frequently in negative events or to explain a negative idea about a person or something.

No	Item	IPA	Meaning
1	نرفع ذراعك للرأس	<i>/rafas' irra:s/</i> <i>/bifas' irra:s/</i>	What he did is a great honor to us.
2	أعزاني من فوق	<i>/ʔa:si min fu:q/</i>	I respect you highly.
3	معه راكز	<i>/Muxxuh ra:kiz/</i>	He is conscious.
5	معه لطيف	<i>/Muxxuh labi:f/</i>	He is clever.

Table 6: Examples of head parts idioms and expressions with positive meaning with its English meaning and transcription.

No	Item	IPA	Meaning
1	معه مركب لعمال	<i>/Muxxuh makkab/</i> <i>/ʔas:l/</i>	He is unwise.
2	سيرة سيئة	<i>/Si:ra si:t si:ʔa/</i>	She has a bad reputation.
3	مفرد في السرا	<i>/Mafra:ʔi f: ʔasra/</i>	He is arrogant.
5	فكرت معه خطأ	<i>/ʔuxra: Muxxuh/</i> <i>/ʔuxba/</i>	She cannot think properly.

Table 7: Examples of head parts idioms and expressions with negative meaning, its English meaning and transcription as IPA.

9. Recommendations:

According to this research, the researcher would like to provide some recommendations:

9.1 To English Language Students:

Idioms and expressions are considered an interesting and important field that lecturers should pay attention and teach such expressions to their students and provide them with their meaning to enrich their information about idioms and expressions.

English teachers should pay attention to this field of linguistics (Sociolinguistics) because it has an essential role in making oral discourse successful. Educators should concentrate on the linguistic (the form) and the cultural meanings of idioms (functions) so that learners would have a comprehensive communicative competence. Briefly, it is better to teach idioms in contexts or in situations where idioms can be used.

This type of sociolinguistics research is rarely conducted in Arabic researches. Firstly, The researcher would like to recommend that researchers should carry out more research idioms on one part or more of the human body such as the 'head', 'nose', 'eye' and 'ear' separately. Secondly, conducting comparative studies on idioms between Arabic language and other languages.

Moreover, the researcher recommends studying this paper in order to understand the methodology of writing similar papers, and to do more studies about idioms in different fields such as color idioms, animal idioms, Islamic idioms, and idioms related to wedding and love etc.

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Appendix

"Data Collection & Data Analysis"

No	Item	IPA	Meaning	Structural				Semantic meaning		
				Noun phrase	Verb phrase	Prepositional phrase	Clause	Neutral	Positive	Negative
1.	اقلب عن وجهي	/ʔiqlib ʕan wiɖʒhi/	Get out of my face		√					√
2.	بمزعلك وجهك	/Bamazziʕlak wiɖʒhak/	I will cut your face (Threat)		√					√
3.	منحس وجهك	/Manħas wiɖʒhak/	When something bad happens in someone's presence				√			√
4.	عيني فعينك	/ʕæni fʕænak/	I dare you	√						√
5.	طلع عينه	/tallaʕ ʕænuh/	Give someone a hard time		√					√
6.	انضرب عين	/Inɖʕarab ʕæn/	he got envied		√					√
7.	مش شايف حد في عينه	/miʃ ʃa:jif ħad fi ʕænuh/	When we describe an arrogant person				√			√
8.	نزل من عيني	/Nizil min ʕæni/	I don't respect him anymore		√					√
9.	عينه تقدح شرار	/ʕænuh tiqdaħ ʃara:r/	He is furious				√			√
10.	عينه زايغة	/ʕænuh za:jyah/	He often leers at women	√						√
11.	في عينه شر	/ʕænuh kulha ʃar/	He intends to do something vicious			√				√
12.	على عيني	/ʕala ʕæni/	I am very willing to help him because I respect him highly			√			√	
13.	من عيوني	/Min ʕju:ni	I am very willing to			√			√	

	التنتين	ettinti:n/	help him							
14 .	عينه والقبر	/ʕænuh wil qabir/	His envy is deadly	√						√
15 .	في غمضة عين	/fi ɣamdit ʕæn/	Very fast			√			√	
16 .	عينه وقحة	/ʕænuh wiqħa/	He behaves impolitely without respecting others	√						√
17 .	على عينه	/ʕala ʕænuh/	Against his will			√				√
18 .	أكلني بعيونه	/ʔakalni biʕju:nuh/	He wants to kill me		√					√
19 .	عينه بتفلق الحجر	/ʕænuh btifliq ilħaɖar/	He is envious				√			√
20 .	فتح عينك	/Fattiħ ʕænak/	To remain alert and watchful, to notice what is happening around you		√			√		
21 .	بكسرلك عينك	/Baksirlak ʕænak/	I insult you (Threat)		√					√
22 .	بخزقلك عينك	/Baxzuqlak ʕænak/	I'll hurt your eye/Threat		√					√
23 .	يا عيني عليك	/Ja: ʕæni ʕli:k/	I admire what you did				√		√	
24 .	عيني عينك	/ʕæni ʕænak/	Not being ashamed even in my presence	√						√
25 .	تكلم بعين قوية	/Tkallam bʕæn qawijja/	He is bold/ He is impudent/ He is self-confident		√					√
26 .	من ساسي لراسي	/Min sa:si lara:si/	All of me			√		√		
27 .	لين رأسها	/Lajjan ra:sha/	He persuaded her		√				√	
28 .	برفع/يرفع الرأس	/jirfaʕ irra:s/ /birfaʕ irra:s/	What he did is a great honor to us		√				√	
29 .	اجت ع راسي	/idʒat ʕra:si/	I am the one responsible for this trouble even though I am innocent.		√					√
30 .	أكل راسي	/ʔakal ra:si/	He annoyed me		√					√
31 .	رأسه أعجز	/ra:suh aʕɖar/	He doesn't try to understand	√						√
32 .	بتزن ع راسي	/Bitzin ʕra:si/	She repeatedly bothers me about the same topic.		√					√
33 .	بكسرلك راسك	/Bakassirlak ra:sak/	I am warning you not to do it again		√					√

34 .	ريحت راسي منه	/Rajjahit ra:si minnuh/	I avoided him		√			√		
35 .	ولا هزت شعرة من رأسي	/Wala hazzat ʃrah min ra:si/	She did not have any effect on me at all				√		√	
36 .	شيله من راسك	/ʃi:luh min ra:sak/	Try to avoid him		√			√		
37 .	نكس راسي/ خلى راسي في الأرض	/Nakkas ra:si/ /Xalla ra:si fi ilʔaridʕ/	He disappointed me/distorted my reputation		√					√
38 .	روق راسك	/Rawwiq ra:sak/	Try to calm down		√				√	
39 .	ع راسي من فوق	/ʃra:si min fu:q/	I respect you highly			√			√	
40 .	صدع لي راسي	/sʕaddaʃ li ra:si/	he a big headache for me (bothered me)		√					√
41 .	العفاريات بتتنطط بدماعي/ قدام عيني	/ilʃafari:t btiʔnatʕatʕ bidmayi/ /ilʃafari:t btiʔnatʕatʕ qudda:m ʃæni/	I am furious				√			√
42 .	لعب بعقلي	/liʃib biʃaqli/	He easily tricked me		√					√
43 .	عقلي طار من راسي	/ʃaqli tʔa:r min ra:si/	I became mad				√			√
44 .	مخه مركب شمال	/Muxxuh mrakkab ʃma:l/	He is unwise/not smart				√			√
45 .	ركب راسه	/Rikib ra:suh/	He is stubborn		√					√
46 .	راسه مليان بلاوي	/ra:suh malja:n bala:wj/	He is wicked				√			√
47 .	مخه راکز	/Muxxuh ra:kiz/	He is conscious/wise	√					√	
48 .	عقله مفوت	/ʃaqluh mfawwit/	He forgets things/ He is a schizophrenic person	√						√
49 .	تحطش عقلك بعقله	/thuʔʕij ʃaqlak bʃaqluh/	Don't challenge him		√				√	
50 .	عقله ناقص	/ʃaqluh na:qisʕ/	His thinking is superficial	√						√
51 .	مخه مسطل/ فاضي/ مصيف	/Muxxuh msa tʕil/ /Muxxuh fa:ɖʕi/ / Muxxuh msʕajjif/	He doesn't focus/ He does not think of anything	√						√
52 .	مخه نظيف	/Muxxuh	He is clever	√					√	

		nð'i:f/								
53 .	مخه تخين	/Muxxha txi:n/	He does not comprehend quickly	√						√
54 .	ما عنده مخ	/ma: ʕindu mux/	He is stupid				√			√
55 .	مخه تنح / دماغه جزمة قديمة	/Muxxuh tinih/ /Dma:yuh dʒazma qadi:mah/	He is stubborn	√						√
56 .	شغل مخك معايا	/jaʔyil Muxxak maʕa:ja/	Pay/give me your attention		√			√		
57 .	ميروحش مخك لبعيد	/Majru: ʕif Muxxak labʕi:d/	Try to understand what I mean/don't misunderstand me				√	√		
58 .	مخه مش معنا	/Muxxuh mij maʕna/	He is absent-minded	√						√
59 .	لحس عقلها	/Laʕas ʕaqilha/	He Deceived her		√					√
60 .	فيوزات مخه ضاربة	/Fju:za:t Muxuh dʕa:rbah/	She cannot think properly				√			√
61 .	عقله بوزن بلد	/ʕqluh biwzin balad/	He is very wise				√		√	
62 .	بقلبها بدماعي	/Baqallibha bidmayi/	I think of something over and over		√			√		
63 .	كبر راسك	/Kabbir ra:sak/	Be wise		√			√		
64 .	اطلع من راسي	/ʔitʕlaʕ min ra:si/	Get off my back		√					√
65 .	صح لسانك	/Saʕ ilsa:nak/	You are right	√					√	
66 .	ابلع لسانك	/iblaʕ ilsa:nak/	Keep the secret		√			√		
67 .	امسك لسانك	/ʔimsik ilsa:nak/	Respect yourself and shut up		√					√
68 .	سحب لسانه	/Saʕab ilsa:nuh/	He made him reveal the secret		√					√
69 .	سيرتها ع كل لسان	/Si:ritha ʕkul ilsa:n/	She has a bad reputation	√						√
70 .	لسانها زي الشفرة	/Lsa:nha zaj iʃʃafrāh/	Her speech causes harm	√						√
71 .	لسانها حلو	/Lsa:nha ʕilu/	Her speech is always kind and cheerful	√					√	
72 .	انعوج لسانك لما سافرت	/inʕawaɖ lsa:nak lamma safarit/	Your tongue twisted after going abroad.		√					√
73 .	ع حل شعره	/ʕaʕal jaʕruh/	He is rude/impolite				√			√
74 .	منخاره في السما	/Minxa:ruh fi	He is arrogant	√						√

		issama/								
75 .	لوى بوزه	/Lawa bu:zuh/	He doesn't like what happens		√					√
76 .	عض ع شفايفه	/ʕadʕ ʕajafa:jfuh/	He is regretful		√					√
77 .	دانه مرخية	/ da:nuh marxijjah/	Eavesdropping on others	√						√
78 .	فرصة دان	/Qarsit da:n/	Learn from something you've already mistaken	√				√		
79 .	هات دانك	/Ha:t da:nak/	listen to me carefully		√			√		

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A REFLECTION OF THE INNER STRIFE IN SELECT PLAYS OF MAHESH ELKUNCHWAR

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ABSTRACT

Mahesh Elkunchwar follows a very unique approach in his works. Through the genre of drama he aims at exhibiting the inner tussle that humans go through. Every external conflict definitely has its roots from some inner tremor and subsequently further affects the inner state of human heart and mind too. It is this inner distress that Elkunchwar's plays foreground. Thereby, Elkunchwar's deep understanding of human psychology and human compulsions is proved, establishing his repute as one of the most successful contemporary dramatists. The themes vary, from sexuality, and patriarchal concerns in *Garbo* and *Desire in the Rocks*, to changing economic order and caste system in *Old Stone Mansion*, and to existential concerns in *Sonata*, but the approach that Elkunchwar employs is similar. His focus is the inner, and he begins from the inner, prioritizes the inner struggle, while also showing the ramifications of these issues on the external, material reality of our lives.

Keywords: inner, strife, purpose/meaning, dilemma

Mahesh Elkunchwar is a playwright par excellence. His works are contemporary, progressive and are bound to move the audience/ reader. Elkunchwar writes mostly in Marathi, but his works are acknowledged as one of the most widely translated plays in Indian literary scene today. His works have not only impacted the audience, but his genius has also influenced other contemporary Indian playwrights, like Mahesh Dattani. This paper confines itself to four of his works, namely *Garbo*, *Desire in the Rocks*, *Old Stone Mansion* and *Sonata*. His themes are varied but there is an inherent coherence amongst these works. It is this coherence that this paper seeks to address. Elkunchwar proves to be a master of the psychological understanding of the characters he creates. His plays are not melodramatic; do not have any overt action, i.e. unlike Vijay Tendulkar's plays like- *Ghasiram Kotwal*, *A Friend's Story*, *Kanyadaan* etc., where there is intense external activity, Elkunchwar's plays do not exhibit such action. Nonetheless, his plays have their desired impact, because their approach and intention is different. Elkunchwar aims at foregrounding the internal struggle, the inner depravity, the dilemma, the psychological tussle that humans undergo. More than the external action is the internal turbulence in our minds, and the external action is the manifestation of the inner self. Elkunchwar is intensely aware of the modern scenario, where with the surplus of opportunities in urban areas, there have been manifold repercussions of such materialistic growth. Inner chaos has been a direct outcome of extreme utilitarian, pragmatism of the modern world, where emotional stability is pushed to the periphery. The four plays under consideration here present no gleeful scenes, there are no joyous celebrations, and there is no character in any of these plays who represent a content life.

Shrimant, Intuc and Pansy, the three characters in the play Garbo are emblematic of problematic existence in contemporary life. They are all living a purposeless life and are constantly searching for meaning and purpose. In the words of Deshpande it is, "an absurdist play...thoroughly contemptuous of bourgeois pretensions." (31) Shrimant is a wealthy businessman, Intuc is a professor and a poet and Pansy is a young boy who has eloped from his home. They all live together at Shrimant's place, sharing and partaking in each other's inner depravity. Shrimant shoulders the burden of putting up the façade of a heterosexual male to maintain societal image. Intuc lacks inspiration, creativity and originality to compose worthy poems. Pansy is a disillusioned youth looking for anchor and love, stuck in a homosexual relationship with Shrimant. Garbo is a figment of their imagination, a B-grade movie actor and a prostitute. The three are attached to her for physical pleasure, and it is through their conversations that the absurdity of their lives is revealed. Garbo represents fertile female, hounded by the patriarchal world. Her revelation of her pregnancy reveals instantly the spinelessness of each of these men, who are scared of having a hand in this. Soon, they realize that this could be one opportunity towards redemption, regeneration and getting purpose. While Shrimant feels he could reinstate his societal reputation by accepting the child as his own, Intuc feels he could get inspiration towards creativity, by taking care of Garbo during this natural creation of a baby. Pansy too decides to share the responsibility in hope of finding some meaning in life. Garbo, who is initially a victim of their filthy talk, the receiver of their pent up frustrations, becomes a symbol of regeneration and hope for them and they urge her to give them the collective responsibility of helping in her pregnancy and later in bringing up her child. Garbo on the other hand is unable to defy patriarchal norms, which do not expect a female actor or a whore or an unwed female to bear children, and she succumbs to them by opting to abort. Garbo, the illusion that the three men create to escape the sterility of their lives, dies in the end, leaving the three in the perpetual despair and gloominess of unproductivity.

Desire in the Rocks is similarly about the inner tumult Hemkant and Lalita go through. Lalita is the adopted daughter of Hemkant's father, but separated by years, they lived together very briefly in their childhood. After Dadasahib's death all his property is passed on to Lalita, yet she suffers in her isolation. The family never thrived because the house was believed to be cursed with barrenness; every offspring was still-born. Hemkant, a sculptor is proud of his art, and reveres it as a supreme form of creation surpassing every other thing. He seduces Lalita into an incestuous relationship, but does not reciprocate the love she gives him. While she gives her entire self to him, he gives his entire self to his art. This play too has little action on stage, and more of a presentation of the inner tumult of these characters. Lalita initially battles the moral dilemma of finding refuge in an incestuous relationship; once she takes her stand she fights Hemkant's cold behavior towards her. Once the society gets to know of it and of Lalita's pregnancy, the lovers are publically prosecuted, while his sculptures are ruined. This is when Hemkant realizes the truth of his impassive, indifferently harsh behavior towards Lalita. Lalita turns to prostitution (told not shown), her child is still born and later they reconcile, Hemkant apologizes and they set their mansion on fire. The inner moral depravity of man, his effort to find happiness in materialistic things, while ignoring God's ultimate creation- fellow humans and their emotions is the theme of this play.

Elkunchwar's *Old Stone Mansion*, is a reflection of the struggle caused by the change of economic order, with the coming up of urban opportunities. The rural landowning Brahmins, with their age old caste superiority are unable to cope with the changing economic scene. Their servants, the lower castes gradually migrate to cities with better economic opportunities and equality of status, while their condition deteriorates. It is just the caste-pride and prestige that they cling to and since they are unable to shed it, they hardly work towards alleviating their condition, for they are used to having work done for them. The play begins in the Deshpande household after the death of the father figure-Tatyaji, who had been trying to improve conditions. At his death, the younger son Sudhir and his wife Anjali come from Bombay to partake in his last rites. The elder son Bhaskar decides to do all the rites and rituals for Tatyaji, despite their reduced circumstances, in order to maintain the family prestige. "The vanities of Indian traditions are also very much revealed through the ritualistic practices and the arrangements made by Bhaskar and his family after the death of Venkatesh." (Dey 25) Each of them wants to save what little money they have, hence all relationships are strained. While

Bhaskar thinks Sudhir must have a very comfortable life in Bombay, Sudhir has been toiling hard, and aspires to get his share of the ancestral property. Prabha, Tatyaji's daughter is a middle aged maiden, who wanted to study while Tatyaji denied. She still nurtures the hope of using her share of ancestral jewelry for her further studies and then working elsewhere to give her mother and herself a comfortable independent life. The mother gives her share of the land, so that they may sell it and use the money for Tatyaji's rites. Only Chandu, the youngest son is selfless and works for the family, works as a slave and demands nothing in return. The climax of the play leaves everyone's hopes shattered when Ranju elopes with all the ancestral jewelry (symbolic of ancestral pride). While Sudhir helps to bring her back, they are unable to retrieve the jewelry. All hopes are shattered, and the conditions are bound to worsen further. Bhaskar's son Parag, an alcoholic, hoped to better his life by going to Bombay with Sudhir, but due to his meager resources and Abhay's (Sudhir's son) dislike for Parag he is not taken. There is no major advancement in the play, nothing actually happens except Ranju's fleeing and loss of jewelry. It is the inner strife that everyone goes through, which is reflected in their conversations. The degenerating family, Bhaskar's caste-pride, his desire to hide all ancestral jewelry, his grudges and assumptions about Sudhir's life in Mumbai, Chandu's exploitation at the hands of his own family, Prabha's shattered dreams, the grandmother's meaningless existence (symbolizing meaninglessness of caste superiority) all of these reflect the intense mental trauma that the family was going through. In the words of Deshpande, "[w]ith a sensitive, almost anthropological gaze, he dissects the inner dynamics of a family that disintegrates as the village economy that sustained it hitherto crumbles." (31)

The play *Sonata*, is probably the best exemplification of inner strife. The action of the play is confined to one room of Dolon's house. There is very little action on the stage, in terms of activity, but there is too much action in terms of displaying human psyche. The three female characters represent three different worldviews and ethics, but are all struggling with similar existential issues of finding meaning, asserting identity, finding happiness. Aruna has bound herself to her traditional, conservative views. Though a successful Sanskrit academician, and a writer, she lacks courage to break shackles that confine her. Dolon, who spends her money extravagantly, tries to find happiness in collecting perfume bottles, and tries to break open the chains that confine them, is unsuccessful too. "As the play progresses we find how they continue to survive within the "bad faith" of existentialism. In the process of tormenting, drinking, smoking, and collecting the empty perfume bottles they search for their happiness and satisfaction." (Dey 23) Dolon accuses Aruna of misconstruing her ways of showing affection through physical touch, and of basing the protagonist of the award winning short story on her life, without permission. In the end she confesses of having once cheated Aruna, by having physical relationship with Aruna's ex-partner. Subhadra is the only character who is able to trespass the confines of the four walls, and break norms and reserves. She asserts herself at both professional and private space, but ultimately out of affection and habitual existence, she submits to her violent relationship with Sangram. While Aruna battles to experience the world, she is unable to break through the walls of norms, though temporarily she does- by consuming alcohol; Dolon struggles to find satisfaction, in an overt submission to her id (pleasure drive). The play ends with almost no difference in their external realities, stuck still in the existential question of finding meaning in life. "This reveals the ultimate inescapable existential reality of the human civilization." (Dey 23) Elkunchwar is aware of the reality of modern man. More than anything else, inner struggle hounds our lives today. This inner struggle in the face complexities of external life is dramatized by Elkunchwar in his works.

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THE CRISIS OF SHAH BANO: BETWEEN SHARI'AH AND THE SECULAR

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ABSTRACT

In the official nationalist imagining of India after partition, secularism was constituted as one of the fundamental maps for achieving national integration. After 72 years of independence, a closer look at the project of integration reveals numerous points of departure, a symptomatic of the crisis of secularism. Analysis from various approaches reveals multiple locations of the crises. This paper will try to investigate the crisis from the domain of constitutional secularism. Taking the Shah Bano case of the 1980s as a referent point in conjunction with debates on the Uniform Civil Code, this paper will try to locate the crisis along the threads of personal religious law, minority rights, and gender, based on the notion of identitarian cultural practice where the people constitute a community or a nation with their differences—hence conflict.

Keywords: Uniform Civil Code, Shah Bano, Secularism, Shari'ah, personal religious law.

In the official nationalist imagining of India after partition, secularism was constituted as one of the fundamental maps for achieving national integration. After 72 years of independence, a closer look at the project of integration reveals numerous points of departure, a symptomatic of the crisis of secularism. Analysis from various approaches reveals multiple locations of the crises. This paper will try to investigate the crisis from the domain of constitutional secularism. Taking the Shah Bano case of the 1980s as a referent point in conjunction with debates on the Uniform Civil Code, this paper will try to locate the crisis along the threads of personal religious law, minority rights, and gender, based on the notion of identitarian cultural practice where the people constitute a community or a nation with their differences—hence conflict. At large, the conflict emerges out of two polarised positions: the left-liberal secularist who wants to separate religion from politics and thus seek uniformity of law; and the communitarian who tries to maintain religious autonomy and therefore advocate decentralised polity. These two positions, nonetheless, intersect depending on the interpretation of tolerance and intolerance, pluralism and homogenisation, liberal or illiberal and so on.

The law structure of India is dual. Uniform criminal and civil law. Nevertheless, the constitution maintains separate personal laws for various religious communities. This structure reveals a peculiar position of the Indian state that interprets secularism in terms of protection of all religions or an idea of 'sarva dharma sambhava',¹ unlike western normative implications. Within the civil law, the constitution approves a particular

¹But see, Bhargava, Rajeev. "The Distinctiveness of Indian Secularism." *Critique Internationale*, vol. 35, no. 2, 30 Nov. 2001, pp. 121–147., www.cairn-int.info/article-E_CR11_035_0121--the-distinctiveness-of-indian.htm?contenu=resume.

Uniform Civil Code (UCC hereafter) in Article 44 that applies to all Indian citizens irrespective of religious subscription. In Article 44, Indian Constitution states the UCC: "The State shall endeavour to secure for the citizens a uniform civil code throughout the territory of India" ("The Constitution Of India"). The code exudes a sense of promise to the citizens of India, but it still exists as a Directive Principle.² The single sentence of the code fails to provide any road map or an adequate plan of action to describe how the state shall "endeavour to secure" a "uniform civil code" for the citizens. From the perspective of a new nation which gained its independence through the partition, this stance of secularism could be peculiar, yet a unifying balm to the wound. Furthermore, it could be interpreted as an 'endeavour' for 'modernising' a heterogeneous nation with a sizable minority population. What needs to be investigated is whether the state 'endeavour' is carried through the ideology of secularism it professes.

A brief illustration of the Shah Bano case³ will set the ground for further discussion. Shah Bano was married to Mohd. Ahmed Khan in 1932. After years of marriage, in 1975, Mohd. Khan disowned Shah Bano and drove her out of the matrimonial home along with the children. Although initially, her husband provided 200 rupees as a monthly payment for maintenance, it ceased eventually in 1978. Shah Bano sued Mohd. Khan under Article 125 of the code of Criminal Procedure. It requires the husband to provide 500 rupees maintenance for the wife "who has been divorced by, or has obtained a divorce from, her husband and has not remarried" ("The Constitution Of India"). Article 127 of the same code also states that provisions included in the Article 125 will become void if "any customary or personal law [is] applicable to the parties" ("The Constitution Of India"). The applicable personal law, in this case, is Islamic religious law or *shari'ah*, following which Shah Bano had already claimed the dowry (*mahr*) given to her husband during marriage. Following Article 127, Shah Bano's husband claimed that he had fulfilled all obligations of the Islamic law and the civil code stating that the dowry (3,000 rupees) was the necessary payment for both laws. However, the local Court set a monthly 25 rupees maintenance to be paid to Shah Bano. Later in 1908, Shah Bano made a plea to the High Court of Madhya Pradesh to increase the amount of maintenance, and it was adjusted to 180 rupees per month. After that Khan appealed before the Supreme Court of India claiming that since he had divorced Shah Bano and had a second wife, he is not liable to pay the monthly maintenance.

The questions arise, therefore, are: whether section 125 of the Code Of Criminal Procedure is applicable for Muslims or not; whether the *mahr* is adequate for the husband to be released from liability to maintain his divorced wife; and whether UCC applies to all religious communities or not.

In a unanimous decision of the Supreme Court on 23 April 1985, Khan's appeal was dismissed, and it was justified that "Section 125 is truly secular in character" ("Mohd. Ahmed Khan Vs Shah Bano Begum"). To legitimise the verdict furthermore, the Court referred to Qur'an with several interpretations⁴ and demonstrated the ruling's conformity to the Islamic religious principles. The *mahr*, an amount "payable in consideration of the marriage", according to the Supreme Court's ruling, "cannot be a sum payable 'on divorce'" ("Mohd. Ahmed Khan Vs Shah Bano Begum"). Therefore, Khan has to provide maintenance. The Court also regretted that "Article 44 of our Constitution has remained a dead letter" and observed: "a common Civil Code will help the cause of national integration by removing disparate loyalties to laws which have conflicting ideologies" ("Mohd. Ahmed Khan Vs Shah Bano Begum").

However, while the Supreme Court acquiesced with Shah Bano's plea, groups within the Muslim community accused the Court and by extension, the Rajiv Gandhi government of interfering with Muslim religious law. Court's reaffirmation of Article 44 and the usage of Qur'anic authority was viewed by a section

² "The provisions contained in this Part shall not be enforceable by any court, but the principles therein laid down are nevertheless fundamental in the governance of the country and it shall be the duty of the State to apply these principles in making laws" ("The Constitution Of India").

³ See, "Mohd. Ahmed Khan Vs Shah Bano Begum And Ors On 23 April, 1985". Indiankanoon.Org, 2020, <https://indiankanoon.org/doc/823221/>.

⁴ The Court particularly provided interpretations of the ayat 242 from the surah *Al-Baqara*: "Divorced women shall also have such maintenance as is considered fair: this is a duty for those who are mindful of God" (Abdel Haleem 28).

within the community as an attempt at altercation, attack on the legal rights of the Muslim minority, and a blatant force of assimilation. Scholars like Rafiq Zakaria⁵ justified that reason for such fierce reaction was not the legal questions of maintenance rather how the Court handled the case:

Unfortunately, the Supreme Court used this case as a hammer against the Shariat, many of its *obiter dicta*, particularly the reference to the degradation of women in Islam, were not only uncalled for but also unjustified. They smacked of prejudice against Islam, which naturally hurt the sentiments of the Muslims, coming as these observations did from the highest judiciary of the land...the Muslims feared that the basis of their religion, which is the Qur'an, was being tampered with and their religious identity threatened. Kuldip Nayar, the noted columnist, writes: "Sectarian riots and discrimination against them in jobs and vocations have made them develop a siege mentality. At every step they see dangers threatening their identity. And since they have often come to grief, they have gone to the other extreme of seeking protection from maulvis and mullahs... The Supreme Court would have done better if it had not made the remarks it did on a common civil code". (qtd. In Awn et al. 73).

Zakaria also provided an insider's understanding of the four bases of Islamic law⁶ and *ijtihad* or independent reasoning practised "by means of analogical or syllogistic reasoning" (Esposito 134) within the Islamic legal context. *Ijtihad* has been lauded as a critical legal tool for promoting continued adaptation of the religion into modern times. Therefore, while legal adaptation is accepted in Islam, it condemns *bid'ah* or innovation alien to its overarching framework.

Ultimately, debates in the Parliament resulted in the adoption of The Muslim Women (Protection of Rights on Divorce) Act of 1986. The Act requires the relatives with the prospect of inheritance from the divorced woman to provide "reasonable and fair maintenance" if she is not able to maintain herself after the *iddah*⁷ period. If relatives are unable to do so, the obligation falls on the *wakfs*.⁸ Therefore, eventually, the Parliament resorted to a conservative reading of the Qur'an.

Does the failure to achieve UCC entail the death of constitutional secularism in India? Did the Court instead of the Parliament then bridge the gap between personal law and the civil law to secure those promising terms of the UCC? An examination of the operative terms can reveal further complexity. As in the centre of the discussion lies Shah Bano, a woman, the question of 'uniformity' has to go beyond the mere agenda of reforming a personal religious law. As citizens of equal worth, concern and respect, the identity of all Indian women cannot be essentialised while religious affiliation constructs a part of their identity. Then how does the state enact 'uniformity' on the different agentic self of a woman of faith? Upendra Baxi asks the same: "What denial of the right to difference may "uniformity" legitimately ordain?" (271). Such question compels to ponder on the multidimensionality of the struggles for women's emancipation in a nation of cultural plurality and difference.

In a nation of heterogeneity, the 'unification' and 'codification' of customs and peoples raise questions of choices. Can a woman citizen then enjoy the choice of subscription to faith and the fluid reversibility of that choice? If the choices and differences are codified in a uniform notion of civility, then how does a subject of faith like Shah Bano remain any less oppressive? For the practices of faith become elements of her identity formation. In this matter, Baxi raises probing questions: "The "endeavor" promised in Article 44 is the endeavor to "secure" the ucc. Is proclaiming a "code" securing it? Or does "securing" a process extend to the "security" of the exercise and enjoyment of a regime of rights thus created by codification?" (274). The discourse surrounding UCC thereby fails to take into account the relationship between human rights and identity. While the state is obligated to bestow equal worth, concern and political respect to all citizen women, it paradoxically tries to reduce the same plural agentic social identity into merely a constitutional codification.

⁵ See, "In Defence of the Shariat", published in the *Illustrated Weekly* on March 2 and 9, 1986.

⁶ Qur'an, hadith, *qiyas* (the principle of analogy) and *ijma* (consensus).

⁷ A three-month waiting period following the divorce to ensure that the woman is not pregnant by her recently divorced husband (Esposito 131).

⁸ Pious trusts established under section 9 of the Wakf Act, 1954.

Beyond the individual, UCC also ignores the question of preservation of collective identities and community rights.

Shah Bano, on the one hand as a woman of faith accepts *talāqu l-bid'ah*⁹ of the *shari'ah*, on the other, she rejects its existential impact as a divorced citizen woman. Therefore, she appeals to the Court contesting the interpretation of *matā*¹⁰ or maintenance. Taking her as a social and juridical subject, the Court then “appropriates her being as constituting a summons for the Indian state to act expeditiously for the achievement of the UCC” (Baxi et al. 281). Furthermore, political parties and other ‘progressive’ intellectual groups also appropriate her for various politics of identity; consequently, her agentic self is rendered to a promotional performance of women’s rights under the banner of constitutional secularism of the modern Indian nation. Contrarily, her contestation imperils the position of the Muslim Personal Law Board as the hermeneutic authority of *shari'ah*. Baxi questions in this regard: “How may we read her invocation of the Supreme Court of India—as a challenge contesting its supremacy, or as an exercise in co-opting it in terms of aiding reformation of the sharia law and jurisprudence from within itself, in ways that engage its constructive renewal?” (282). Although Shah Bano can be read as a figure of resistance to the traditional patriarchal construction of *shari'ah*, this, in turn, perils her position as a woman of faith. Is Shah Bano then a woman seeking to feminise *shari'ah* or a woman citizen seeking to feminise the nation’s constitutional practice of secularism? Without all the answers, Shah Bano becomes a servitor or an actor for various parties.

Nonetheless, some clarification can be fetched. After the case had been closed, in an informal interview with Dr Seema Sakahre, Shah Bano claimed (in the presence of her kin) that “she chose to be a Muslim woman, not a *napak aurat*” (Baxi et al. 282). Articulation of these contesting signifiers (*pak aurat* and *napak aurat*), complicates Shah Bano’s position in the socio-cultural framework of the nation. If an *aurat* refers to the notion of a woman citizen in the generic structure and a *pak aurat* to a Muslim woman, another agentic notion within the structure, then Shah Bano’s enunciation forms a contradictory position that resists the assimilationist discourse of the UCC and also opposes that of the *shari'ah*’s. However, the very site from where she claimed herself as a *pak aurat* constructed her as *napak* since she sought a feminist interpretation of *matā*. The Court, on the other hand, constructed her as a Muslim woman but without the insider’s identitarian signification like *pak* and *napak*. Therefore, both the UCC and the personal law confiscates her identitarian position at various locations. What Shah Bano’s case clarifies is that when we try to de-essentialise a particular identity category (Muslim woman) in the context of personal law (*shari'ah*), the homogenising codification (UCC) of the nation-state results in destabilisation. Shah Bano’s identification and search for gender equality within the lived tradition of *shari'ah* offers an example of ‘multiplicity of identifications and collective identities’ which ‘constantly subvert each other’, a position outside the polarised thinkers of the nation (Baxi 151). Therefore, framed in the context of nation formation, Article 44 remains “confined to its own prison house” (Baxi et al. 275) while articulating on identity, religion, difference and autonomy. The terms of the Article, for now, are, in the words of Ernesto Laclau, merely “floating signifiers” (36).

The equal value of truth and dignity conveyed through UCC establishes a constitutional *conception* of ‘uniform’ life, but the practising ground is located in a much complex grid of reality where it has to battle faith, gender, caste and many other elements. The state that fails to secure the minimal condition of security to the Muslim lives may forfeit its ‘endeavour’ to reform egalitarian law for now. We may decry the guardians of *shari'ah* but the national ‘guardians’ of constitutional secularism, by entangling the UCC discourse in a shroud of political suspense, also remains a suspect in the wake of Ayodhya, Babri Masjid, Gujarat carnage, and NRC-CAA.

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⁹ The least approved method of Muslim divorce in which the husband pronounces three times “I divorce you, I divorce you, I divorce you”.

¹⁰ From the ayat no 241 of Surah *Al-Baqara*: “Wa Lilmuṭṭallaqāti Matā`un Bil-Ma`rūfi Ḥaqqān `Alā Al-Muttaqīna” (Bukhari).

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INVESTIGATE THE EFFECT OF USING TECHNOLOGY IN LEARNING ENGLISH
LANGUAGE AS A SECOND LANGUAGE

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ABSTRACT

This study attempted to identify the extent to which the use of technology can facilitate and support learning of English language. The study adopted the one-group experimental design. The sample of the study consisted of 40 pupils of two classes; 20 pupils Grade Four and 20 pupils Grade Seven of Basic level. The study continued over 2 months. Pre- and post-tests were administered in order to collect data. The means were compared by using the SPSS programme. The findings showed a considerable increase in students' achieving in terms of improvement in their language skills and their hand writing. The study offered some recommendation and suggestions for further research concerning the use of technology in the earlier years of learning the foreign language.

1.1 Introduction

New technology has become an important aspect of today's life. When it comes to education in general, the technology becomes even more important. This importance is especially felt in teaching and learning of foreign languages. It makes a big different in the teaching and learning of English as a second or foreign language. Technology a tool that can change the nature of learning. "We need technology in every classroom and in every student and teacher's hand, because it is the pen and paper of our time and it is the lens through which we experience much of our world ". Dwarlick. Technology is very much part of language learning throughout the world at all different levels. Technology is everywhere, tangled in almost every part of our lives. It affects how we shop in virtual shop and buy and sell things by using technology. e.g. mazon.com, socialize by social media Facebook, Instagram, WhatsApp, Snap chat.... etc. , connect, play online and offline games, and most importantly learn. With their great and increasing presence in our lives it only makes sense to have technology in the classroom 21st century classroom. Yet there are some schools that are delaying this coming up future of using new technologies in the classroom as the valuable learning tools.

Problem Statement of Study

The purpose of this paper is the researchers observed that the standards of learners in the age of primary schools are low standard, and they have bad handwriting. This is indicated in terms of:

- 1) Writing skills (basic writing skills, handwriting and spelling).

- 2) Speaking skills (basic speaking skills, pronunciation, classroom interactivity, introduce their selves).
- 3) Reading skills (basic reading skills, reading comprehension)
- 4) Listening skills (listening comprehension to interact with their teacher).

In addition they do not pay attention during the lesson and feel. Bored. They want to play and chat all the time during school time. And when they back home, they want to watch T.V, games on computers or on their cell phones and listen to music.

This paper will investigate the effects of using technology in learning English language as a second languages.

1.2 Objectives of the study

- 1) To evaluate that using technology can facilitate and support learning process.
- 2) To emphasize that, technology makes a big difference in learning, teaching and education.
- 3) To prove that the use of technology in learning motivates students and teachers.

1.3 Questions of the study

1. To what extent can technology develops and effects in learning the four skills of English language?
2. In what ways do students benefit from technology?
3. What are the suitable materials of technology that can be used in learning?

1.4 Hypotheses of the study

- 1) Using technology can develop the four English language skills.
- 2) Student who use technology in learning can benefit from it.
- 3) There are many types of suitable materials and programs that can be used in learning English language.

1.5 Methodology of the study

This study is experimental in nature. It uses the one-group experimental design. Two classes will be involved; Grade Four and Grade Seven. There will be two tests; a pre-test and a post test The two grades will be taught their textbooks but by using technology. The textbooks are (SPINE 1) for Grade Four and (SPINE2) for Grade Seven. This will take two months of instruction through PowerPoint, videos, stories and songs. Then the results of the two tests will be analyzed and compared by SPSS program.

1.6 Limitation of the study

This study will be limited to the learners of Grade Four and Grade Seven in Ahfad University for Women– Primary School. It will be restricted to the four skills and their standards and their handwriting. The experiments will use the PowerPoint programme.

1.7 Significance of the study

This study will be of value for the teachers in adopting technology as a method of learning and it focus on the attention of police makers and educators on the possibilities of technology in enhance the outcomes of learning English language. It draws the attention of schools principles and classrooms' teachers to explore the abilities of new generation in dealing with modern technologies.

Theoretical Framework and Literature review

2.1 The Role Technology in Learning English Language

Technology can be used as an effective tool to learn English language as a second language, many of researches show how technology can help English language learners to develop their four English language skills. Teaching learners to be good in their English language that means to be good in all English language skills such as: reading, writing, listening and speaking. This is the major and the greatest challenges. Now a days the

old methods of teaching English language became effective less with the digital generation in many classrooms, and many learners feel English language is difficult and sometimes is boring subject, because their environment has changed from many years ago. Qualified teachers face challenges of their learners who do not speak English language as they learn them, because the learner do not practice English language after their class and as they second language learners their cultures do not speak English as first language. Learners who learn a new language as a second language need as much language support and motivation as possible. Teacher who have taught learners learning English as a second language know that any language support and motivated is helpful for their language acquisition easily. English second language learner (ESL) needs many of language experiences, they need to hear language from natives, write, speak and read language correctly. Technology can play an integral part in providing ESL with helpful language experiences as first speakers. This paper focuses on how technology can be a supplemental teaching tool for teaching English language learners. In addition, the benefits that have been found in using technology with ESL are also provided. This research wants and hope, learning English language became better especially in basic schools because they need to learn English correctly especially in pronounce words and acquire grammar and vocabulary from the beginning, that can achieved by using technology.

2.2 Using Technology in English Language Skills

Learning English language means to be able to; read, write, speak and listen English language .Using technology in learning English language can improve and increase the ability of learning, and improve the four English Language Skills. We mean by English language skills, the development of the main parts or elements of the language which are speaking, listening, reading, and writing skills. Each language subject or area has different educational tools that are likely suited with it. "The use of several technical tools has a significant effect on the learning process of each area of the language" (Sharma, 2009). English language skills are classified as input skills and output skills as shown in Figure 1.

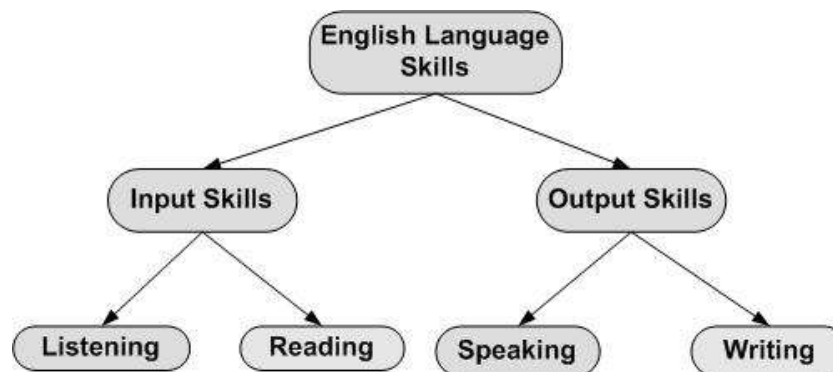


Figure 1. Classification of English language skills

These skills need several techniques, methods and materials to develop, and we can develop them when we use technology in learning English language .We can use technology in skills as such:

2.2.1 Speaking skills (Verbal Interaction)

Communication is important it means exchange information between a speaker and a listener when they understand each other. In ESL Both speaker and listener have a role to achieve in simple expressions. The speaker has to adapt his message into spoken language, while the listener has to receive and understand the language of the speaker. Speaking is more important skill that gives an evidence of student's ability of learning English well. Most teachers are ignore speaking listening and skills, and many curriculums had not given attention of speaking skills, so using technology can create and offer an opportunity to develop speaking skills and verbal interaction inside a classroom by giving them videos or songs with lyrics that can encourage them to practice and memories English inside and outside the classroom, even if their syllabus does not contend this skill. There are many activities in many webs, programs and applications with color, music, and beautiful videos and pictures (online –offline), that can help and increase their interesting to learn how to speak at any

time, that means they find their mood to learn. Liaw(1997).{*Teachers should offer English language learners a language-rich environment in which students are constantly engaged in language activities. Children need to be able to interact with each other so that learning through communication can occur. Technology can facilitate this type of environment. The computer can act as a tool to increase verbal exchange*}.

Technology has large amount of programs that give the learner to repeat what they heard in correct stress, pronunciation from natives and give them an opportunity to check their answers if it true or false, or as a game in their homes or as a homework in class time Liaw (1997), (*Technology books were used to investigate whether computers increase verbal interaction between students. These computer books are interactive stories that appear on the computer screen as an actual book with text and illustrations. There are also a variety of interactive choices students can use to read the story, including: real voices that read aloud, music, and sound effects. The story is also highlighted so readers can follow along with the text*). (Even though the children had limited English language proficiency, they engaged in various modes of language functions to accomplish their reading of the computer books, they made many commands to each other. They also shared opinions and made suggestions. They tended to ask a lot of questions of their partners and were given responses) Liaw(1997). Thomas Edison once said, "Books will soon be obsolete in the public schools, our school system will be completely changed inside of ten years." wonderfully enough, however, one of U.S most important inventors was established reasonably wrong. The American education system has an amazing struggle to advance and the classroom experience has changed very little.

2.2.2 Writing Skills

Writing is the process of using symbols (letters of the alphabet, punctuation, and spaces), Writing skills is output skill it depends on learner's knowledge of vocabulary, accurate spelling, and correct use of punctuation and grammar, they are the keys of good writer .The writing process can be very difficult for learners of English language as a second language they must do tasks like generating ideas, organization, and perfect use of grammar and vocabulary. The way for improving writing skills for the English language learner to be good writer and demonstrated is technology, it encourages learners to improve their grammar, vocabulary, punctuations, capitalization and spelling. By provide them web programs, lessons designed by power point, games...etc that encourages greater collaboration among learners and support, develop and help English language learners to increase their motivation and their knowledge. (*Technology can help ELL students develop their writing skills*), Lewis (1997). Writing composition for beginning learners should be a guided activity 'students do not become disturbed. Writing paragraphs in a language that is still somewhat unfamiliar to students can be difficult. Using technology, however, can make composition and paragraph or writing as general much more enjoyable. Using technology in other hand can also help students to converse their thoughts more clearly.

2.2.3 Reading skills

Reading is the process of understanding (comprehending) a written text by the learner. It is an important input skill which depends on the vocabulary and background knowledge of the learner about English language. (Constantinescu, 2007).said: "*During the reading process, the English language learner can improve his vocabulary and terms, acquire new information and ideas, and enhance his real-world knowledge*". Several methods have done to improve the reading ability of the learner through the use of technology. There are many ways in which technology can be used to improve reading ability. Most simple reading texts are also very primary in content. Older children may consider themselves too old to be reading such primary content books. Even young learners need to learn in indirect way, it seems to them like watching cartoon movie. However, technology, can increase the motivations and the interest level for older and young learners while keeping the text simply and easy to read. Another benefit of using technology for reading instruction is that some technologic activates offers immediate feedback on performance at any time and everywhere. They also can provide added more activates according to their needs, and practice it again when they need more practice. "*Students have been able to improve their sight word vocabulary, fluency, and comprehension. Computer*

based reading instruction also allows for increased interaction with texts, attention to individual needs, and increased independence through an ability to read texts they would not otherwise be able to read" (Case & Truscott, 1999). In other hand, "Using technology in learning English language can also improve parents participation in their children's learning while improving the parents' literacy as well, beside their children's learning English language that can make educational environment inside their homes". Landerholm, Karr, and Munshi (2000). They created a three year program in Chicago with four specific goals to help parents: become involved in the school community and become comfortable on campus, enjoy reading and writing alone and with their children, understand science and computer technology, and improve their own literacy. This project was as much for the parents as for the child. The computers were the drawing factor for the parents to become involved in the program, though they were not used initially. The program began by using other forms of technology such as photographs. Photos were taken at field trips and special activities. Parents and children then created a type of memory book using the photos and written text about the pictures. This eventually evolved into scanning the photos and typing the text onto the pages. In the Landerholm, Karr, and Mushi(2000) project, students also created book reports with their parents on the computer. Current software allows for much creativity, such as including sounds, video, clip art and photos into the text of the report. Doing the book reports encouraged the children to read more and more books. One child in the program read nearly 300 books in one year (Landerholm, et al. 2000).

2.2.4 Listening skills:

Listening is defined as the process of identifying and understanding the speech of the speakers. It involves understanding the speaker's accent or pronunciation, speaker's grammar and vocabulary, prediction and comprehension of meaning. "The listener should be capable of doing these four things at the same time" (Saricoban, 1999). Therefore, listening is very important in the process of second language learners they can acquire weak forms simply from natives. Listening is considered as a principal language skill. Through listening people can acquire a large section of their education, their information, their ideas, and their understanding of the world. "As an input skill, listening plays a vital role in student's language development" (Saricoban, 1999). There are several technical techniques for improving the listening capability of the English Second Learners (ESL). Technology is the best useful for listening ability and teach listening skills because each type of technology provides great opportunities for learners to get their scope of listening ability. It allows for more attention on specific aspects, such as critical, cross-cultural, contextual dimensions, interactional of listening, to be developed and improve. Technology also makes learning process of listening more motivated and interesting.

2.2.5 Vocabulary Development

To acquire and learn new words that is known as vocabulary development. One way to use technology for English Language Learning is to learn and develop vocabulary in context that means by using picture, videos..etc. "Any attempt to treat vocabulary learning as learning of isolated facts certainly will not promote real vocabulary knowledge". (Kang and Dennis (1995). Learners need to learn vocabulary in context and with visual clues to help them understand and acquire vocabulary easily. Technology can provide this rich vocabulary in contextual environment. The technology also allows students to become active learners. Because every learner has own learning styles and learning strategies, which learners can learn throw them. Another modern way for improving the vocabulary of the learner focuses on the use of electronic dictionaries designed specifically for English language learners." (Constantinescu, 2007).

2.3 Technology Integration in learning:

Technology integration as "edutopia"(February.2016) means seamless integration is when learners are not only using technology daily, but have access to a variety of tools that match task at hand and provide them the opportunity to build a deeper understanding of content. In addition it depends on the kinds of technology available, how much access one has technology, and who is using technology. For example, in a classroom with only interactive whiteboard and one computer, learning is likely to remain teacher- centric, and integration will

revolve around teacher's needs not necessarily students' needs. In other words "Technology integration" is the use of technological resources and tools, for instance, interactive whiteboards computers, , and mobile devices hand held like lab tops, smart phones, I pads, tablets, digital cameras. Or social media like : Facebook, twitter, instagrm, skipe, whatsapp, and network, software applications, the internet...etc in daily classroom practice, management and environment of a school. Successful of integration is achieved when the use of technology is: Routine and transparent, Accessible and readily available for the task at hand, supporting the curricular targets and helping the learners effectively to reach their targets."Effective integration of technology is achieved when learners are able to select technology tools to help them obtain information in a timely manner analyze and synthesize the information, and present it professionally. The technology should become an integral part of how the classroom functions as accessible as all other classroom tools." "edutopia"(February.2016)

2.4 21st Centenary Skills

"The Glossary of Education Reform (GER), 2015" defined 21st century skills as a board set of knowledge, skills, work habit, and character trains that believed by educators, school reformers, college professors, employers, and others to be critically important to success in today's world, particularly in collegiate programs and contemporary careers and workplaces. Generally speaking, 21st century skills can be applied in all academic subject areas, and in all educational, career, and civic settings throughout a student's life. "Thoughtful learning k-12" defined 21st century skills as a set of abilities that students need to develop in order to succeed in the information age. The partnership for 21st century skills lists three types such as: Learning Skills (critical thinking, creative thinking, collaborating, and communicating skills), Literacy Skills (information literacy, media literacy and technology literacy) and Life Skills (flexibility, initiative, social skills, productivity and leadership). All of these skills can be archived simply and effectively by using technology that means using technology in all life is effective.

3.1 Study Procedure

This study is experimental in nature. It attempts to investigate the effect of using technology in learning English language as a second language quality wise and quantity wise. The study tries to highlight on the different aspects of the problem and explain the phenomena as it in reality. The geographical limitation of the study will be in Sudan, Khartoum state, Omdurman, Ahfad University for women –primary school, which includes seventh and fourth grades. The researchers started collecting data from last September 2017, until mid of February 2018. The population of this research consists of respondents learners who study English language as a second language and as subject. And their standard in English language skills is very low, and their hand writing is very bad too, that conduct in overall the result. The sample consist 40 pupils from two classes, (20) pupils in fourth grade and (20) pupils in seventh grade. They are from Ahfad University for Women –primary school. The age of fourth grade is between (9-10) years old, and the age of seventh grade is between (11-12) years old.

3.2 Instrumentation

This study took about 5 months. The instrumentation which was used as data collection consulted secondary data which has been achieved from articles, books, researches, and websites. The primary data have been obtained through two tests, pre-test and posttest. After pre-test the researchers used projector and loud speakers to display lessons had prepared by power point, to display songs, videos and activates in English language related to the lessons and gave them assignment for some information to look it up in Google and send it in the researcher e-mail that to be familiar of using technology for academic purpose. The collected through instrument were analyzed statistically using SPSS program (paired sample test) to compare the result of two test (pre-test and posttest). Then the analyze data were discussed and used to answer the research questions and to check the hypotheses. The data will be collected from the sample of the learners and analyzed quantitatively in order to provide answers for the research questions

4.1 Analysis of the data collected by pre-test and post-test for Grade Seven:

1. Assumptions

The three basic assumptions for the paired sample t-test are met.

- a. The observations are independent of each other:

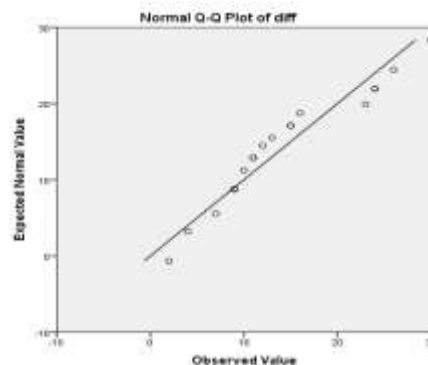
The same group is tested twice; before using the 'activation of schema' approach (pre-test) and after using it (post-test).

- b. The dependent variable is measured on an interval scale:

The dependent variables are the scores obtained by the students.

- c. The differences are normally distributed in the population:

The graph below shows that.



Almost all of the values are on or close to the diagonal line.

This means that the differences are normally distributed.

1. Hypotheses

H₀: There is no difference between the scores of the students before using the PowerPoint programme and after using it.

H₁: There is a difference between the means of the scores of the students before using the PowerPoint programme and after using it.

Results of the Paired Sample t-test

The tables below show the results of the paired t-test for Grade Seven.

Table (1): Grade Seven Test: Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	post	37.8000	20	3.33404	.74551
	Pre	22.8000	20	9.67144	2.16260

This table shows that the post-test mean is higher than the pre-test mean: 37.8000 vs 22.8000.

Table (2): Grade Seven Test: Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	post & pre	20	.814	.000

This table shows the correlation between the two variables. The Sig. is less than 0.05. This means that there is a strong positive correlation. The students who did well on the pre-test also did well on the post-test.

Table (3): Grade Seven Test: Paired Samples Correlations

Paired Samples Test									
		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	post- pre	15.00000	8.36660	1.87083	11.08431	18.91569	8.018	19	.000

According to this table, $t(19) = 8.018$, $P = 0.000$. The level of Sig. is 0.000 which is less than 0.05. This indicates that there is strong evidence that using the PowerPoint programme has considerably enhanced the learning outcome of the students.

Therefore, the null hypothesis is rejected in favour of the alternative hypothesis. There is a difference between the mean of the scores in the two variables.

4.2 Analysis of the data collected by pre-test and post -test for Grade Four

4.2.1. Assumptions

The three basic assumptions for the paired sample t-test are met.

- d. The observations are independent of each other:

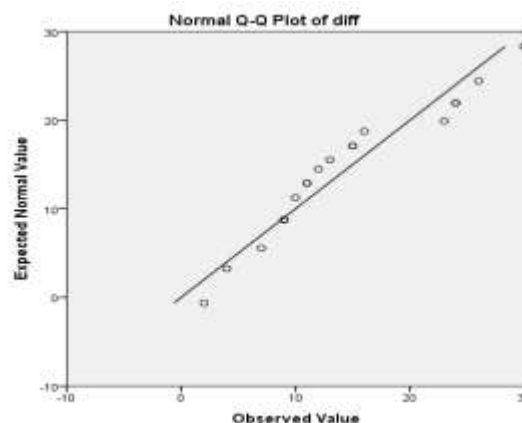
The same group is tested twice; before using the 'activation of schema' approach (pre-test) and after using it (post-test).

- e. The dependent variable is measured on an interval scale:

The dependent variables are the scores obtained by the students.

- f. The differences are normally distributed in the population:

The graph below shows that.



Almost all of the values are on or close to the diagonal line.

This means that the differences are normally distributed.

4.2.2. Hypotheses

H₀: There is no difference between the scores of the students before using the PowerPoint programme and after using it.

H1: There is a difference between the means of the scores of the students before using the PowerPoint programme and after using it.

4.3 Results of the Paired Sample t-test

The tables below show the results of the paired t-test for Grade Four.

Table (4): Grade Four Test: Paired Samples Statistics

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Post test	30.7000	20	8.41740	1.88219
	Pre tests	21.1500	20	8.97526	2.00693

This table shows that the post-test mean is higher than the pre-test mean: 30.7000 vs 21.15000.

Table (5): Test1: Paired Samples Correlations

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	post & pre tests	20	.537	.015

This table shows the correlation between the two variables.

The Sig. is less than 0.05. This means that there is a strong positive correlation. The students who did well on the pre-test also did well on the post-test.

Table (6): Grade Four Test: Paired Samples Correlations

Paired Samples Test

	Paired Differences					t	df	Sig.(2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair post - pre	9.55000	5.32595	1.19092	7.05738	12.04262	8.019	19	.000

According to this table, $t(19) = 8.019$, $P = 0.000$. The level of Sig. is 0.000 which is less than 0.05. This indicates that there is strong evidence that using the PowerPoint programme has considerably enhanced the learning outcome of the students. Therefore, the null hypothesis is rejected in favour of the alternative hypothesis. There is a difference between the mean of the scores in the two variables.

4.4. Conclusion

The statistical analysis evidenced that using technology in learning English language as a second language enhanced, supported and facilitated the learning of English language in all levels and all ages. However, but, in

paired differences, of the two test pre and post tests in Grade Seven is less than in Grade Four which indicates that using technology in early age is better and achieved more satisfying results.

5.0 Results and Recommendations

5.1 Results

5.1.1 Question one and Hypothesis one

Q.1 To what extent can technology develops and effects in learning the four skills of English language?

H.1 Using technology can develop the four English language skills.

From the statistical analysis in Chapter Four, it is clear that there were statistically significant differences between the means of the pre-tests and the post tests. In both cases, the level of significance is less than 0.05. This indicates that using technology has had a positive effect on the language skills.

5.1.2 Question two and Hypothesis two

Q.2 In what ways do students benefit from technology?

H.2 Student who use technology in learning can benefit from it.

The statistical analysis in Chapter Four shows that there is advancement in the academic performance of the learners as the means of the post tests are higher than those of the pre-tests. In Grade Seven, the means were 37.8 vs 22.8; and for Grade Four they were 30.8 vs. 21.15. It has also been observed that the technology has a great role in improving and developing English language skills and their hand writing when they watch videos of hand writing and practice writing.

5.1.3 Question three and Hypothesis three

Q.3 What are the suitable materials of technology that can be used in learning.

H.3 There are many types of suitable materials and programs that can be used in learning English language as a second language

The results of the two questions and two hypotheses above show that the technology has a positive effect on the achievement of the learners. The technologies which were applied in the experiment included laptops, computers, and hand held devices. Also, the programmes included online activities that have immediately feedback, mp3 and mp4 for videos and songs.

In conclusion, it can be said that,

- There is positive relationship between using technology and learning English language as a second language.
- Using technology in learning English language as a second language interacts, motivates and pursues attentions of learners.
- Learners who use technology to learn English language as a second language they develop learn correct English language skills especially in listening and speaking skills (pronunciation, stress, and weak form) because they learn it from natives directly.
- Learners gain and develop other knowledge beside achieve their education goals, for example they learn how to type in the keyboard and use email address to send assignments throw it.
- Technology provides the learners with information on different modes, at any time and everywhere.
- Using technology facilitates and supports learning process.
- Technology makes teachers creative they can add information to lesson improves designing lessons plans and facilitate and increase the achievement of lesson objectives.

- Using technology in learning English language instills love of English language and they feel to learn more and more.

5.2 Recommendation:

The researchers recommend that:

- Schools should consider use of technology as main method of teaching English language as a second language.
- The syllabus should contain CDs of listening and speaking skill to provide the learners opportunity to speak at least to express their feelings and introduce themselves.
- Ministry of education should undertake courses for teachers to know how to use technology in education and use it as method of teaching English language as a second language.
- Teachers should develop themselves to be up to date by using technology in their lessons even the lessons are not English language to achieve their objectives.

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SYLVIA PLATH: A STRONG FEMINIST, MISANDRIST AND NARCISSIST

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ABSTRACT

This paper unveils the different shades and colours of *Sylvia Plath's* poetry. Being a woman, she could understand the problems of a woman in much better way. Her poetic career and her matrimonial life are very much resembling to those of *Kamla Das*. She has beautifully scattered the fragrance of feminism and *Narcissism* in most of her poems. We would come across to trace out all those qualities of her poetry in the ongoing discussion of this paper. As a misandrist, she has expressed her hatred for the male domination, the phallocentric society where a woman has to fight a very tough battle for the maintenance of her self-esteem, dignity, love and freedom. *Sylvia Plath* (1932 – 63) happened to be a leading *Anglo-American* poetess having a lot of resemblances with *Kamla Das* as a poet concerning self-assertion, misandry, narcissism, feminism and pursuit of the genuine and sincere love. She did maintain her glamour and charm during her life as well as in death. Though her poetic career was very short, yet full of ups and downs. Her marriage with *Ted Hughes*, beginning of her poetic career, her break-up with her husband and her shocking suicidal death came out to be the historical events in the literary world. Her poetic creations happen to be the brilliant outcome of her frustrations, anguish, irritation, mental harassment, grief and death-wish etc. She took up poetry as a very potential tool to fill up the *Vacuum* of his life. She successfully composed a poetic volume titled – '*Ariel*' containing 40 poems. These poems basically deal with the themes of love, marriage, mother, father and small children, hospital experiences, barrenness, sensation and death etc. Thus it (*Ariel*) is, infact, a representative collection of poems widely acclaimed for its themes, pictorial quality, poetic sensibilities and her feminist experiences etc. Some of the best-known poems of *Plath* such as '*Daddy*', '*Lady Lazarus*', '*The Applicant*', '*Tulips*', '*Totem*' and '*Edge*' do figure in this poetic volume and also express her intensive imagination, the poetic sensibility, the feminist consciousness, her narcissistic approach, her lovely application of the versification and the rhetorical devices. Thus her poems are the brilliant creations of her personal experiences, sorrows and sufferings of this physical world, matrimonial frustrations and her strong dislike for the male world – where a woman is treated as a puppet in the hands of her male-partner.

Sylvia Plath holds a dominant place in the realm of novel and poetry as a competent writer, a feminist thinker, as a sound observer of the existing society, as a realist and narcissist. She was born in 1932 and got nourished in the **U.S.A.** Her father happened to be a **Prussian** and mother **Austrian**. She was only nine years old when her loving father passed away. She received her university education from **Smith College, Massachusetts** and **Newnham College, Cambridge**. She got married with the competent English poet of the contemporary period – **Ted Hughes** in 1956. For a time being, she kept teaching at **Smith College**, but in 1959, she got permanently settled in **England**. In 1960, she happened to bring about the publication of her first volume of poetry. **The Colossus**, and her only novel– **The Bell jar**, under the penname of **Victoria Lucas**. In 1963, she committed suicide due to certain problems. Her fame as a fine poet shot up by leaps and bounds for and wide in the galaxy of English poetry, when her famous poem – **Ariel** was posthumously published in 1965. In the **British Council**, she boldly commented – **“One should be able to control and manipulate experiences, even the most terrifying with an informed and intelligent mind”**.

Her other significant posthumous publications are **Crossing the Water (1971)** and **Winter Tress (1972)** etc.

Thus it is a universal fact that poetry springs from the depth of poet's emotions and feelings and his aesthetic experiences. Poetry does express one's very personal emotions whether it is subjective or objective, personal or impersonal. The poetry of both the woman-poets– **Kamla Das and Sylvia Plath** is explicitly personal and subjective.

As far as **Wordsworth** and **Keats** come to the point of discussion in respect to their subjective poems, they happen to communicate to readers their universal ideas and spontaneous feelings in a very touching way. **Wordsworth's 'Solitary Reaper'** can be easily understood without the reference of **Wilkinson's** account of **“the female who was reaping alone and who kept singing very silently”**. **The sweetest voice that Wordsworth had ever heard**.¹

Keats's 'Ode to a Nightingale' can be easily perceived without knowing that **Keats** was deeply motivated by the song of a nightingale, while he was sitting in the garden of a house in **Hempstead**, during his stay in the summer of 1819. A poem is self-defined without the history of its composer. Thus **'Solitary Reaper'** and **'Ode to a Nightingale'** are remaining as such romantic classics which are enjoyable every time by the scholars of English and common men alike.

Under the light of these two references, it is debatable whether we can understand **Sylvia Plath's 'Daddy'** without the proper reference¹ of the history of the poet. Any sort of poetry either emotional or intensional, subjective or objective, personal or impersonal should not be a direct outcome of the poet's mind and heart. Such poems springing up from the direct heat of emotions or overflowing of emotions seldom have the lasting effect on the reader's mind. Even **Wordsworth** defines poetry as **“it springs from emotions recollected in tranquility”**. **T.S. Eliot** too defines it – **“Poetry is not a turning loose of emotions but an escape from emotion, it is not the expression of personality but an escape from personality”**.²

Ultimately **Eliot** emphasizes it repeatedly that one should appreciate the emotion of a poem not the history of the poet. He believes in the impersonalization of the poem and submerging that poet's personality while expressing his feelings and ideas.

Her poetry looks very much ambiguous and obscure. In this respect, she is very much common to **Kamla Das**. She took up poetry as the medium of expressing her personal feelings and emotions, but her unrealized desires lying dormant in the conscious mind also play a vital role in the process of her poetic compositions. The commonest quality between the two are their *narcissism, feminism, misandry*, the gender-complex, their sorrows and sufferings and their matrimonial frustrations. They tend to dominate their self-ego – inner and outer and their poetic spirit gets deeply affected by the gender-complex. Both of them have displayed misandristic approach in their poetry as they had been equally treated as puppets into the hands of their male-partners lacking the sentimental feelings of love and respect from the other side. It is in this light that we would like to examine some of **Sylvia Plath's** poems. Having felt a great urge, she did write —

*I write only because,
There is a voice within me,
That will not be still*³

P. Rajani in his praisable work – *The Poetry of Sylvia Plath*, finds poetry her compulsion to compose. ***“Sylvia Plath considered writing a way of life an expression of being alive, writing was at once an expression of her personality, a preservation of sanity”***.⁴

After the marriage to **Ted Hughes**, she jumped into writing. She herself said — ***“I will write until I begin to speak my deepself”***.⁵

And after her break-up from **Ted Hughes**, she wrote to her mother —

“It is hurtful to be detached but thank God I have my own work”.⁶

The significant thing to observe in her poetry is her ownself.

“I shall perish, if I can write about no one but myself”.⁷

Richard Howard very rightly comments on her poetry —

“It is not, therefore surprising that her poems look like chapters in a mythology”.⁸

Under the light of this aspect of **‘Ariel’**, **Robert Lowell** very relevantly comments in his significant observation —

“In these poems written in the last months of her life and often rushed out at the rate of two or three a day, Sylvia Plath becomes herself, becomes something imaginary, newly, wildly and subtly created—hardly a person at all, or a woman, certainly not another ‘poetess’, but one of those super-real, hypnotic, great classical heroines”.⁹

She has beautifully scattered the fragrance of her feminine sensibility in most of her poems, having responded very well to the feelings of love and sex which are back and backbone of the matrimonial relationship. The feelings of love and sex run quite parallel to **Sylvia’s** stepping forward towards love and sex in her real life. First it maintains a forward movement, then later on it has a repulsive one. **‘Pursuit’**, **‘Ode for Ted’**, **‘Wreath for a Bridal’** and **‘The Glutton’** etc. are the illustrations of the different colours of love. Her love-poems deal with high intensity of emotions, passions and feelings as well as the sharp touching-reactions.

In **‘Pursuit’**, she is pursued by man’s lust:

There is a panther stalks me down:
One day I will have my death of him
His prowls more lordly than the sun.¹⁰

and in the same poem, she surrenders to the panther of lust :

I hurl my heart to halt his pace
To quench his thirst I squander blood.¹¹

In a poem **‘A Secret’**, she expresses her sex-feelings quite openly —

An illegitimate baby
That big blue head
How it breathes in the bureau drawer
Is that lingerie, pet.¹²

But in **‘Street Song’**, **Plath** tries to emphasize the pains of love. We observe in her love-poems as **P. Rajani** says – ***“a steady movement in the direction of disillusionment”***.

Along with **Kamla Das**, she intends to share her misandristic attitude towards the male world. Like her, she believes in complete independence of woman. She critically criticises herself for being under the influence of her father. She boldly speaks in **'Daddy'** —

You don't do, you don't do,
Any move black shoe,
In which I have lived like a foot.¹³

Sylvia Plath expresses her sharp opposition to the phallogentric or patriarchal society. But her unsuccessful marriage with **Ted Hughes**, shattered all her dreams, hopes, aspirations and ambitions. That's why in later poems, she presents man as violent and aggressive. **Zookeeper's Wife** and **'Early Leaving'** are such poems in which man has been presented himself as an exploiter.

Apart from all these characteristics, she happened to be a strong narcissist. Her self-love causes betrayal and she strongly craves for *death-wish*. The same story does take place in the life of **Kamla Das**. And she suffers from the outer conditions and society, but **Plath** has to suffer from the inner conflict, and self-ego. She fails to control her inner conflict and she suffered from the double conditions — both inner and the outer. She was a broken personality with little courage and low confidence. Her suicide was an outcome of her failure in satisfying her self-ego. Thus she failed to resolve this conflict and her poetry is a reflection of her life.

'Morning Song' figures out as the first poem of Sylvia Plath's poetic volume- **'Ariel'**. This poem deals with a cold and detached relationship between the mother and the daughter. The conventional spirit of love between the mother and the daughter is missing in the whole of a poem. As a feminist observer, she happens to pour out the real face of the modern society where a lack of mutual love, response and communication is resulting in most of the families.

'The Couriers' unveils the another shade of her feminist consciousness and imagistic technique. The speaker of the poem gets trapped in her female and domestic roles. The two distinct images are contained in this poem. The first one is related to the matrimonial life and domesticity which confines the speaker to stereo-typed female roles. The second one represents her sense of independence from the domestic strains and passivity. She (Plath) sharply comments on the bitter matrimonial relationship and disillusionment between the wedded couples.

Another colour of feminism does glitter in her famous ironical poem **'The Applicant'**. In this poem, she raises her strong protest against the female exploitation and her being treated as a puppet and as a sex-slave in the present scenario. In the beginning of the poem, an applicant has come as the chooser of a wife with a direct address for marriage. It ironically opens the real face of the institution of marriage where a woman is treated as a commodity. **A.K. Oberg** rightly comments about **Plath's** poetry — **"The poetry that Sylvia Plath sought and came to write is so pure and perfected that at her death, several journals and newspapers printed her last poems as they stood, with little or no editorial comment, as her most suitable epitaph"**.¹⁴

Thus **'Ariel'** contains such poems that are mature, complex and challenging. It is an undisputable evidence of her poetic achievement. She deals here with different relationships among father, mother, children, husband and wife. She also deals with her misandristic, death-wish, suicide, sterility, sensation, necrophilia, hospital, sickness, disease and sickness etc.

'Words' is the last one composed by her. She expresses in this poem her attitude towards language and death. **Rosenblatt** comments aptly on its theme —

"The poem thus defines Plath's fundamental sense of doom and fatality, the hand of the dead rules, the living language cannot overcome the primordial disturbance created in the self by the consciousness of the dead and death".¹⁵

Thus it can be briefly summed-up to say that she looks like a photocopy of **Kamla Das**. She shares a lot of similarities with her. Both of them happen to commit suicide and they have to suffer from break-up in their matrimonial relationships. Both raise their voices against *male-domination*.

As a woman poet, she pours out her bitter experiences of every sort of relationship in a family and society as revealed in her poems. She scatters the fragrance of her feminine sensibility, misandry and narcissism in most of her poems. She fails to satisfy her self-ego and commits suicide. Her poetry presents the different colours of her feminism, narcissism and misandry. Like **Kamla Das**, she has exposed the secrets and mystery of her personal life in the most touching way. Most of her poems are highly autobiographical dealing with her personal frustrations, sorrows, sufferings, matrimonial frustrations, exploitations, death-wish and her preference for suicide rather than survival. She represents herself as the real face of a modern woman who demands love, honour and freedom in this phallocentric society.

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STRATEGY OF ONE'S LIFE: DEVIATION FROM MORALS AS PORTRAYED BY PAULO
COELHO IN *ELEVEN MINUTES*

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ABSTRACT

The paper analyzes Alfred Adler's concept of Personal Individuality which speaks of a strategy employed by the characters as a means of survival. The novel taken for the study is Paulo Coelho's *Eleven Minutes*. The idea professed is the individual psychology proposed by Alfred Adler which can be traced in the characters of the novel *Eleven Minutes*. Maria is the protagonist of the novel. Her life, as portrayed in the novel serves as an interesting ground for different kinds of psychological analysis. The study traces the main elements of an individual to survive and different means to lead a life of dignity

Keywords: Individual, Survival Strategy, Psychological, Inferiority

Discussion

One of the most reputed of Paulo Coelho's novels *Eleven Minutes* was published in 2003. It is translated from the Portuguese language by Margaret Jull Costa. The main inspiration to pen the novel by the novel *Eleven Minutes* is Irving Wallace's *The Seven Minutes*. The novel focuses on the survival of an individual named Maria, who turns out to be a counselor from being a whore.

Eleven Minutes is an interesting story of the journey of a prostitute who struggles to survive in the country. Coelho narrates the protagonist, Maria is a Brazilian woman who finds a strategy of her own to survive in Switzerland; by deviating from the normal accepted moral code of life. Maria takes up to prostitution to live a comfortable and decent life in Brazil. The language and the style are simple and direct. The message he conveys to his readers is lucid. To Coelho, life is alluring to the extent of doing anything that would not hurt anyone so as to cope with the problems of life.

The protagonist takes up to prostitution to lead a life that suits her best. Her beauty is an added advantage. The novel stands as a good application to Alfred Adler's theory of personality called 'Personal Individuality'. The theory emphasizes on the need to overcome the feeling of inferiority.

In the novel, Maria feels inferior owing to her poor financial and educational background. Coelho writes:

Maria is the only woman who is poor in her education. She could continue her studies only till her secondary school. Maria's hometown is in the interior of Brazil. She grew up in a poor condition. Her

father is a travelling salesman with low wages, and her mother a seamstress. Therefore Maria had to help her family economically after finishing her secondary school. (*Eleven Minutes* 8-17).

It is evident that Maria is shattered and totally emasculated due to her state. According to Alfred Adler, striving for superiority is “the fundamental law of Human life, a something without which life would be unthinkable” (Adler,104) (Hjelle and Ziegler, 143). Striving for superiority is seen when she struggles to survive in Switzerland after involving in a fraudulent case at her workplace. She was fired out of her job for moving beyond the rules of her employment. As she moves out Roger’s accommodation, she finds no better place with no basic facilities at all to scale great heights. She aspires to fulfill her goal of having a good and comfortable life till the end.

Her source of income is only the ‘compensation’ which of why she takes up to prostitution. Her aim knew no bounds for she was inclined to have a farm house to support her parents and make them happy. Maria, to excel in communication acquires French through reading magazines and listening to radio programmes. Her visit to library is an added point in assisting her.

At any point in time the scholar does not applaud her taking to prostitution. Striving for superiority is seen through her struggles to survive in Switzerland after the fraudulent affair. The novel stresses on the idea of that “the strategy of life is one of the elements to survive and cope with the problems of human life”. So as to deliver a significant message, the writer creates his characters and places them in a particular setting. The plot aids his theme. The novel can also be looked at from the psychological point of view. To climb the ladder of comfort and dignity, Maria is forced to take up this profession, though it is amoral.

The study takes a stand not to justify the strategy adopted by the protagonist but strives to make the readers understand that though she takes prostitution due to her life’s climate, it is not morally justifiable. Maria could have opted for profession that is morally accepted by the universe.

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“HALF OUT, HALF IN”: POSTHUMAN ONTOLOGIES IN MONIQUE ROFFEY’S *THE WHITE WOMAN ON THE GREEN BICYCLE*

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ABSTRACT

Monique Roffey’s *The White Woman on the Green Bicycle* explores the porous boundaries between human and nonhuman through the protagonist’s relationship with her surroundings. Set in the Caribbean island of Trinidad, the novel outlines the processes of unlearning that the white female protagonist undergoes in order to explore the blurring boundaries between human and nonhuman. This paper focuses on the various ways in which the novel systematically dismantles the binaries of civilisation/primitiveness, nature/culture and human/nonhuman, as its protagonist comes into contact with various alternative ontologies. The paper also endeavours to delineate the progression of the protagonist towards a posthuman existence, and the role of her surroundings in bringing about the evolution.

Keywords: postcolonial, posthuman, Caribbean literature, alternative ontologies

In the age of information, a quick google search of the Caribbean yields a large number of tourism websites, in which the home pages display a bunch of stock photographs: serene sunsets, emerald hills, sparkling seas and carnival costumes. Marketing the “true Caribbean” experience, these websites exhort tourists to experience life in the Antilles by availing “a unique opportunity to take part in Carnival, goat racing, calypso dancing and wildlife adventure,” (“Trinidad and Tobago”). Laden with the attractions of a Caribbean-themed amusement park, the “The official tourism website of the Caribbean” markets a timeless, primitive and picturesque version of the Antilles— a land of idyllic beauty, characterized by endless oceans and colourful landscapes, the perfect stage for the white man to act out his medieval fantasies of conquest, his religious pipe dream of conversion, and his Renaissance zeal to reform. This fantasy of ‘authentic’ indigeneity not only caters to the cruise ship tourists, but also the Western humanist scholar.

The Antilles from the tourist brochures recreates a carnivalesque rendition of what Johannes Fabian describes as a Lévi-Straussian vision of the scene of anthropology: “For Lévi-Strauss the ethnographer is first and foremost a viewer (and perhaps voyeur). ... It invokes the ‘naturalist’ watching an experiment. It also calls for a native society that would, ideally at least, hold still like a *tableau vivant*” (67). Within the almost-naturalized categories of the human and nonhuman that characterize liberal humanist ideologies, indigenous persons of colour have recently been included within the ambit of the former, within which their position remains liminal at best. The dualist constructions of nature and culture that work to uphold Eurocentric knowledge also treat the colonized subject as an object of study rather than a subject, and their engagements with the nonhuman as mystical, irrational, superstitious and occult.

Functioning through several processes of ontological purification liberal humanism celebrates ‘modern’ Western science and technology, privileging the human–nonhuman assemblages ratified by Eurocentric episteme over indigenous associations with their nonhuman surroundings. This paper adopts the relational ontological approaches adopted by the posthuman school of thought in the context of Monique Roffey’s *The White Woman on the Green Bicycle* (2009), where the boundaries between the rational self and the primitive other are dissolved through the relations between the ‘civilized’ human protagonists¹ and the nonhuman nature. Posthumanism², which considers “the human and nonhuman as mutually constituted in and through social relations,” (Sundberg 321) serves as the perfect tool to examine the parallels of womanhood and nature in the two novels, which are set in eras that are more than a century apart, while illustrating the blurring boundaries between the human and the nonhuman, as well as nature and culture.

The depiction of nature and landscape in Caribbean literature is never a monolithic portrayal: even though nature is a passive backdrop to human action for the white colonizer, in Roffey’s novel, nature emerges as an agentic force, a political actor that participates in the coproduction of socio-political collectives. In *Caribbean Discourse*, Edouard Glissant aptly notes:

The relationship with the land, one that is even more threatened because the community is alienated from the land, becomes so fundamental in this discourse that landscape in the work stops being merely decorative or supportive and emerges as a full character. Describing the landscape is not enough. The individual, the community, the land are inextricable in the process of creating history. Landscape is a character in this process. (168)

Rather than shying away from the liminal positions of the human and the nonhuman within the Caribbean landscape, Roffey’s novel pursues it. Instead of being silent about what Walter Mignolo terms as the ‘loci of enunciation’ (25), the work acknowledges that bodies of thought are situated within power relations vis-à-vis their location of origin. The novel carefully traces the arrival of its White European female protagonist at the Antilles, her engagements with its nonhuman components, and finally her assimilation within the fluid spaces of the human/posthuman once she is dissociated from the Eurocentric and colonial imaginaries that constitute the European selves as “modern” and “civilized” “human”, as opposed to non-european/nonhuman ontologies which are perceived as “primitive”, “mystical” and “subhuman”.

In the beginning, Monique Roffey’s novel portrays a protagonist who is markedly ambivalent in her attitude towards the Caribbean. In the chapter titled “Arrival”, Roffey describes the arrival of Sabine Harwood at Port of Spain, filled with misgivings about life in the Antilles:

“The Cavina shifted out into a long channel marked with buoys. George became excited, his eyes glittering, his nose twitching with the sea smells. Port of Spain harbour glimmered into view. The hills of the northern range encircled the harbour, immense, draped in cloud-shadow and what looked like blue-green velvet – these mountains once part of the mighty Andes chain. George gasped in open admiration. *Bitch, muse, hypocrite, friend* – I knew not what to call Trinidad.” (Roffey 148, original emphasis)

The rifts in the border between humans and nonhumans in the text begin to take shape when the human protagonist begins to discern a woman in the hills: a woman “half sculpted from the sticky oil-clogged bedrock” (61), whom she often views as a sexual competitor. Unable to comprehend the attraction felt by her husband towards a life in the Caribbean, Sabine often accuses the “green woman” of seducing her husband. Through Sabine’s sexual jealousy directed at her nonhuman rival, there is an overturning of what Mel Chen terms the “animacy hierarchy” (13): which ascribes a descending order of value to various life forms, within

¹ The novels also contain exquisite depictions of white male characters and black female characters who may be described as posthuman, but the paper does not focus on those interactions: the paper only refers to sections that refer to the white female protagonist.

² The works which are classified under the common label of “posthumanism” are in no way homogenous. For more definitions of the ‘posthuman’, see “Introducing Post- and Transhumanism” by Robert Ranisch and Stefan Lorenz Sorgner (Ranisch, Robert, and Stefan Lorenz. Sorgner, editors. *Post- and Transhumanism: an Introduction*. Peter Lang Edition, 2014).

which human life holds the supreme position, followed by animal life, plant life and nonliving matter. Sabine's insecurities often find outlets in the conversations she has with the "green woman", such as the one quoted below:

You, Sabine addressed the hill. All you do is watch. That's all you've ever done. Sit back and observe the disaster going on.

It's my privilege.

[...]

All I know is you, you haven't changed.

No, I don't change.

I've changed. I hardly recognize my face in the mirror. Another version of myself, of that woman who rode around so carefree on her bicycle. I thought loving George would be enough. But he loves you.

They all love me.

Yes. But you show no concern.

You're free to go. Go.

You know I won't, so long as he's here." (61-62, original emphasis)

Sabine's relationship with the "green woman" gradually evolves into a close friendship, as she vacillates between a range of emotions for the Trinidadian landscape, and finally comes to seek solace and comfort amidst the nonhuman entities that surround her: the trees, flowers, animals and her pet dog. Her attachment-avoidant relationship with the "green woman" also expresses her insecurities in the face of the untroubled timelessness of the nonhuman world that surrounds her, facilitating a hyperbolic awareness of her own human mortality. What follows is a series of anthropomorphising, and various iterations of its reverse technique, which Gigi Adair terms as "thingomorphising" (179). After decades of her life in the Antilles, Sabine no longer thinks of herself in human terms: "I had been smuggled into the island, just like one of those great Samaan trees" says she, "A seedling on arrival, a sprig. I had taken root, grown into the earth of the island" (244). By the end of the novel, Sabine Harwood seems to be located at the threshold of the human and nonhuman: replete with qualities that mark her as a member of a posthuman species, beyond the binaries dictated by the Western discourses of liberal humanism.

Through Sabine's relationship with the green woman, the text also presents an alternative secuality, which may be described as a form of "posthuman queering" (Adair 179) that operates beyond the normative intra-species intimacies. The erotic aspect of Sabine's relationship with the "green woman" is quite tangible in the passages where she describes the contours of her physique in great detail. Her observations regarding her surroundings are often laced with sexual undertones, as she anthropomorphises the landscape through a lens of desirability:

I watched the green mountains all around. Voluptuous, the undulating hills of a woman. I saw her everywhere, this green woman. Her hips, her breasts, her enticing curves. Shoulders, belly. She encircled us. She laughed at us when it rained, shaking her hair. Birds stopped their chatter. The roar was deafening. (194)

The sexual attraction between a human and a landscape transgresses several animacy categories, which becomes one of the focal points of the novel. Jasbir Puar suggests that a politics of assemblage or agencement: "assemblages do not privilege bodies as human, nor as residing within a human animal/nonhuman animal binary. Along with a de-exceptionalizing of human bodies, multiple forms of matter can be bodies — bodies of water, cities, institutions, and soon. Matter is an actor" (57). Puar's notion of the assemblage may be applied to describe Sabine's posthuman sexuality, which also suggests a revision of the Western idea of the "body", which requires and reproduces human exceptionalism and a humanist subject.

In *We Have Never Been Modern*, Bruno Latour describes how the idea of the modern in Western thought brings about the distinction between nature and culture, which is also foundational in dividing 'us' from 'them', that is, the 'moderns' from the 'primitives'. According to Latour, 'We' moderns establish our differences with 'them' on the premise that 'we' see ourselves as capable of distinguishing between nature and culture, and science and society, while 'they' remain submerged in nature (99). The interactions between the human and the nonhuman in Monique Roffey's text also subtly undermines the presumed differences between the indigenous ontologies and Western technological sophistication, to a point where the Western hierarchy within the nature-culture binary requires reconsideration. These encounters also challenge the fantasy of a 'pure' and primitive landscapes of the Caribbean, which do not merely serve as beautiful backdrops to human drama.

One example of this is provided by a comparison between the conversations that Sabine Harwood has with the "green woman" after her arrival in Trinidad, as well as the traditional Western mode of communication through letter-writing, that she brings with her from Europe. Ever since her arrival at the Winderflet village, Sabine begins to have meaningful conversations with the undulating green hills that surround her, even though the 'green woman' does not participate in the conversation through human modes. Thus, before an earthquake hits the village, Sabine accurately predicts the catastrophe: "The green woman, she's restless. She's going to roll over", she tells her husband, days before a major earthquake. The communication between the 'green woman' and Sabine is only half-decipherable to the reader, although it is an organic aspect of Sabine's life since her arrival to Trinidad: in spite of her resistance to the Caribbean way of life, the "green woman" subsumes the semantics of the "civilized" West within the semiotics of the "primitive" indigene, blurring the boundaries between the human and the nonhuman. Furthermore, through such conversations, the power of communication is shown to be not — or not only — products of human agency or entirely within human control, throwing into doubt a key marker of the human.

During her stay in Trinidad, Sabine also gets into the habit of writing frequent letters to the Trinidadian politician Eric Williams, even though none of them are ever sent. One such letter to Eric Williams reads as follows:

Who do you love? Your little girl? Your dead wife, the second one, not the ones alive? That half-Chinese woman who died so suddenly, so young? She coughed up blood and was gone in days. Who do you think of at night, last thing before you sleep? Who do you care about? Who is your guide? Who consoles you, Mr Williams? I'm anxious to understand my fate. I'm anxious because something is happening to my family. My husband has changed, and you know what? I'm changing, too, leaving myself behind. It's a strange and uncanny metamorphosis. I cannot fathom what manner of moth or butterfly I'll become. A beauty or a horror? How much longer will I survive? (233)

Vague and rambling, difficult to decipher, and impossible to contextualize, Sabine's letters raise doubts about the intra-species communication between humans through the Western cultural practice of writing letters. In a landscape marked by oral cultures, the efficacy of the written language is questioned when it is compared to the clear and unambiguous conversations that Sabine has with the "green woman".

At its conclusion, *The White Woman on the Green Bicycle* ultimately comes across as a posthuman narrative that, in the words of Adair, "offers an alternative ontology which not only defies the categories of anthropology, but which also demands new forms of ethical relationality" (182). This new form of ethical rationality that recognizes a liminal zone of being beyond the clearly definable ontologies and identities finds perfect expression in this novel, which successfully dismantles the nature-culture binary. Roffey's work thus becomes an important text in bridging the gap between the Western ideals of the human and the nonhuman other through a detailed representation of nonhuman ontologies.

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RECONCILIATION THROUGH HUMOUR IN NEIL SIMON'S *THE ODD COUPLE*

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ABSTRACT

The Russian dramatist Nikolai Vasilievich Gogol's artistic formula is that "art is a reconciliation with life" (15), Michael R. Kelly, an American author and Professor of Philosophy, in the article "*Art is a Reconciliation with Life*": *Gogolian Paradox and Aesthetic Credo* has searched for and treasured the perspectives of Gogol even amidst different contemporary opinions existing about him. Kelly believes that unlike other writers, Gogol refuses to admit the gap between art and life. Being hailed as a pre-eminent writer of realism in Russian literature, Gogol through his literary contribution has shared that both art and life have space for each other. The more space the better reconciliatory it becomes. He upholds the soothing and placating nature of art as the sum and substance of a real creative work. Any artistic work lacking these two qualities cannot be called as a work of art at all. Believing in the artistic formula of Gogol, this article spotlights the places of humour and the references to the past in Neil Simon's plays, most often in surprising contexts, and how these two bring in the revival of relationships at the end.

Key words: Neil Simon, *The Odd Couple*, Reconciliation, Humour,

INTRODUCTION

Human life may turn bleak without the sense of humour. The course of life on earth begins tough, most often bitter and ends terrible for the majority. As Abraham Cowley says, "Life is an incurable disease" (254), many people get the rancorous experience of life. Cowley's perspective on life echoes Thomas Hardy's view in *The Mayor of Casterbridge*: "...that happiness was but the occasional episode in a general drama of pain" (310). When life is full of resentment, humour can act as a relieving agent. Laughter has a high priority in human life. In other words, human species is gifted with laughter. The significance of humour and laughter is valued and assured by great writers time and again though comic form is often considered a less superior form of writing.

The concept of humour itself is an element of contrast. Even after knowing its high value, humour is most often looked down on. Another contrasting element is in its usage. It comes handy while extending friendship and relationship but at times, it is used as a tool to exclude people from particular groups or societies. Next contrasting feature lies in the fact that humour, comic amusement and laughter are wanted, enjoyed, and funny but books about them are not. No wonder why this term attracts a gigantic literature being written on it. John Morreall, an eminent writer of humour and the founder of International Society for Humor

Studies, in his book, *Comic Relief: A Comprehensive Philosophy of Humor*, wonders at the contrasting element saying that it is unavoidable a phenomenon in everyday life but is considered a castaway by Philosophers and serious thinkers of other fields. He adds, "Not only humor breaks rules of conversation, but it often expresses contempt or even hostility toward someone, appropriately called the 'butt' of the joke" (3). Morreall insists on the serious nature of humour when it comes to the person who is laughed at which even scar him like a physical assault would do.

Henri-Louis Bergson, the French-Jewish philosopher in his essay *Laughter: An Essay on the Meaning of the Comic*, insists on the need to laugh as it is vital to human beings and says that man is "an animal which laughs" (10). The ability to laugh is the hallmark of human kind that shall be considered a social symbol of healthy living. Though laughter is not always an essential feature of humour, it can serve as a beginning point of socializing. The very fact that laughter evolves in company strengthens its social bond. Bergson's idea, "Our laughter is always the laughter of a group", (11) indicates its significant role in constructing communal identities. The difficulty of comic translations from one language to another occurs because the humour of a group has cultural and social roots to its own group. Even response to it happens only if there is some kind of bondage or compliance among the group. Humour is received, enjoyed and appreciated only when there is no hostility on any ground. If any friction exists between the teller and the receiver, no humour takes place. The friction or the hostility kills it. This paper analyses the significance of reconciliation in the plays of the American dramatist Neil Simon, and discusses how it is essential a concept for peaceful living which is achieved through humour and revisiting the past.

RECONCILIATION

The *Oxford Advanced Learner's Dictionary* gives the meaning of the word 'reconciliation' as 'an end to a disagreement and the start of a good relationship again'; 'the process of making it possible for different ideas, facts, etc; and to exist together without being opposed to each other' (1061). Stemmed from the Latin term *conciliatus*, the word 'reconciliation' means 'coming together'. It connotes an unfolding of the refurbishment of the relationships, or of the situations that are pulverized. It proves to be a momentous activity, specifically in the post-tussle predicaments, despite its limitations in the process. There are two kinds of restraints in the reconciliation process. Firstly, it is infeasible and hard to refresh the long-gone mutual trust in the post-warring situations as the havoc done both physically and mentally to all the people involved and non-involved is still fresh in the air. Secondly, delimit is the absence of such a mutual harmony before the conflict between the inter groups in a given society. To state it clear, the intergroup compatibility is not already present in a society where war, of any kind, does a huge wreck to people and to places, and so the need and the function of reconciliation becomes intense and vital.

It is in the absence of the mutual trust and in the lack of co-ordination between the intergroup amidst which reconciliation has to be established. And, despite the unpleasant atmosphere, it attempts to revive forbearance among the groups. The people in conflict, either with the other groups, or with the government, or with society or with both, have to be trained to accept each other, and to learn to coexist peacefully even after having gone through the most trying moments of their lives. It seeks to enhance endurance that begins with the establishment of trust which will increase the understanding level of the affected people, the necessity to adopt the non-violent methods to refresh and to retrieve their memory from the trauma. Reconciliation comes in handy for such issues to be solved at a deeper level. It can truly and successfully amend and restore torn relationships for which it requires the understanding of the intergroup towards the need to change their socio-psychological approach altogether.

The reconciling intervention aims at achieving the following marks: to thwart violence by accelerating communication, providing structures for peace; to expel anger, partialities, misunderstandings and other negative emotions from the intergroup through dialogues, cooperative activities, and most importantly acknowledging the past; to strengthen the positive relationships among the opponent parties through revitalized activities and communications. To realize the above-mentioned goals, the experts in conflict resolution have proposed various measures which are fundamental for achieving the intervention successfully.

Some of the strategies are uncovering the past, promoting dialogue, promoting understanding through media, developing grass-roots structures for peace and collaborative activities. Of these five, the researcher strives to focus on the importance of uncovering the past to reconcile with the present. This particular strategy has become the first and the foremost in the reconciling process worldwide which eventually turns into a psychological process too.

REVISITING THE PAST AND HUMOUR

When an individual's bitter past is revisited, analysed critically, and combined with that of the opponent, it becomes a collective memory. When such a combination is attempted, a new dialogue emerges, though such a narrative is insufficient for peace due to accumulation of afflictions. Such hurtful feelings have not been accumulated over a night but over months, or over years of injustices which lead towards revenge. So, while revisiting the past, the injustice caused is not simply brought out, but is duly and truly acknowledged by the opponent as well. The rival group must own responsibility for what had happened in the past. It is the most sensitive process which makes the intergroup to uncover the past, confess their wrong-doings, relieve their grip over the past under supervision, mourn for their losses, receive the empathetic concern and support, and through these to revive the broken relationship. Thus, the reconciliation process gently attempts to create a space for forgiveness.

Victor E. Frankl, the founder of the Third Viennese School of Psychotherapy and a doctor by profession, elaborates on the surviving technique of the human mind through escaping into the past. In his book *Man's Search for Meaning: The Classic Tribute to Hope from the Holocaust*, he recalls, "This intensification of inner life helped the prisoner find a refuge from the emptiness, desolation and spiritual poverty of his existence, by letting him escape into the past" (50). He believes that the ugliness of the present moment shall be relieved by letting the imagination free to hold on to the past, and that memory gives adequate, or great strength and hope to live, and even to admire beauty in nature and art like never before.

Humour need not necessarily leads to laughter alone. It can also be a defence mechanism. Allison Ross in her book *The Language of Humour* says, "There may be a target for the humour - a person, an institution or a set of beliefs - where the underlying purpose is deadly serious. Humour can occur in surprisingly serious contexts, as in sick jokes about death." (2) Comedy is like an asylum for people who are gravely trapped in the hands of harsh realities. Whenever people face with traumatic incidents, oppression for a very long time, or difficulty in getting over their bitter experiences, they are more likely to resort to comedy. Sigmund Freud has provided a highly developed concept regarding the human psyche behind the 'resort to humour' attitude. He is of the view that the controlled emotions in human beings, which prevent enjoyments, may lead to pleasure if uncontrolled. Such repressed emotions take the form of humour. Freud also insists that a person's humorous tendency towards his own self indicates his/her attempts to get away from suffering. Thus, humour helps the human psyche settle inner turmoil from pain, and accelerates it towards reconciliation. His study on humour insists on the necessity of it for the balanced emotional life of the human beings.

NEIL SIMON'S HUMOUR

Experimenting different types of plays like romantic comedy, farce, musicals and serious drama, Neil Simon is conferred with many honors such as Tony Award for Best Playwright, New York Drama critics circle Awards, Pulitzer Prize, the Kennedy center Mark Twain Prize and more. His greatest forte is his mixture of humour with serious themes. The two characteristics of Jewish humour namely, reference to the past and the role of humour could be traced in Simon's plays, and they contribute to the reconciliation between two characters who mend their relationship after a crisis, or conflict at the end of his plays. Susan Koprince, in her book *Understanding Neil Simon*, comments on Simon's style of writing. She writes, "Most of all, I emphasize the serious nature of Simon's plays not just the serious themes that he addresses, but also the Chekhovian blend of humor or pathos which pervades his drama" (Preface).

Combining the tragic and the comic elements is not at every one's command. But Neil Simon's use of this mixed duo springs from his own attitude in life. He believes that humour is born out of painful moments,

most often. In addition, he has an attitude of finding humour in embarrassing moments. His foremost strength as a writer is his ability to present his funny lines through vivid characters and intriguing plot situations. He attempts a clever blending of the serious with the humorous, and so beneath the laughter lies the serious aspects of life. At the same time the essential nature of his plays being comic is never lost. And, by providing humour even in painful occasions, Simon echoes the pleasure concept of Sigmund Freud.

THE ODD COUPLE

The Odd Couple, the third play of Neil Simon which won him the Tony Award for the best original play, is his first attempt in writing a black comedy. With the production of the play in 1965, Simon became the celebrity dramatist in the American Broadway. The play features the incompatibility of Oscar Madison and Felix Unger who have been friends for a long time. The plotline is serious as it deals with two men who get separated from their wives, and they try to live in the same apartment to save some money, but soon they find that their new venture is as difficult as the former one.

Being a three-act play, the poker game is set as the backdrop of events in the play text. Act I begins with six poker players, who are friends. They usually meet at Oscar Madison's apartment on Friday, and are waiting for the sixth player Felix Ungar, who has never ever come late in the recent years. Oscar is an accomplished sportswriter but, is untidy and unreliable who is recently divorced too. He is unable to pay the alimony, and when playing poker he borrows from his friends. The broken refrigerator which he keeps, and his littered apartment with newspapers, mails, clothes and dirty dishes and so on, show that Oscar Madison is an easy-going and carefree man.

Felix Ungar is an extremely neat person who makes a complete contrast to Oscar. When the poker players are waiting for Felix, Murray's wife Mimi calls and informs him that Felix is missing. In the meantime Frances, Felix's wife, rings up him and tells Oscar that she wants to get out of the marriage, and Felix is upset and is gone. The friends are worried now because, they know Felix's nature and also his suicide telegram to his wife after she has asked him for a divorce. Murray says that Felix will kill himself, and he recalls what Felix did in the past: "... Remember he tried something like that in the army? She wanted to break off the engagement so he started cleaning guns in his mouth" (*The Odd Couple* 1.1.230). When Felix appears at the poker, the friends try to remain calm and as though they have not heard anything. The forty-four-years-old-Felix is seemingly calm but there is a great deal of tension in him.

Felix talks about his happy past life with Frances for twelve years, with two kids and a beautiful home, and he does not want to change the life pattern. Oscar comforts him that he has to face reality and forget the past. Felix admits that it is his own fault that his marriage is broken. He tells Oscar how he used to re-cook everything after his wife has done in the kitchen. He says, "...The minute she walked out of the kitchen I would add salt or pepper. It's not that I didn't trust her, it's just that I was a better cook. Well, I cooked myself out a marriage ... (*ibid*). Oscar tries to console him, and asks Felix to move in with him. Felix brightens up and responds that he can clean, cook and fix things in the apartment. When Oscar greets him, Felix, still holding on to the past, says, "good night, Frances." (1.1.251)

Act II Scene 1 begins with the poker night, two weeks after the previous game but, the scene has changed from the previous game scene. In Act I, Oscar's apartment was a mess but, in Act II, it is extremely clean. Felix's chair is empty, as in the previous act, but now he is playing the 'happy hostess' as he has been serving the players with drinks and food. While Murray and Vinnie enjoy the food Felix has prepared, Oscar, Speed and Roy are clearly upset with his behaviour. They leave one after the other, upset with the spoilt poker night. Speed blames Oscar, "(with the door open) You got no one to blame but yourself. It's all your fault. You're the one who stopped him from killing himself"(2.1.255). But, somehow, Oscar convinces Felix that they can have a double date with the two English girls namely, Gwendolyn and Cecily who are living in the neighbouring apartment.

The final act showcases the incompatibility of the odd pair as they are preparing for the Poker night. They do not talk to each other, and Oscar asks Felix to stay out of his way. He reciprocates that "This is my

apartment. Everything in my apartment is mine. The only thing here that's yours is you..." (3.1.286). First, they are arguing, then, no talking, and now they get into physical violence as Oscar attempts to throw the food plate towards the kitchen. Felix, after seeing the seriousness in Oscar's face, understands that he has to move out. The Poker players come and Oscar informs them that he has thrown Felix out. When they start to play, the door bell rings, and Oscar is happy that Felix has come and opens the door. It is Gwendolyn, his neighbour who has come to pack Felix's things. The friends and Oscar are amazed at the turn of event that Felix is accommodated by the two young girls living in the apartment upstairs.

Oscar and Felix part as friends by shaking hands just like most of the divorced couple who end up in friendship. At the right moment, Oscar receives a call from his ex-wife Blanche which looks like a kind insistence on the friendship between the two that has developed from Oscar's tidiness which was never there before Felix's arrival. He asks Felix if he will miss the next week Poker, Felix replies, "Me? Never! Marriages may come and go, but the game must go on. So long, Frances"(3.1.301). Till the last moment with Oscar, Felix is holding onto the memory of his wife Frances, and Oscar too mentions Blanche, instead of Felix. Though the two leading characters are complete opposites in their attitude, nature and way of living, they are able to overcome the difficulties and reconcile with each other at the end of the play with an understanding of each other.

CONCLUSION

Moving beyond the one-liners and the plays that are farcical in nature, Neil Simon has proved his mettle in writing serious dramas though not without his favourite tool called humour. As the happy ending has been the expected climax of the comedies, Simon's plays too either end with a happy note, or with an open ending that suggests happiness in the future. In each play, he has presented a different complication, an assorted set of characters who find their way out at the end with the help of dual canons: humour and reference to the past. In *The Odd Couple*, these two features play a pivotal task in undoing the complexities, and in achieving reconciliation.

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THE IMAGE AS A FORM OF ARTISTIC THINKING

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ABSTRACT

The image in art is like a rocket which has been launched into a certain orbit and is following the prescribed trajectory. It has its own logic and develops following its inner laws which are not to be violated. The artist "launches" the image in a certain direction, too, but having done that, he cannot interfere in its evolution without going against artistic verity. The life material on which a work or art is based acts as a guide at times leading the author to a rather unexpected finale. The image in art is an instance of individualised generalisation, which reveals features essential for a range of phenomena in the individual and through the individual doing it in a concrete sensual form. The individual and the universal are mutually interlaced in life. The universal can exist only in the individual and through the individual. The dialectics of the universal and the individual in thinking corresponds to their dialectical unity in life. In art, every character is a type and at the same time an individual, a "familiar stranger". A type is artistic generalization achieved through individualisation. The image is inimitable, its uniqueness is absolute. Even treating the same material and discussing the same subject proceeding from identical ideological positions, different artists will produce different works, each marked by the artist's individuality.

INTRODUCTION

Imagery

"Imagination is more important than knowledge" EINSTEIN

The terms image and imagery have connotations and meanings, Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience. The term has often been applied particularly to the figurative language used in a work, especially to its metaphors and similes. Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called symbols. The critical emphasis on imagery in the mid-20th century, both in new criticism and in some influential studies of Shakespeare, tended to glorify the supposed concreteness of literary works by ignoring matters of structure, convention, and abstract argument; thus Shakespeare's plays were read as clusters or patterns of 'thematic imagery' according to the predominance of particular kinds of image (of animals, of disease, etc). Without reference to the action or to the dramatic meaning of character's speeches.

DISCUSSION

Metaphor, Paradox, Association

The artist thinks in images. The image is a figurative metaphorical thought which characterises one phenomenon through another. The artist causes phenomena to clash producing a spark which shows life in a new light. According to Anandavardhana (9th cent.A.D), in old Indian art, figurative thinking (dhvani) had three basic types: poetic figure (alamkara-dhvani), sense (vastu-dhavni), and mood (rasa-dhvani). Each was evolved on the basis of the laws of artistic association, i.e discovering common features in entirely different phenomena. In the earliest work of art, the metaphorical quality of artistic thinking is probably most strikingly manifest. Objects made by Scythian craftsmen in the animalistic style present fanciful combination of existing animal shapes, such as cats with birds, talons and beaks, or gryphon's who have fishes' bodies, human faces and birds' wings. Alaskan tribes produced drawings and masks in which human and animal shapes are interwoven. One of the masks is an otter with a life like body and demoniac face. Pictures of mythological creatures, such as dragons, the goddess Nuwa, a snake with a woman's head (ancient China); Anubis a man with a jackal's head (ancient Egypt), a centaur, a horse with a man's head (Ancient Greece), of half-man, half-deer(Lopari) can serve as an example of the image in art. Here, the artist's mentality joins the objects in such a way that each is both preserved and dissolved in another, as a result of which an unheard-of creature emerges which fancifully combines the features of its ancestors.

The Egyptian sphinx is a lion-man. It is neither a lion nor a man, but a man represented through a lion and a lion represented through a man. The "lionesque" in the man and the "human" in the lion are blended in such a way that a new being appears which does not exist in nature but which helps man to comprehend both nature and his own self. The fantastic combination of man beast reveals man's regal power and his real supremacy over the world. Logical thinking establishes a hierarchy of phenomena; the image describes one phenomenon through another drawing a parallel between two independently existing phenomena. That is the essence of artistic thinking; it is not superimposed on the object but is an organic product of a comparison between objects and of their interaction. These features of the image are very obvious in a passage by the roman author Aelian; "touch a swine, and it will naturally squeal. It has neither fur nor milk nothing but flesh. When touched, it knows at once what threatens it, for it is well aware of how it can be used by man. Tyrants behave in a similar manner: they are always filled with suspicion and are afraid of everything, since they know that, like a swine, they have to give their life away to anyone". Similar to the sphinx, the image in Aelian's passage is constructed in accordance with the principle of extended metaphor. But while the sphinx is a lion-man, Aelian's tyrant is a man-swine. The parallel drawn between two creatures which normally stand for a part has produced new knowledge showing the reader that tyranny is beastly and disgusting.

The structure of the artistic image is not always as transparent as in the case of the sphinx or the swinish tyrant. But the type of thinking remains the same in more complex images as well. For instance, Lev Tolstoy or Fyodor Dostoyevsky portrayed their characters through the reflections and shadows they cast at one another and at life, and the other way round. In war and peace, Prince Andrei is depicted through his love for Natasha, his relationship with his father, the sky of Austerlitz, and a thousand things and people to whom, as he realizes on his deathbed, every person is linked. The image always brings together that which is seemingly incompatible, thus revealing hitherto unknown aspects and relations of real things.

The artist thinks in associations. To Trigorin, a character in Chekhov's play *The Seagull*, a cloud looks "like a grand piano" a gleaming splinter of a wine bottle and a dark shadow cast by the mill-wheel provide him with all the needs to imagine a moonlit night, while the fate of a girl reminds him of that a bird. He suggests that plot for a short story; a young girl lives on the shore-lake.....she loves the lake like a seagull, and is happy and free like a seagull. A strange man comes upon her quite by chance and ruins her life just out of boredom, in the same way as an inexperienced hunter shoots a seagull. In a certain sense the image is built here by "bringing together" phenomena which are far actually apart from one another.

A WEALTH OF MEANING AND MEANING HELD BACK

While in science and logic everything is definite and unambiguous, the meaning of a work of art can be interpreted in a number of ways, for artistic image is as rich meaning and significance as life itself.

One of the things that make the image meaningful in diverse ways is the fact that it is not explicit. Chekhov said that the art of writing is the art of deleting. Hemingway likened a work of art to an iceberg. The bulk, the essential and the significant, remains under water, and that is what makes the reader an active party turning the very process of perception in to creation.

The artist compels the reader or the spectator to think but not to invent. The recipient is offered a certain initial impetus, a certain emotional state and a programme of processing the information, but at the same time he retains his freedom of will and has enough scope for creative phantasy.

The absence of explicitness is an image which stimulates the reader's or spectator's thinking is most clearly manifested in the principle of non finita (absence of ending, incompleteness of a work of art). Twentieth-century artists in particular are fond of leaving their work unfinished, supplying scanty information about the characters future, and leaving loose ends dangling.

In a great work of art, the image always has numerous aspects and a wealth of meaning which gradually comes to the surface as centuries go by. Each epoch finds new sides to a classical image and interprets it in its own way. In the 19th century, Hamlet was regarded mostly as a deliberating intellectual, while the 20th century, in accordance with its spirit, has turned him into a fighter. A typical 20th century interpretation of Hamlet was given by the soviet actor Innokenty Smoktunovsky in the film directed by Grigory Kozintsev. At the price of certain simplification and curtailment of character, at the price of losses and omissions (Claudius's prayer is a case in point). Hamlet is shown as a staunch fighter against evil. The interesting thing is that both interpretations are legitimate. King Lear is another Shakespearean character who is just as complex. An infinite variety of approaches to the essence of his tragedy has been evolved. The play was regarded by some as a tragedy of treachery and filial ingratitude and reduced to a family squabble, almost a melodrama. Others maintained that King Lear's tragedy had political origin, since he was spitting his kingdom at the moment when historical necessity ruled unification.

To questions concerning the idea of Faust Goethe replied he was unable to formulate it. To explain it, he would have had to write the whole thing all over again. The image is a whole system of ideas. Speaking about his intent in the old Man and the Sea, Hemingway said "I tried to make a real old man, a real boy, a real sea and a real fish and real sharks. But if I made them good and true enough, they would mean many things."

If the image in its entirety could be translated into the language of logic, art could have been supplanted by science. On the other hand, if it had been totally untranslatable, literary and art criticism and theory would have been impossible. The thing is that the image both can and cannot be translated in to the language of logic. It is untranslatable since a "residue of meaning" invariably remains after any analysis. It can be translated because delving into a work of art, one can penetrate more and more layers of its inner meaning. The image corresponds to the complexity, aesthetic wealth and variety of life itself, and so the relation of critical analysis to the image is that of endless appreciation and penetration.

A Deeply Felt Thought, A Thought-Out Feeling

The image in art is a blend of thought and feeling, of the rational and the emotional. When even one of the components is missing, artistic thought disintegrates and art ceases to be.

The presence of emotion is historically the earliest and aesthetically the most important element of the basis of the image. Ancient Indians believed that art appeared when feelings became so acute they could be held back no longer. A legend about the author of Ramayana says that once valmiki the sage was walking along a forest path. In the grass he saw two snipes calling to each other with tenderness and love. All of a sudden, a hunter appeared and killed one of the birds with an arrow. Moved by wrath, grief and compassion, Valmiki cursed the hunter, and the words which burst forth from his heart overflowing with feeling formed themselves

into a couplet which has since then become an accepted meter known as sloka. Later, the god Brahma enjoined Valmiki to glorify the deeds of Rama using this metre. This legend assumes that poetry was born out of explosive and expressive emotional speech.

To create an immortal masterpiece, the artist must not only present a broad panorama of life but also evolve an emotional and ideological approach to the events, which is essential for "processing" the impressions the world offers him. In this connection, it will be appropriate to recollect an episode of Benvenuto Cellini's life. Once, moulding a silver figure of a condottiere, he suddenly realized he did not have enough silver. Cellini appealed to his compatriots for help, and they started bringing to his workshop silver spoons, forks, knives and salvers, which Cellini threw into the liquid metal. When the casting was finished, the people saw a beautiful statue, an example of consummate craftsmanship. But a fork handle was sticking out of the condottiere's ear, and a piece of spoon, out of the horse's croupe. While the townspeople were on their way with the silver cutlery, the temperature of the metal poured into the cast fell, and not all articles melted.

Similarly, when the author's feelings are not strong enough to "melt" the material supplied by life into a complete work of art, the audience will notice the bits which have not been treated, "forks against which a recipient will stumble".

The World and The Artist's Personality; the Material out of which the Image Is Built

The image unites the objective and the subjective. It reflects the essential aspects of life and has a great deal of objective content. At the same time, art does not expect its imagery to be taken for reality. This is what distinguishes it from religion. The image includes not only the facts treated by the artist's creative imagination but his personal attitude to what he portrays and, in a way, the whole of his personality and his life experience.

A modern computer may have "sight" and "hearing", it can even process information according to the programme it has been fed. But even the most intricate artificial brain lacks individuality. It is possible to understand the "poem" written by a computer, but it certainly is not a poetry:

An insect
All children are small and dirty,
Iron can cut all dragons,
And all pale, blind and submissive waters are cleaned,
An insect, dumb and scorched by the heat,
Is coming out of a larva,
How does the insect get into this fur?

This verse produced by a machine lacks the charm of poetry for it lacks the charm of individuality and offers merely a mechanical conjunction of notions and a rigid combination of phrases which do not develop a coherent thought or express a definite individual view of the world.

The role of artist's personality is most apparent in the performing arts, like music or theatre. Each actor interprets the character in his own way thus highlighting different aspects of the play.

Tommaso Salvini, the famous Othello of the 19th century, gave a romantic interpretation of the character portraying him as a credulous, pristinely naive Moor who had little idea of the niceties of Venetian etiquette. The spectators saw a splendid general with volcanic temperament but for all that a primitive natural man who was too simple-minded to grasp the ways of civilized society. Alexander Ostuzhev, the Great Russian actor, saw Othello's trustfulness as a manifestation of his highly developed inner being. He clashed a harmonious and humane personality with the world of mediocrities. Sir Laurence Olivier interpreted Othello in an anti-romantic fashion. Like Salvini, he saw the Moor as a natural man unable to fit into European civilization. But Salvini performed the part in such a way that Othello's destiny was perceived as a reproach to the refined society. While Olivier has stripped the Moor's primitive state of all romantic embellishments. Olivier's Othello is a kindly and attractive person whose undeveloped consciousness is unable to cope with any situation which is at all complicated. The very first interruption of the familiar flow of his life throws him back

into savagery and chaos. This is a clash not between Othello and Iago but between the barbarous state and civilization which is at times cruel and hypocritical and yet polished by centuries of evolution. The differences between the two have been glossed over in the course of historical development but they are still there and bring about a tragedy – that is Oliver's interpretation of the play.

Each of the three actors performed the part in accordance with his own approach to life and his creative individuality. Even in science, it is not a matter of indifference whether the research is carried out by a talented person or a mediocrity. And yet the personality leaves a comparatively insignificant mark on the work of the scholar. The fact that the law of the conservation of energy was first discovered by Lomonosov and later by Lavoisier does matter when priority is being established, but irrespective of who was first, its substance and formula remain the same on the strength of the objective truth it reflects. Art is different in this respect. Let us imagine that, instead of suggesting to Gogol the idea of the comedy

The Inspector-General, Pushkin had written it himself, most probably, not only the plot but the subject and the message poet's creative individuality. Inspector would have been a different play. Since the author's personality is reflected in the system of images, the more brilliant the personality, the more brilliant the work. Great art is able to satisfy both the most refined taste of a connoisseur and the tastes of the general public, but this does not mean the opposite is impossible.

Occasionally, a work appears which a great success with the public is; although its artistic merits leave much to be desired. Conversely, critics have been known to condemn a work, important but not easy to understand, on the basis of its being "not clear to the masses". However, if one treats the problem "the artist-the public" historically, there have been very few collisions between mass consciousness and major works of art. A realistic image always preserves the balance of the subjective and the objective; life in a work of art is lit up by the artist's ideas, feelings and ideals.

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UNDERSTANDING THE ASPECT OF EQUALITY AND FREEDOM THROUGH GITHA
HARIHARAN'S *I HAVE BECOME THE TIDE*

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ABSTRACT

Githa Hariharan has been a pioneering voice of the oppressed and depressed. This article critically analyses the aspect of equality and freedom through the characters of Chikkiah, Satya, Ravi, Asha and Professor Krishna. It shows how the caste acts like a monster and hovers around the lives of these characters. It also examines the success of the various affirmative actions like the caste based reservation system taken with the aim of the betterment of the downtrodden. This article acts like a mirror and reflects the extent to which we are experiencing freedom and equality in the contemporary society and the various factors constraining it. It brings forth the role a society plays in the perpetuation of the caste system. They portray that still now, after years of independence we are fettered in chains by our own prejudices and age old traditions which should be reformed and remodeled according to the changing times.

Keywords- Equality, Freedom, Caste, Dalits, Society

Freedom and equality are the two cornerstones of human existence. These concepts have evolved through ages through the works of philosophers and thinkers like Aristotle, John Locke, Thomas Hobbes, Rousseau, Kabir, Nanak, Tukaram and many more. Without freedom and equality the human existence loses its significance.

The novel at the same time depicts two time space. One is the plot of Chikkiah and the poet Kannadeva of the 12th century and the next is that of the contemporary times. The plot moves like a fluid between the two time frames and simultaneously brings forth the two contexts with the caste as the linking factor. It questions the state of equality, the people of lower castes have experienced throughout the centuries.

The freedom fighters shed their blood for the ideology of equality and freedom. Our country freed itself from the rule of the Britishers but we have not yet been able to break the shatters of the age old social practices which has spread its tentacles deep in the society and in our minds like cancer. Our Law of the Land, The Constitution, provides us with the Right to Equality which ensures Equality before Law (Article 14), Prohibition of Discrimination on grounds of religion, race, caste, sex or place of birth (Article 15), Equality of opportunity in matters of public employment (Article 16), Abolition of Untouchability (Article 17) and Abolition of Titles (Article 18). We are also endowed with the Right to Freedom which lays down Protection of certain rights regarding Freedom of speech and Expression etc. (Article 19), Protection in respect of conviction for

offence(Article 20), Protection of life and personal liberty(Article 21), Right to Education(Article 21 A)and Protection against arrest and detention in certain cases(Article 22). However, still today, there is a mammoth gap between the rights provided and the rights experienced.

The caste acts like a monster, a spirit following Satya, Asha and Ravi and devouring them. We find Chikka, the son of a cattle – skinner with his lowered shoulders in dread of getting flogged .He is a social outcast and his life too stinks like the pond which is the only resource of survival for people like them. Amid this hopelessness Chhikiah's father beats his drum and keeps hoping for a land where water flows free.His hope for such a land is a thread of optimism in the state of dread and despair. Chikkiah through his odyssey of life realizes that the land where water flows free is in him and everywhere. The village of Anandagrama is an utopia. However it is crushed with its residents under the wheels of caste based exploitation.The priests and the king blame the Dalits of Anandagrama responsible for the dearth of the rainfall and all their miseries. Even in the midst of the antipathy, Chikkiah never turns away from the source of life. He expresses his life spirit through his verses. They speak of the philosophy of the soul. In his journey of aloofness he finds solace in the embrace of the river with the thousand faces.

The next narrative of the three students brings us back to the present times. It communicates the struggle of the three students Asha, Satya and Ravi to give a frame to their dreams. The aspect that makes their turmoil discordant is their caste. This shows that even in today's society caste is the genesis of exploitation and agent of death. The three students put their all in stake and prepare for the Medical Entrance Test. Its only Satya who qualifies it and gets admission to the Medical College. Asha commences on her journey to become a nurse. Ravi seeks admission to a college in zoology. Previously, we find that Chikkiah had no option other than doing menial jobs to lead his life. But now the possibilities have broadened. Different affirmative actions have been taken like the caste based reservation system. However it is questionable that to how much extent it has ensured the progress of the deprived class. A study shows that jobs reservation has increased in only 5% increase in the representation of the SC and the ST in regular salaried and wage employment. Such reservation has been confined to the urban areas and has assisted people who are in the least need of the help. The policies have also placed little attention to the enhancement of the attributes required for procuring the job.

Positive alterations and adaptations are needed in the opinion of the masses regarding the people belonging to the Scheduled Caste and Scheduled Tribes. Inferior disposition towards them dehumanizes them. Satya prefers death over life because his Professor Dr. Sharma constantly unnerved him, compelled him to believe that he cannot succeed. The empty seat beside him, the abasement he faced for the scholarship by Murthy at the counter,all of these murdered his spirit thousand times. He interacted with the countenance of death numerous times in his life. His life became stagnant and confined to the bigoted perspective of the society. The authority of the Medical College hold Satya incapable of bearing the pressure of academics and cited his low caste as its causal factor.

Asha is embarrassed before all in class and is assigned to the task of sanitary annexe by Mrs. Kumari. She was the only one who is asked to clean the bedpans and urinals thoroughly and then the walls and floors of the bathroom. She is intentionally humiliated by none other than her teacher. She bears the burden of all of it and remembers her parents who have bestowed their hope on her. She is optimistic even while she is struggling. She finds that there are problems which may cast their shadow in various forms. She finds that her roommate Priya prefers to be in the hostel when she is seriously ill .She has faced sexual harassment by her Auntie's Father-in-Law. Though their struggles are different yet she finds a common thread that links them.

Ravi on the other hand wants to bring before all the struggles faced by the people of the lower castes.He under the leadership of their Physics Professor Senthil embarks on a journey towards bringing a change to the prevailing conditions of the society.He joins the Bhim Shakti Group. He also plays an active role in the social media in bringing out before all the injustices done to the Dalits in different parts of the country. He secures books from his Professor and takes interest in knowing much more about the history of the depressed classes and their conditions and struggles throughout.

The characters of the novel faces the brunt of the caste system. Yet they show an indomitable spirit to achieve their goals and fight for their rights. Ravi continues the strife to bring some changes to the existing circumstances. Asha accepts the humiliations and tries to focus on her dreams and goals. Satya too tries his level best. But he is not able to shoulder it any more and tries to find peace in the lap of the stars.

The next narrative is on Professor P.S. Krishna. He is highly respected by his students. He researches on the local versions of epic poetry which he calls people's epic poetry. In this connection he inquires about the writings of the 12th century saint Kannadeva and argues the dissimilarity in the writing style of the poet. He says that the work is not only authored by Kannadeva but it has been the contribution of many more authors. To prove this he sets out to find the truth. Gradually he came to know that poet Kannadeva is the son of the cattle - skinner Chikkiah. Many of the poems of his works were actually written by his father Chikkiah and mother Mahadevi. He also remarked Kannadeva's Jal Samadhi as suicide. This revelation of the low origin of the Saint Kannadeva and his death hurls danger to his life. He gets threat calls from some Hindu Fundamentals. They took the low descent of Saint Kannadeva as an attack on their religion. Every religion speaks of equality. However the fact that Saint Kannadeva was not a Brahmin was not acceptable to them. They are not able to fight over their narrow-mindedness and they themselves go against the values of self-realization and equality which their worshiped Messenger of Peace sermonized. The Hindu Fundamentalist (Sri Sri Sri) Guru Santosh calls him as the Rakshasha Kavi for finding the bitter truth and plans for his murder.

Though our Constitution provides us The Right to Equality and The Right to Freedom, they are not more than illusion for the people of the lower castes. According to Census 2011, Dalits or The Scheduled Castes comprise of 16.6% (201 million) of India's population, up from 16.2% in 2001. The Scheduled tribes or the Adivasis form 8.6% (104 million) of the country's population, up from 8.2% over a decade. According to an IndiaSpend analysis of 2016 National Crime Records Bureau (NCRB) data, over the decade from 2006 to 2016, crime rates against dalits rose by 25%; from 16.3% crimes per 100,000 dalits reported in 2006, to 20.3 crimes in 2016. Cases of crimes against SCs pending Police Investigation have nearly doubled (99%) from 8,380 cases in 2003 to 16,654 cases in 2016.

This novel has presented a mirror of the prevailing society through the lives of the characters. Even the affirmative actions and the protection by the Law have not been effective. The students Asha, Satya and Ravi, seeking admission through the quota are treated as estranged. They never feel integrated. Their quality and efficiency are always put to question. The attitude and mindset of the people have not allowed them to breathe in the air of independence. They have been always and are still now suppressed by the chains of prejudices and humiliation.

The novel through the characters depicts the fate of those who struggled for equality and freedom. The people of Anandagrama are butchered. Satya strikes such a level of depression that he finds no way except suicide. Professor P.S. Krishna is shot dead for his true words about the low origin of a poet. The society of which the characters are a part become their oppressor.

This novel reveals the response of the society to the acts of injustices done. People heave a sigh of relief and order is restored after Anandagrama is demolished. The news of the death of Satya is easily forgotten. At the death of Professor P.S. Krishna, people comment that the society must be cleaned of such pollutants who questions the norms of heritage and culture.

Freedom and Equality have been provided to us by the Law of the Land but we are far from achieving the freedom of mind and equality in the true sense of the terms. It is we who can establish or demolish a system. We as a society have to come forward as a whole and give shape to the dream of our Constitution makers of constructing an egalitarian society. This novel brings forth the lacunae of the society before us and what we could do as responsible citizens in bringing positive changes in the society. The positive actions in bringing the change should come from the society. Mere policies can never be effective without the social initialization and active participation.

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“BYZANTIUM” BY WILLIAM BUTLER YEATS: A THEMATIC ANALYSIS

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ABSTRACT

Myths, loss and ageing always had been the most celebrated subjects of the poetries of W.B Yeats. Each chosen words of his poetry had lot of symbolic significance in wider perspective. To pose a best example, “Byzantium” a symbolic creation, alone could prove this. Byzantium as an emblematic poem brings up enormous thoughts on life and after life. This perspective has been made strong through the combination of soul- artist unison. Yeats seeks to inculcate a tradition of spirituality here through a quintessential art work. The parallelism preferred by him on soul’s journey to a new world with that of an artist’s advance to the world of contentment after accomplishing the art successfully is justifiable. This paper brings up the magic of W.B Yeats “Byzantium” that takes each of us to a new realm of thought.

Key words: Art, Byzantium, Myths, Parallelism, Symbolic, Spirituality,

“I am trying to write about the state of my soul, for it is right for an old man to make his soul and some of my thoughts about that subject I have put into a poem called “Sailing to Byzantium”.

W.B. Yeats wrote so. Here the motive for writing a poem like “Sailing to Byzantium” is explicable. “Sailing to Byzantium” is a journey poem that explicitly manifests the encounters of the persona to reach a new world of newly discovered realm which is distinct from the existing one. Needless to say the persona literally can be WB Yeats himself. The above hinted quote of Yeats significantly furnishes us with the confirmation to this. Those are the words of a sixty year old common man in normal world who anxiously waits for the new life. The poem presents the predicaments of an old man bearing in mind his bygone days and of the numbered days he encounters in the material world. This is not his sole poem that exhibit ageing and its agony as the subject matter. “The Wild Swans at Coole” a lyric poem of 1917 as well is talking about the persona’s advancing age.

I have looked upon those brilliant creatures,
And now my heart is sore
All’s changed since, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trode with a lighter tread. (13-18)

This suggests how Yeats is preoccupied with ageing and its affairs. When "Sailing to Byzantium" is a poem that unveils the persona's mental dispute with existing world and his impulse to gain the new world of divine, the poem "Byzantium", which is a follow up poem to "Sailing to Byzantium" is written to work out the skepticism offered by the previous one. It talks about a further realm of world alone in detail description as if the persona of "Sailing to Byzantium" has eventually reached there. That being so the two companion poems are the two states of mind of the poet himself as far as ageing, death and afterlife is concerned.

The poem "Byzantium" is much more divine and spiritual as far as "Sailing to Byzantium" is concerned. The five stanzas of the poem invoke two possibilities of life in normal and spiritual world with extended symbols. The stanzas are written as if the persona is making some observations and judgments on the things that are going on in material life and after life of spirituality. The poem enlists the kind of step by step withdrawal process from normal world to the realm of Byzantium. Briefly the spiritual transformation of a body through the process of purgation is exemplified with symbols and imageries. When the poem begins, the persona is framing the accounts of the other world of Byzantium even so those who reach there are still evocative of the past life which is reflected in them for a while. They have to undergo themselves in to a detailed process of actions for the purification. These reminiscences of their past material life is portrayed through the lines,

The unpurged images of day recede:
The emperor's drunken soldieries are abed:
Night resonance recedes, night walker's song
After great cathedral gong; (1-4)

The phrase 'unpurged', 'recede', 'drunken soldiery', 'night walkers' remind us of the soul's past life of carnal pleasures which is still reflected on him/her regardless of the fact that he/she is in Byzantium. The first line alone gives us the theme of material versus spiritual transformation of a soul. The gothic representations of the surroundings provide us with the concept of afterlife which is displayed through darkness. Anything could be visible only with moon light. The word 'dome' symbolizes meeting place for natural verses spiritual world.

In the perspective of the persona, who is human specie the 'dome' reflected in the moon light is scorning the complexities of normal life. This brings up the aspect of material verse spiritual, old verse new, normal verse paranormal, physical verse divine, mysticism and transcendentalism in wider sphere.

A starlit or a moonlit dome disdains
All that man is,
All these complexities, the fury and mire of human veins. (5-8)

"The fury and mire of human veins" (Yeats, line 8) shows the perishable life man leads and the concept of man as mere flesh and blood is emphasized here. Man with his fragility and complexities are contrasted with the spiritual dome that disdains the dilemma of normal world.

The persona encounters weird images or man/ shadow, even he/she couldn't confirm about the dubious image he has in front. "Before me floats an image, man or shade, / shade more than man, more image than a / shade;" (9-11). This confirms the new world and its possibilities. The particular image/man/shadow is not a human thing; the persona couldn't attribute human qualities to it as humans are preoccupied with material and carnal possibilities. There is no anger, no attitude, no pride, no skepticism, no evil, thus the image /man/ shadow is unexplainable by a mortal. This representations gives us evidence of the transformation of souls in to purgated one when it reaches new world where human qualities are nullified so that he/she can take new divine life. Hades is a Greek mythological god of underworld and dead. Here he controls the "bobbin bound in mummy- cloth" (12). The mummy figure is significant as it is all about dead and as the poet had already in mind how a dead should be made different from normal human look and for this reason he uses a mummy figure to the image of the thing in immortal world. The figure bound in mummy-cloth consequently represents the dead in new world.

Yeats always loved to enclose spiral significance to represent time transition and historical significance. "Gyre" (1) symbol in "Second Coming" has lot to do with "unwinding the winding path" (Byzantium, 13). According to Yeats, "gyre" means "the precise movement" of the human mind. This brings the concept of cycle of history from the beginning; this shows the end of a history and a need for new historical cycle in this topsy-turvy world. Likewise, the wounded mummy has to be unwounded to get deep into the settings of new world. Shedding the mummy- cloth down in spirals one after the other get along with the gyre symbols perfectly. The unwinding of mummy cloth also signifies shedding the past life and its memories one by one to be in a new world. The death aspect is made significant through the phrase "no moisture" (14), "no breadth" (14), "breathless mouth" (15). Confused what the persona should call the particular soul in front of him; he came up with a new notion of super human which is neither human nor purified soul, but something in between them. "I hail the human: /I call it death in life and life in death" (16-17).

Most celebrated symbol of the poem the golden bird strengthens the point of timelessness and eternity. It is a miracle in every angle. The gold color is opted deliberately as gold symbolizes durability and purity (non- rustic). "Miracle, bird or golden handiwork, / More miracle than bird or handiwork, / Planted on the starlit golden bough," (18-20).

The concept of eternity and timelessness are always praised by our ancients, moderns and contemporaries through their writings in broader contexts. There are lot more writers like Shakespeare and Donne who praise the timelessness of artistic creation. In "Sonnet 18", Shakespeare himself emphasis the point of eternity through art:

Nor shall death bring thou wand 'rest in his shade,
When in eternal lines to time than grow'st.
So long as man can breathe, or eyes can see,
So long lives this and this gives life to thee. (12-16).

A same expression of eternity of art is significantly stressed by Donne through his poem "canonization".
And if unfit for tombs and hearse
Our legend is, it will be fit for verse:
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms; (37-40).

The symbols used from the start suggest the art's inclination to eternity. The descriptions of soul's journey to new world and the undergoing process of purification are par with the process of artistic creation by the creator. The ultimate result of the soul's journey is similar to that of an artist's satisfaction of completing a creation and being in divine. Yeats stressed on the ageing and death aspect of life by making art and artistic creation a parallel action to it. Just like the mortal who being surrounded with worldly issues and pleasures get rid of their complexities in new world, an artistic creator with dilemmas of thought and words, in course of time will get a simplified versions of life of divine transformation through his/her art. The soul finally gets purified to get itself fully into the new world and an artist get himself in to the world of divine satisfaction by the end. The golden bird image is juxtaposed with the introduction of a symbol of Hade's cock. The cock here symbolizes rebirth or reincarnation which stressed the life after death.

Miracle, bird or golden handiwork,
More miracle than bird or handiwork,
Planted on the starlit golden bough,
Can like the cocks of hade's crow (18-21).

The last two stanzas bring up the final process of purification going on. The expression of flames and fire display set of imageries. Fire always been a symbol for purification through destruction had done justice in the poem as well as it enlightens the concept of creation, maintenance and destruction process of purgation. The souls have reaches the final destinations to turn themselves to purified ones eternally. Nevertheless this purification ceremony has lot to do with art. The poet here makes an amalgam of art and soul where final remedy is gathered.

Flames that no fagot feeds, nor steel has lit,
Nor storm disturbs, flames begotten of flames,
Where blood-begotten sprits come
And all complexities of fury leave (27-30).

It's clear that the flames meant for, is not doing the general job it usually does. It is not fed by fagots, no steel was there to light it up, no physical entity could disturb it and it could not burn anything. The descriptions make clear where the poet has finally reached. The only purification done eternally could be attained through art and its creation and it is where the poem finally is, there are descriptions of inlaid marble stories where the sprits (the poets) are waiting one after other to get purified. "Dying in to a dance/ an agony of trance" (31), these lines intensifies the point of eternal purification.

Dolphin like mortals with its mire and blood is busy completing the process of purification. Dolphin here is divine, thus it is allotted with the task of taking spirits to the divine land on its back through deadly sea. There are helpers like emperors smithies who break the flood for the easy journey of the soul. "Astraddle on the dolphin's mire and blood, / Spirit after spirit! /the smithies break the flood, / the golden smithies of the emperor!" (36-37).

This journey had already made the long lost human experiences and complexities a worthless element. "Those images that yet/ fresh images beget" (40-41) talks about those writers who are on the line and on those who are still with the thought of complex life ready to be in to the renewed life. "That dolphin-torn"(42) expression intensifies the imaginative aspect of art by describing the inlaid marble image of a dolphin which is half above the sea represented as if it had torn the surfaces apart. The religious and divine relevance of the lines are sustained though out the end with the expression of "gong-tormented sea" (42).

Thus in a way, the poem "Byzantium" itself can be regarded as a medium between normal world and the new divine world to get connected. It put forward the idea of renewal of life and art in parallel combination. The query of transience and permanence of human life and art respectively becomes the subject matter here.

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ENGLISH LANGUAGE AS A TOOL OF PEACE AND EMPLOYMENT FOR YOUNGSTERS

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ABSTRACT

Since the India got freedom peace and employability are being sought. There is direct relation between peace and employability. English language teaching and learning are playing vital role for getting peace and employment in India. Due to lack of proficiency in English language even highly educated people feel hesitation and because of this are unable to express their knowledge on specific topics. Youngsters of India feel unprivileged because of not having employment due to inefficiency over English language. That is the reason English language teaching and learning has been made an integral part of Indian education system for enhancing peace and employability. The term peace can be defined as calmness and security of emotionally, socially and economically. For getting these three factors fulfilled one has to be an employed and must be satisfied with his work. Undoubtedly English language teaching and learning is making thousands of people employed in India. Aim of this paper to encourage English language teaching and learning for employability.

Keywords: Peace, Youngsters, English Language, Employability and Education

Introduction

In India English language is the second language after Hindi or other regional languages. English language is a way by which people are assessed during group discussion and in interviews. 80 percent of the formal discussion in India is completely based on English Language. Not only Group discussion and interviews all books of NCERT and schools based on CBSE are available only in English Language. If we try to understand why English Language is given so much importance in India, so reason we will get after research is that English is a lingua franca it means English is an International language. It is language of global business, Even if the people belonging to different nations suppose if one person belongs to Germany and if he knows German language and English language only another belongs to Japan, and if he knows Japanese language and English Language only, so these two people have one language common which is English Language. Then these people can communicate in English Language and the process of communication between two people will take place. Whenever we want to travel abroad for the purpose of education and for other purposes, if we can communicate in English the whole world will be familiar with us.

Significance of English Language

As India is a multi-cultural and multi lingual country so people find difficulty when they meet the people of different culture and language. As we know English is a lingua franca that is the reason it has significant role in growth, development and providing employment in India. English is language of modern and educated society of India. Most of the major cities of India prefer the people who speak English. In some higher literacy states of India like Kerala and Tamil Nadu prefer to communicate in English or their regional language. As India has second largest population in the world that's the reason India has an employment problem. Many students of India because of English language are not able to get proper employment opportunities¹. English has been inducted as a part of almost every competitive examination in India. Even then students who qualify the written exam feel difficulty in communicating in English language. English is a part of curriculum and is taught as subject. In collegiate education it is also taught as a subject but it's an urgent need to be taught as a language not only in schools but also in colleges. Due to not having a proper employment opportunities in India crime rate has been rapidly increased in major cities like Delhi many educated people are committing crime. If government of India provides proper employment to young and educated people then we would be able to establish a peaceful nation. It can be said English undoubtedly English Language can provide lots of job Opportunities not only in India but also abroad. People who have good command over English language can get better life style and can create peaceful society. Youngsters in India are highly qualified and possessing professional degrees Even then they are not having proper job facility one of the reasons is that they lack in English language and communication skills.² If the English is taught as a language not only as a subject then, to some extent the unemployment rate in India can be reduced. If classes of English language are conducted throughout the semesters not only in College education but also in schools education then we can get proper employment opportunity.

English for Employability

In India, Youngsters are very much curious to learn about English language because they know that they can get a global platform and better job opportunities. But higher education ministry is not making ample efforts to provide the classes of English language for the students of colleges and schools. If we wish to have peaceful and better nation then we will have to create better environment of learning English language everyone must know the significance of English language. So that Indian people can dream a crime free and peaceful country. That's why we can call English as a tool of peaceful nation. Many private organizations are doing business on the basis of English language³. But only few are able to give the fruitful results. Some private school and college owners are doing the business because of English language. English has made a significant role in the development of human being. It's a language of growth and employability, if a person doesn't have higher marks in their academics but he has a good command over English language and has better communication skills then he can be appointed in any suitable profession. Many private organizations are conducting the classes for Toefl, GRE and for some other competitive examinations and on the basis of their score in these exams students are getting scholarships for further education in abroad. In India only those schools are emphasizing over English language who are affiliated with central board of secondary education. As far as the government schools are concerned in India they do not have sufficient infrastructure and teaching staff for developing their students 'personality and have good command over English language. Indian parents who come under below poverty line do not have that much money to pay as fees to private schools, that's way they are bound to get their children admitted in government schools. What to say about the condition of English language in Government schools, even they do not have sufficient teaching staff for other subjects. Indian parents very well know about the significance of English language.⁴

Published Report

A report published in times of India on January 15, 2017 said that. "Poor want English to be taught in Government schools from beginning". People from the poorest section of the society feel that English is an avenue for better life and want the government schools to teach this language to their students from the beginning, a Group of Secretaries set up by Prime Minister Narendra Modi has said in its report. In its report to

the Prime Minister, the Group has reflected the aspirations of the poor parents who cannot afford to send their wards to private schools which are 'English medium' and feel their children are deprived because government schools do not teach English from the beginning level the Group of Secretaries recommended that English should be taught in government schools from the beginning level, they said.⁵

Conclusion

- 1) English is not only a language but also medium of instruction in Indian education system.
- 2) That's the reason parents want their children to have good command over English language.
- 3) Only English language provides a global platform because it is a lingua franca.
- 4) It is a language of business and employability across the world.
- 5) Indian education ministry should take initiative to teach English language from beginning.
- 6) Number of English language teacher should be increased.
- 7) Government should provide a sufficient infrastructure in schools and colleges for learning English Language.

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THE TRANSLATION AND DISSEMINATION OF *SIX RECORDS OF A FLOATING LIFE*:
FROM THE PERSPECTIVE OF READERS' RECEPTION

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ABSTRACT

The paper analyzes the reasons why the English translation of Chinese classic *Fushengliuji*, especially the Penguin version *Six Records of a Floating Life*, has gained great popularity among English readers, with the aim of exploring English readers' expectations of Chinese literature, and the translation and dissemination strategies that affect the reception. The paper points out that English readers have two distinct expectations when reading that classic, that is, enjoying the couple's touching story and learning more about Chinese culture. The Penguin version has lived up to those two expectations by providing an easy-read translation with proper cross-cultural interpretation to aid English readers with crossing the cultural barriers so that they can achieve a correct understanding of the book and at the same time experience the joy of reading. Furthermore, part of that version is included in *Longman Anthology of World Literature* (D) and its first chapter, the most fascinating part, is published under the title of *Old Man of the Moon* as one of the Penguin Little Black Classics, both of which have disseminated the book among more general English readers. The case study proves that under the current situation where few Chinese literary works have gained popularity among English readers, the target readers' expectations should be taken seriously into consideration during the whole translation and publication process. It is suggested that the easy-read translation with appropriate cross-cultural interpretation and the publication of the abridged version will make the Chinese literature more accessible to general English readers, as most of them have little command of Chinese culture and no much interest in Chinese literature at present.

Key words: English translation; dissemination; *Six Records of a Floating Life*; Readers' reception

Introduction

Over the past 70 years since the founding of the People's Republic of China, the state has attached great importance to the English translation of Chinese literature, investing a lot of money in the translation and publication of a large number of literary works such as Panda Books and Library of Chinese Classics. However, "the actual reception of most books is far from expectation". (Xie Tianzhen 2) At present, the biggest challenge for Chinese literary translation is how to make the translation work reach more general western readers and be accepted by them.

Literary translation, as a cross-cultural communication activity, has always been an active choice of target readers. Therefore, from the perspective of readers' reception, what kind of Chinese literary works do English readers like? What is their purpose of reading Chinese literature? What type of translation works can be accepted and loved by readers in the English world? At the same time, what kind of dissemination strategy can bring more Chinese literature translations into the English world? This paper will take *Fushengliuji*, a Chinese classic autobiography as an example to explore the above issues, in order to provide insights for more Chinese literature to be accepted by general readers in the English world.

Since the new millennium, *Fushengliuji*, the autobiography of Shen Fu, a scholar in the Qing dynasty, has attracted wide attention in Chinese academic circle. The studies of its English translation mainly focus on Lin Yutang's version, which are carried out from the perspectives of culture, literature and linguistics, to explore the translated work itself, the translator and his translation strategies (Ge Xiaoqin, Ji Zhengming; Sun Huijun; Chen Huimin; Cai Xinle; Zhao Yongxiang, Zhang Dongmei; Wen Jun; Liang Linxin) At present, the most influential studies are Guan Xingzhong's comparative study of Lin Yutang's translation and Leonard Pratt and Chiang Su-hui's translation from the perspective of domestication and foreignization (Guan Xingzhong). Lu Fang and Liang Linxin, Mingwu Xu (2018) explore the translation and reception of the book in the English world. Liang points out that among the four English versions, the translation of Leonard Pratt and Chiang Su-hui is the most widely circulated in the English world. He attributes it mainly to the cooperative translation mode of both native Chinese and native English translators and the good reputation of the Penguin Classics among western readers. It is undeniable that the above factors do play an important role. However, there are other essential factors that should not be ignored, including the book's meeting of English reader's expectations, the translators' cross-cultural interpretative translating strategies, as well as the publishing and dissemination mode of the translation work. The in-depth exploration and analysis of the above factors is of great significance for promoting the English translation and dissemination of Chinese literature and culture today.

1. Reading Chinese Stories and Learning Chinese Culture: the Expectations of English Readers

Up to now, there are altogether four English versions of *Fushengliuji*. The first translation was done by Lin Yutang, a famous Chinese scholar, which was firstly published in Shanghai in 1939. In 1942, the full translation was included in *the wisdom of China and India*, which was published by Random House in the United States and reprinted in 1943. Later Lin's version was published in Hong Kong in 1962 and in Taiwan in 1964. In 1999, that translation was published in Beijing in the Chinese-English version. Therefore, Lin's translation mainly spreads in mainland China, Hong Kong and Taiwan. The second translation, done by Shirley Black, a British sinologist and translator, was firstly published by Oxford Press in 1960, and published again later by Silk Pagoda, Martino Fine Books and Olympia Press (Kindle version) in 2008, 2012 and 2016 respectively. In 1983, the third translation jointly completed by Leonard Pratt and Chiang Su-hui was published by Viking Press and Penguin Classics in New York in the same year. In 2006, their translation was included in the Library of Chinese Classics and got published by Yilin Press (Chinese-English edition) in China. Then in 2011, Graham Sanders produced the fourth translation, which was published by Hackett Publishing Company Inc. in the U.S. as a classic work, with the purpose of providing a reference book for classroom use. In short, with a nearly 80 years of translation and dissemination history in the English world, *Fushengliuji* has been accepted not only as a world literature classic but also has circulated among general readers, which proves it a great success.

As Lawrence Venuti said, "The foreign text, then, is not so much communicated as inscribed with domestic intelligibilities and interests. The inscription begins with the very choice of a text for translation, always a very selective, densely motivated choice, and continues in the development of discursive strategies to translate it, always a choice of certain domestic discourses over others." (Venuti 468) so, why do English readers choose Shen Fu's autobiography? What is their purpose of reading his book?

First, readers in the English world present much interest in Chinese society and culture. Some readers read the English translation of Shen Fu's autobiography just to learn more about Chinese history and culture,

which is especially true among academic readers. For example, many universities and even some senior high schools in English speaking countries select *Six Records of a Floating Life* as the teaching material for the courses such as Chinese history, world history, world literature, gender research, family research, creative writing and other courses, which include the family history course offered by Harvard University in 2016, the East Asian humanities course offered by Columbia University in 2004, and the Chinese culture and social history course offered by Colorado University in 2005. The purpose of that selection is to learn about Chinese society and culture in the early 19th century, such as family history (Harvard University), folk narrative history of Chinese scholars (Columbia University), arranged marriage (but also true love), concubinage, foot binding of women and multiple names of scholars in ancient China, as well as Chinese garden design and Chinese philosophy, etc.

Second, the reason why *Six Records of a Floating Life* is accepted by general readers in the English world is inseparable from its unique aesthetic values. By reading and analyzing the comments on Amazon.com and goodreads.com, the largest book sales website and the largest book rating website respectively in the English world, we can find that general readers in the English world love the book mostly because they are moved by the ordinary lives of the couple. Their upright personalities, touching husband-wife relationship, quiet and interesting marital life as well as suffering are of universal significance, which certainly can transcend time and space and resonate with readers in the English world. Next is the author's superb and unique narrative style. Shen Fu wrote his autobiography not in chronological order, but in terms of different themes, which is rare in the history of both Chinese literature and world literature. It is precisely because of those characteristics above that the book greatly touches general readers of the English world. One reader commented that Shen Fu's work is a remarkable one in the history of classic Chinese literature. It does not belong to any literary genre, but has memoirs, gardening manuals, eulogy, travelogue and social document of the Qing dynasty, however, "it is perhaps best thought of as a moving, even mystical, love story."¹

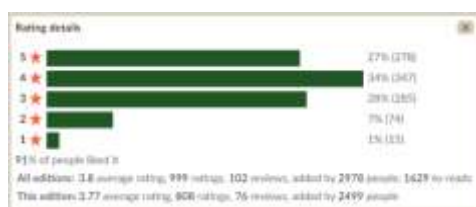
2. The Penguin Classic *Six Records of a Floating Life*: Western Readers' Favorite

In 1983, *Six Records of a Floating Life* was published by the world-wide famous Penguin Classic, whose publications are all world literature classics which are tailored not only for general readers but also for scholars and students as well. From the perspective of readers' reception, Penguin edition is the leading one among the four English translations of *Fushengliuji*. First, as mentioned above, that version is selected as the teaching material in universities and even some senior high schools in English speaking countries, which shows its incomparable advantage compared with the other three versions. Second, the penguin version is also general readers' favorite, which is demonstrated by readers' rating on goodreads.com. Up to August 13, 2020, a total of 999 readers have rated the English version of *Fushengliuji* on that website, with an average score of 3.8 points (the full score being 5). Among the readers who rated the book, 91% of them said they liked the book, 102 readers wrote book reviews, 2,978 readers put the book on the shelf, and 1,629 readers said they would like to read it. Among the total 999 readers, 808 of them have selected the Penguin Classic version, with an average score of 3.77 points, 76 book reviews, and 2,499 potential readers that have put the book on the shelf. Therefore, it proves that among the four English translations, Penguin Classic version has gained the best reception effect among general readers in the English world, as is shown below:

Readers' rating of *Six Records of a Floating Life*² on goodreads.com:

¹ <http://www.theworldofchinese.com/2015/08/shen-fus-floating-life/> (data acquisition date: July 12, 2020)

² https://www.goodreads.com/book/show/524116.Six_Records_of_a_Floating_Life?from_search=true&from_srp=true&qid=8pl8kdjqtk&rank=1 (data acquisition date: August 13, 2020)



Of course, the four translations of *Fushengliuji* were created in different times, with different translation purposes and strategies, and thus have different focuses on the interpretation of the original work, but they have all made a contribution to the dissemination of *Fushengliuji* in the English world. However, from the perspective of readers' reception, penguin version is by far the most popular one. So, what are the factors behind its popularity? The in-depth discussion of this issue is of great significance to the improvement of the English translation and dissemination of Chinese literature.

3. The Penguin Classic *Six Records of a Floating Life*: an Easy-read Translation with Appropriate Cross-cultural Interpretation

At present, more and more Chinese literature works are seeking global recognition. However, the global reception environment is not that friendly. As a result, even though a considerable number of English translation works of Chinese literature have been published, very few of them have made a substantial influence on international readers. Therefore, it is particularly important to consider the reception environment of the target country, especially the target readers' expectations, and to carry out cross-cultural interpretative translation, so as to improve the reception effect of the translation work. In terms of readers' reception, Penguin Classic *Six Records of a Floating Life* is a popular translation with cross-cultural interpretation for readers, which is an important factor in attracting readers.

First of all, by means of cross-cultural interpretation, the Penguin Classic *Six Records of a Floating Life* caters to western readers' expectations, that is, reading Chinese story and learning Chinese culture. In the Introduction, the translator emphasizes the literary value of the original work, and at the same time objectively evaluates Shen Fu and his life based on the social and cultural backgrounds of Shen Fu's era. Moreover, 217 end notes and several maps of China are attached to the story at the end of the book. All of those explanatory words and pictures facilitate western readers' understanding of the story as well as Chinese culture involved.

In fact, one strong motivation for the translation of *Six Records of a Floating Life* is that the book has significant historical and documentary value, which is evident in the introduction to the book, either in translator's Introduction, at the back cover text of the translation work, or on the Penguin Classic official website and amazon.com. For example, in the brief introduction on the back cover of the book, the book is regarded as "an extraordinary blend of autobiography, love story and social document" (Shen, *Six Records of a Floating Life*). "The introduction describes the ways in which the book offers a unique insight into family life, government and the powerful role of the courtesan in nineteenth-century China." (ibid.), because readers of the English world know little about Chinese literature and culture. In order to help them have a better understanding of the book, the translator provides readers with a detailed introduction and objective analysis of the above aspects. For example, in the second paragraph of the Introduction, the translator points out the reason why the book is a "valuable social document" (Shen, *Six Records of a Floating Life* 9) for Western readers, and takes courtesans as an example to illustrate that point. The translator says that it is not easy for Western readers to understand what a courtesan was in traditional Chinese society, because in the English vocabulary, the only equivalent for that is a prostitute, but there are great differences between a prostitute and a courtesan in China. In traditional Chinese society, a courtesan was "respectable and respected" (Shen, *Six Records of a Floating Life* 9). Her sexual favors were not necessarily for sale. Compared with the men they served, these courtesans were more independent and powerful. The translator points out that "It is this kind of small but significant alteration to our perceptions and presumptions which the *Six Records* can effect that makes it so important a book for Westerners." (Shen, *Six Records of a Floating Life* 9)

The translator also mentions that for Chinese readers, the original work is mainly a love story, while for Western readers, the love story is “unique” (Shen, *Six Records of a Floating Life* 9). Apart from his true love for his wife Yun, Shen Fu also had affairs with courtesans, and Yun even tried to help her husband take a concubine. For Chinese readers, there is no need to elaborate, but for readers of the English world, it is hard to understand whether there is true love between Shen Fu and his wife. In order to help readers understand and evaluate the love story, the translator emphasizes that “And yet, for all that, it is none the less love.” (Shen, *Six Records of a Floating Life* 9) because the story occurred in a traditional Chinese society, when it was acceptable to the society that men took concubines or had an affair with courtesans.

Second, another important embodiment of cross-cultural interpretation is that the translator adds a lot of end notes about Chinese celebrities, traditional Chinese festivals, historical allusions, religious culture, etc., to help those readers who want to know more about Chinese culture better understand the book and Chinese culture, and ensure at the same time that those readers who only want to read the story are not interrupted by the notes during their reading. More importantly, the notes are added from the perspective of western readers’ reception, especially with a strong cross-cultural awareness. For one example, among the end note for the second part, the translator compares the construction methods of traditional Chinese and western architecture to help western readers understand the unique features of traditional Chinese architectural culture. For another example, in the third part, Shen Fu’s father wrote to Shen Fu without knowing the truth, reprimanding Yun for borrowing money behind her husband’s back and trying to put the blame on Shen Fu’s younger brother Qitang. As for the Chinese form of address “小叔子”, Leonard Pratt and Chiang Su-hui translated it literally into “little uncle” (Shen, *Six Records of a Floating Life* 75) and at the same time provided an explanation in the end note to help English readers understand its meaning: “It is a form of address that a wife is supposed to use in speaking of a brother-in-law who is not as old as her husband.” (Shen, *Six Records of a Floating Life* 154) Lin Yutang paraphrased it as “your brother” (Shen Fu, *Six Chapters of a Floating Life* 131), while Graham Sanders adopted the method of domestication, transferring it into “her brother-in-law” (Shen, *Six Records of a Life Adrift* 57), neither of which could retain the Chinese culture.

Unlike Leonard Pratt and Chiang Su-hui, Graham Sanders added a lot of footnotes, occupying a considerable part of the page, which is convenient for readers to understand Chinese culture at any time during the reading process. Moreover, Graham Sanders supplied much more annotations than Leonard Pratt and Chiang Su-hui did, and the annotation content is more detailed and in-depth. Some annotation contents are not even familiar to today’s Chinese general readers. For example, when Shen Fu’s mother celebrated her birthday, she invited the opera troupe to perform. Sanders provided detailed introduction to the opera pieces, such as “Tragic Parting”, “Assassinating Liang” and “Sequel to Seeking”. (Shen, *Six Records of a Life Adrift* 16-17) Obviously, the reason why Graham Sanders provided so many footnotes to make such a thorough and detailed interpretation of Chinese culture is to meet the needs of academic readers or at least those readers who have real interest in Chinese culture.

Thirdly, at the linguistic level, compared with other versions, the translation of Leonard Pratt and Chiang Su-hui is more concise, straightforward, easy to understand, and thus more suitable for general readers. Here are some examples:

The original sentence: 少焉一轮明月已上林梢·渐觉风生袖底·月到波心·俗虑尘怀爽然顿释。(Shen, *Six Chapters of a Floating Life* 34)

Lin Yutang’s translation: After a while, the moon had already arisen from behind the forest, and the breeze was playing about our sleeves, while the moon’s image sparkled in the rippling water, and all worldly cares were banished from our breasts. (Shen, *Six Chapters of a Floating Life* 35)

Leonard Pratt and Chiang Su-hui’s version: A full moon soon rose above the trees, and we gradually felt a breeze beginning to tug at our sleeves. The moon shone on the stream below, and quickly drove away our cares. (Shen, *Six Records of a Floating Life* 36)

Graham Sanders' version: Before long the full bright moon peeked out over the treetops and we felt our sleeves begin to flutter in the breeze. The moonlight touched the heart of the rippling waters below and all our mundane worries and dusty concerns were washed away. (Shen, Six Records of a Life Adrift 15)

In comparison, the translated text of Leonard Pratt and Chiang Su-hui is more colloquial and the sentence patterns are simpler and easier to understand. In Lin Yutang's translation, words such as "sparkle" and "banish" are used, and similar to the original sentence, there is only one long sentence with a complex structure. In Sanders' version, the images in the original text are retained, which is more faithful to the original text.

When strolling through the Ko Garden, Shen Fu prevented Miss Wang from picking the fresh flowers, and Miss Wang asked him for the reason. Shen Fu laughed and said the following sentence.

The original sentence: 笑曰：“将来罚嫁麻面多须郎，为花泄忿。”(Shen, Six Chapters of a Floating Life 40)

Lin Yutang's translation: "All right," I said, "you will be punished for this one day by marrying a pock-marked bearded fellow for your husband to avenge the flowers." (Shen, Six Chapters of a Floating Life 41)

Leonard Pratt and Chiang Su-hui's version: I laughed and told her, 'You are going to marry a pock-marked, hairy fellow. That will be the flowers' revenge.' (Shen, Six Records of a Floating Life 38)

Sanders' version: I laughed and said, "When you are punished by having to marry a tassel-bearded man with pocks blooming on his face, then the flowers will have their revenge!" (Shen, Six Records of a Life Adrift 18)

Comparing the above translation examples, we can see that Lin Yutang's and Sanders' versions have relatively long sentence patterns and complex structures, while Leonard Pratt and Chiang Su-hui's version uses two sentences with simple words and simple sentence patterns.

The original sentence: 沈复答曰：“坊间有蝴蝶履，小大由之，购亦极易，且早晚可代撒鞋之用，不亦善乎？”(Shen, Six Chapters of a Floating Life 58)

Lin Yutang's version: I told her there was a kind of shoes called "butterfly shoes", which could fit any size of feet and were very easy to obtain at the shops, and suggested buying a pair for her, which she could also use as slippers later on at home. (Shen, Six Chapters of a Floating Life 59)

Leonard Pratt and Chiang Su-hui's translation: 'In the street they sell "butterfly shoes"', I said, 'in all sizes. They're easy to buy, and afterwards you can wear them around the house. Wouldn't they do?' (Shen, Six Records of a Floating Life 44)

Graham Sanders' translation: "In the street market, they have butterfly shoes in all sorts of sizes," I suggested, "It would be easy to buy you a pair and later you could even wear them as slippers in the house. Wouldn't that be perfect?" (Shen, Six Records of a Life Adrift 25)

Lin Yutang changed the direct speech in the original sentence into an indirect one, and used two non-restrictive attributive clauses with a long sentence structure, while the other two versions both cut the translation into three sentences. However, compared with Sanders' translation, Leonard Pratt and Chiang Su-hui's version looks more colloquial.

The following example is the translation of two place names: 沧浪亭 and 爱莲居, which can also display the linguistic features of the different translations.

Lin Yutang's translation: the Ts'anglang Pavilion, the Lotus Lover's Lodge (Shen, Six Chapters of a Floating Life 19)

Leonard Pratt and Chiang Su-hui's version: the Pavilion of the Waves, Lotus Lover's Hall (Shen, Six Records of a Floating Life 30)

Graham Sanders' translation: the Pavilion of the Azure Waves, Lotus Lover's Abode (Shen, Six Records of a Life Adrift 7)

In comparison, Sanders' translation is the most formal one, using the words "azure" and "abode", and thus of the most aesthetic appeal; Lin Yutang transliterated it into "the Ts'anglang Pavilion", so that the aesthetic taste disappeared; Leonard Pratt and Chiang Su-hui's translation is in-between, transferring the main meaning of the original words "沧浪" and "居", but using only the common English words "waves" and "hall", so that the translation is readable to more general readers.

Take another example, 秋侵人影瘦, 霜染菊花肥。 (Shen, Six Chapters of a Floating Life 4)

Lin Yutang's translation:

Touched by autumn, one's figure grows slender,

Soaked in frost, the chrysanthemum blooms full. (Shen, Six Chapters of a Floating Life 5)

Leonard Pratt and Chiang Su-hui's version: We grow thin in the shadows of autumn, but chrysanthemums grow fat with the dew. (Shen, Six Records of a Floating Life 26)

Graham Sanders' version: Autumn encroaches on my shadow wasting away; /frost paints the chrysanthemums growing full. (Shen, Six Records of a Life Adrift 10)

"Blooms full" in Lin Yutang's translation is more vivid, while Sanders' literal translation of "侵" and "染" into "encroaches" and "paints" is more faithful, which is related to his translation purpose, that is, to provide academic readers with more faithful translation. In comparison, Leonard Pratt and Chiang Su-hui's version is simpler and easier to understand, which is more suitable for general readers who know little about Chinese culture. To some extent, Leonard Pratt and Chiang Su-hui's version may not be the most faithful one, but it is the one most favored by western readers.

"Translation then, is not just a process that happens in the translator's head. Readers decide to accept or reject translations. Different types of reader will require different types of translation. In Goethe's words: 'if you want to influence the masses, a simple translation is always best. Critical translations vying with the original really are of use only for conversations the learned conduct among themselves.' ... The literal, the interlinear, and other such types of translation of literature are obviously not aimed at influencing the masses, but rather at making the text of a foreign work of literature accessible to scholarly analysis without having it enter the body of literature in the receiving culture, even though all scholarly translations do, to some extent, reflect the poetics of the time in which they are written." (Lefevere 5-6)

4. Excerpts or Inclusion in Anthologies: an Effective Way to Reach Readers

In addition to the above translation factors, the success of Penguin Classic *Six Records of a Floating Life* in the English world is closely related to the publishing mode of Penguin Press. First, besides the paper book, at the beginning of the new millennium, Penguin also published the digital version of *Six Records of a Floating Life* to meet the needs of readers in the digital age. Second, in order to commemorate its 80th anniversary, Penguin Press published the famous Little Black Penguin Classics series, only three Chinese classics included, *the Old Man of the Moon* being one of them, which is the first chapter of *Six Records of a Floating Life*, the couple's beautiful and romantic love story, and also the most attractive part of the whole book. Obviously, with the advantages of short story (only 64 pages) and cheap price (0.99 pounds), the excerpted version can facilitate the circulation of *Six Records of a Floating Life* among more general readers in the English world.

As for the essential role of the excerpted or abridged version in cross-cultural communication, especially from the perspective of the reception effect on general readers, some scholar said, "The excerpted translation may be far away from the standard of faithfulness at the language level, and it is often interspersed

with the introduction and explanation of the translator, but it can achieve the goal of helping non-Chinese readers understand Chinese literary classics and Chinese society at the cultural level. Therefore, this kind of translation, which is close to cross-cultural interpretation, is a beneficial attempt for the Chinese literature and culture to be known by the world.” (Wang Ning 6) Therefore, the faithful full translation may not be the most effective way of cross-cultural communication.

The old man of the moon, since its publication in February 2015 up to August 13, 2020, has been rated by 630 readers on goodreads.com. 88% of readers said they liked the book, providing an average score of 3.5 points (the full score being 5 points) and 84 book reviews. The specific rating is as follows³:

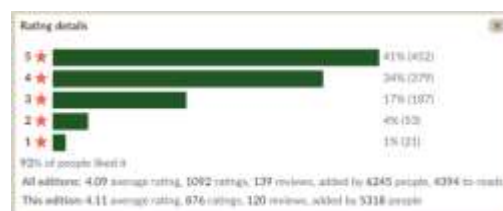


Some reader pointed out that although he had never read any Chinese or Japanese works in the original, Shen Fu's memorial to his beloved wife is gorgeous. "It makes me want to hunt out Shen Fu's complete work."⁴ Another reader has bought a complete set of 80 Penguin Little Black Classic books. The first book he read was *the Old Man of the Moon*, and "it really aroused my desire to read the complete book."⁵

In addition to the excerpted version, anthologies also play an important role in the dissemination of *Six Records of a Floating Life* in the English world. In 2008, part of the book was included in *Longman Anthology of World Literature* (Volume D), which, together with *Norton Anthology of World Literature* and *Bedford Anthology of World Literature*, is recognized as one of the three authoritative anthologies of world literature in the English world and enjoys a very high reputation among readers. The inclusion of part of *Six Records of a Floating Life* in that anthology further proves that this version has been recognized by authoritative scholars and readers in the English world, and thus has greatly increased its influence in the English world.

In addition, in 1937, Lin Yutang added two fragments of his translation *Six Chapters of a Floating Life* into his anthology *the Importance of Living*, which has been reprinted dozens of times and has been still on sale now in the book market. By the data acquisition date, 1,092 readers has rated that book on goodreads.com, 93% of whom liked the book, with an average score of 4.09 points (full score being 5) and 139 book reviews. 6,245 readers added the book on the shelf and 4,394 readers planned to read it. It is clear that *the Importance of Living* still enjoys a large readership in English speaking countries. With the popularity of that book, *Fushengliuji* can be known and loved by more western readers.

The rating of *the Importance of Living* on goodreads.com is as follows⁶:



³ https://www.goodreads.com/book/show/24874327-the-old-man-of-the-moon?from_search=true&from_srp=true&qid=CmYwHCUOut&rank=1 (data acquisition date: August 13, 2020)

⁴ https://www.goodreads.com/book/show/24874327-the-old-man-of-the-moon?from_search=true&from_srp=true&qid=CmYwHCUOut&rank=1 (data acquisition date: August 13, 2020)

⁵ https://www.goodreads.com/book/show/24874327-the-old-man-of-the-moon?from_search=true&from_srp=true&qid=CmYwHCUOut&rank=1 (data acquisition date: August 13, 2020)

⁶ https://www.goodreads.com/book/show/84352.The_Importance_of_Living?from_search=true&from_srp=true&qid=w71guFEkhh&rank=1 (data acquisition date: August 13, 2020)

As Steiner said, "The anthologies and a few study guides on how to teach and read world literature have become the most important sources on how to teach and read world literature from other areas and times. Textbook publishing and a number of inexpensive paperback series of the classics have been driving forces in the dissemination of canonized works from different areas." (Steiner 318)

Conclusion

At present, Chinese literature is still on the periphery of the world literature map, and western readers know little about it. The popularity of Penguin Classic *Six Records of a Floating Life* provides with some enlightenment about the translation and dissemination of Chinese literature in the world. First of all, learning the target reader's interest and reading expectations is crucial for the selection of the original work and to a certain extent determines whether the translation is accepted by the target reader. Select short and touching Chinese stories with universal significance, aesthetic appeal and Chinese color, and translate them with appropriate cross-cultural interpretation and simple words and phrases to help general readers first of all understand Chinese stories, learn more about Chinese culture, and at the same time enjoy reading the story itself. Second, translation is of course important, publication and dissemination are equally important. The case of *Six Records of a Floating Life* shows that the publication of excerpted translation and its inclusion in some anthologies facilitate the dissemination of the translation among general readers. These readers then will help create a better reception environment for Chinese literature in the English world and lay a better foundation for more translation works faithful to the original to be enjoyed by Western readers in the future.

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FEMINIST READING OF BAPSI SIDHWA'S NOVELS 'ICE-CANDY-MAN', 'WATER' AND
DEEPA MEHTA'S FILMS – 'EARTH AND WATER'

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ABSTRACT

Bapsi Sidhwa, a Pakistan born novelist and Deepa Mehta an India born Canadian film maker are an interesting artistic duo. Both are the admirers of each other. They made genuine contribution to the feminist narrative, former through fiction and latter through films. Both of them are known for their social concerns especially about the women of the Indian sub-continent. They are the champions of women's cause and hit out fearlessly at the phony, untruthful patriarchal mind set prevalent in the society. Mehta made a film 'Earth' based on the novel Ice-Candy-Man written by Sidhwa. Whereas Sidhwa wrote novel 'Water' inspired from a film of the same name by Deepa Mehta. It's a very uncommon literary activity. All four texts under study take up the issue of women of the Indian Subcontinent. An elaborate investigation about the women's position in society from Stone Age to the modern times and consequent advent of feminism is dwelled upon in detail. Light is thrown on the three waves of feminism. Sexual politics, vengeance upon women's body, sexual growth of a girl child, victimization of women, traditional image of womanhood, powerful resilience on the part of women and the plight widowhood etc. are brought to the forefront. In this paper an attempt is made to explore and analyse the feminist perspective in all the four 'gynocentric texts' by putting them under the scanner of feminism.

Keywords: Feminism, gynocentric texts, sexual politics, male chauvinism, widowhood.

Introduction

Bapsi Sidhwa and Deepa Mehta had made a genuine contribution to the feminist narrative, former through fiction and latter through films. This paper gives an insight into the four selected texts under the scanner of feminism. An elaborate and extensive investigation is made about the issue of feminism from the Stone Age itself. During the Stone Age, spade and hoe were the only implements used by humans. These implements established woman's strength for gardening. They gathered nuts, seeds and wild plants. There seem to be some equality between the two genders. Man hunted, woman used to remain at home to take on the task of domesticity which included productive labour; making pottery, weaving and gardening. Hence woman played a large part in economic life. With the dawn of agriculture, people started accumulating resources for the first time and with this an imbalance emerged. Also with more technological changes such as

the advent of copper, tin and iron, woman's fate took a turn. A woman who had occupied a good position in the Stone Age seems to give way to man. Maternal authority diminished and paternal authority started ruling the roost. A woman was confined to domestic duties. Man became everything while woman was reduced to a trivial entity. However, with the passage of time, efforts were made to establish equality between the two sexes which slowly but surely led to the advent of ideology of feminism.

Advent of Feminism

Feminism is broad and complex ideology having variegated meanings. It is a term frequently used in everyday life. Though there is not a single definition that could define feminism completely. Some of them are: "Feminism is a doctrine advocating social, political, and all other rights of women equal to those of men" (dictionary.com). Talking about feminism Rengin Ozan writes "The term feminism describes the utopian view of the equality between men and women in equal terms of what both gender are able / expected to do, in terms of personal characteristics, actions and lifestyles. Feminism allows women to step outside their culturally created gender roles and perhaps take on a job or activity or lifestyle that is not traditionally female, and thus allows for the freedom of choice, which is what we think feminism is at the core, the power of choice and individuality free from gender norms and cultural expectations." (84) As a movement, feminism vehemently opposes the gender stratification in all its forms. Feminism promotes social, political, economic and sexual equality for men and women. Most feminists believe that men and women should not be judged on the basis of sex. They should be judged who they are as an individual. Feminists strive to fill the chasm that divides men and women. To understand feminism some attention is given to understand the concept of feminine principle. In this regards Ranchan and Razdan state, "The feminine principle manifests itself as sex, as womanhood, as devotion, and surrender to the masculine and finally as that which makes us accept life as life, without reference to the shadow world of ideas" (47). It is imperative to throw some light about the different waves of feminisms.

First -Wave Feminism

'First-Wave feminism' refers to the period of feminist activity during 19th and 20th century throughout the world, particularly in the United Kingdom, Canada, the Netherlands and the United States. It focused on women's suffrage i.e. the right to vote.

Second -Wave Feminism

'Second-Wave Feminism' started in early 1960s and lasted 1980s. It raises the issue of women's social and sexual concerns. Second wave feminist voiced to uncover the patriarchal influences not only politically, socially but also about their sexual existence. They challenged the prevailing notions of the women's role in the family, work place and society. They criticized the sexual division of labour and voiced for promoting the women's equality in labour market. They addressed the issues like equal pay, employment and educational opportunities, reproductive rights of women.

Third-Wave Feminism

'Third-Wave Feminism' identifies several aspects of feminist activities. It started with realizing the fact that second-wave feminism has failed to address and incorporate the voices of young, queer and non-white women. It was the movement of women of many colours, ethnicities, nationalities, religion and cultural backgrounds. It is clear that the history of women from times immemorial has been restrained by innumerable principles and prejudices cultivated by patriarchal society, mechanism of patriarchy, the cultural mind set of men promulgated sexual inequality. A male dominated society has been stifling women's capacity to be independent in thought and action. Bapsi Sidhwa in her novels and Deepa Mehta in her films have exposed the patriarchal society. Women in both the novel as well as in the film, take the mechanism of patriarchy head on. Since the proposed texts deal with women of the sub-continent, it is imperative to have an insight about the status of women in the Indian scenario.

Women's Status in Ancient India

In order to understand the feminist perspective in the proposed texts, a need is felt to acquaint with the status of women in ancient Indian society. Most scholars are of the view that the women held an elevated position in ancient India. During Vedic period, women held similar position as men possessed. Women who were inclined to religion wore sacred thread and also were taught mantras of the Vedas. Women of Kshatriya caste got martial art training. They were very skillful in arms training. The Rig Veda says that the wife and husband are equal halves of one substance; they are equal in every respect; therefore both should join and take equal part in all works, religious and secular. But the status of women declined during epic period. In Ramanaya, two incidents, Sita's *Agni Pariksha* and her banishment to the forest do throw some light on the subjugation of women.

Women in the Manu Samhita

But Manu Samhita, written long after Vedic periods is replete with derogatory statements about women. Film *Water* by Deepa Mehta begins with epithet from Manusamriti. The film *Water* as well as the novel of the same name deal with the issue of widowhood in the times of 1930s India. The 2000 years old sacred texts by Manu, the Hindu progenitor of mankind writes that a virtuous wife is one who after the death of her husband constantly remain chaste and had to lead a life of an extreme depravity. The hypocrisy of religion is exposed by both Mehta and Sidhwa, former through visual images and latter through the words.

Ice-Candy-Man and the *Earth*: A Feminist Perspective

Ice-Candy-Man as well as *Earth*, the film version of it deals with the theme of partition. In both these texts it is the woman who performs and controls the action. Both Sidhwa and Mehta, raise women's issues to the forefront. The issues such as violence perpetrated on women during partition in various blatant forms are brought to the surface in *Ice-Candy-Man* by Sidhwa as well in its cinematic adaptation the *Earth* by Mehta. The worst victim of the partition was a woman. Ayah (Shanta) both in the novel as well as in the film, represents those ill fated 83000 women (55000 Muslim, 33000 Hindus and Sikh women) who were abducted, raped and were kept as forced wives during partition. Thousands were killed by the people of faith other than theirs. Thousands were killed by their own fathers, brothers and their relatives in the name of honour. Revenge of all sorts was inflicted on women's body irrespective of religion. In the name of honour women were sacrificed. Describing one such incident Urvashi Butalia writes "In one of these villages, Thoa Khalsa, some 90 women threw themselves into the well in order to preserve the 'sanctity' and 'purity' of their religion, as otherwise they would have had to face conversion... the tales of women's sacrifice occupy an important place... It is they who are seen to have upheld, by offering themselves up for death, more particularly 'heroic death,' the 'honour of the community'". (12-24)

Women as the Victims of Male Chauvinism

Women of all religion became the victims of false male chauvinism. The women characters in the novel, be it Ayah, Lenny or Godmother, all exhibit an extraordinary courage, resilience and individuality not to be easily subjugated. It is their sheer valour that they exposed the patriarchal prejudices rampant in the contemporary society. Sitting on the fence, Sidhwa gives an authentic account of partition in its flagrant nakedness and brutality. All her characters represent endurance; their capacity to fight and survive. They personify the extra-ordinary resilience of women in the times of utmost difficulty. Inter-racial harmony of pre-independence is cracked in backdrop of partition.

Lenny: The Girl Child Narrator and her Sexual Maturation

Both Sidhwa and Mehta has done a commendable job in bringing forward the social, religious and political upheavals of the time through the eyes of small polio struck girl named, Lenny, a young Parsi girl growing up in Lahore. It is an audacious attempt on the part of Sidhwa to depict the process of sexual maturation of a young girl Lenny in the country like Pakistan. By making Lenny as the narrator of the novel, the writer puts her weight and validity to the feminine perspective. *Ice-Candy-Man* being a feminist text involves

actions centering round women protagonists. There are women who acquire the attributes of heroism and grandeur, unlike that of male discourse in which women remain the beneficiaries of male bounty and bravery. The novel very boldly delineates her sexual maturity. Though the sexual maturation is not shown in the film because of the time constraint.

Ayah: An Epitome of Female Resilience

Ayah (Shanta) is perhaps the most influential character in the novel as well as in the film. She is the major female voice in both the novel as well as in the film. *Ice-Candy-Man* is essentially her story. It is the story of her world surrounded by men belonging to different social as well religious strata. Like a magnet she always attracts different males like iron flints as they come in the radius of her charm. She is like flame of sensuousness and female *joie de vivre* around whom the male moths linger constantly and long for the sexual warmth she emanates. Her influence over them extends to such a measure that they readily decide to stop the political discussions for her sake. Ayah has tremendous impact on Lenny, another female protagonist. She infuses the idea of independence and about making choices in Lenny. She has the strongest influence on Lenny. Ayah knows herself well, and she is confident enough as an individual, who cannot be taken advantage of. Ayah is the formative influence on Lenny.

Lenny's Mother: Traditional Image of Womanhood

Lenny's mother in both the film and the novel sticks to traditional image of woman hood. She conforms to the conventionally established symbol of femininity. She represents the conventional view of fidelity, faithfulness and servitude which are attributed to women as their finest qualities. She yields to the whims and fancies of the man she is married to. She tolerates male superiority. Sidhwa presented her as the woman adapted to live in her domestic habitat. But remaining rooted to her home; she displayed an extraordinary courage to save Ayah. She exhibited an exceptional humanitarian outlook even though she and her family members were in extreme danger. She displays the most beautiful feminine quality of compassion, helpfulness and courage during the time of extreme crisis.

Feminist Reading of the Film *Water* and the Novel *Water*

Water, the film as well the novel deal with the issue of widowhood in pre-independent India of 1930s and take on the issue of feminism in both the texts. Mehta's film *Water* and its novelized version *Water* by Bapsi Sidhwa reveal the important issue of widowhood. In ancient India an extreme solution to widowhood was to burn the wife of deceased on the funeral pyre of her dead husband. Both the film as well as novel bring forth predicament of widows in pre-independent India of 1930s and the awful condition they are forced to live in. Mehta and Sidhwa, the former with visual images and the latter with words expose the distortion of religion by fundamentalists for their own personal gains. As David F. Burton says, "Water is set in sacred Hindu city of Varanasi in the 1930s and examines the plight of a community of socially ostracized widows. Their lives are governed by many social and behavioral restrictions such as taboos against remarriage and physical contact with high-caste Hindus." (2)

The film *Water* by Mehta begins with an epigram on the blank screen. "Widow should be long suffering until death, self-restrained and chaste. A virtuous wife who remains chaste when her husband dies goes to heaven. A woman who is undutiful to her husband is reborn in the womb of jackal." The Laws of Manu Chapter 5 verse (156-161) Dharamashastra (Sacred Hindu Text). Inequality and degradation of women is almost sanctified in Hindu religion. Manu Samriti says: "Never trust a woman. Never sit alone with a woman even if it may be your mother, she may tempt you. Do not sit alone with your daughter she may tempt you. Do not sit alone with your sister, she may tempt you. And same Samriti continues, "*Na streeswadantriyamrathi*." "No liberty for women in society." Women are never fit for independence. (Manuscript 9:2-4). Widows were treated as *Kulachani* (an evil omen), an economic burden. Mehta and Sidhwa took it on stride to hit hard at this age old rotten tradition.

As the film opens, Chuyia is accompanying her dying husband, unaware about her future. He dies and she becomes a widow. Her head shaved, bangles broken and is brought to widow ashram at Vrindavan. Her

father tells her, Chuyia, "Child. Do you remember getting married? Your husband is dead. You are a widow now" (Water 32). Chuyia becomes widow at the tender age of eight when she doesn't understand the meaning of marriage. The patriarchal society from ancient time had been in a habit of throwing blame on women. She ceases to be even human and is reduced to be a mere object.

Chuyia's Passage into Widowhood: A Tormenting Episode

After the death of Hira Lal, Chuyia's father declares that her husband is dead and she has become a widow. The child innocently asks him for how long, realizing not the concept and widowhood at that time. Later Chuyia's mother-in-law did not waste time to jerk the *mangalsutra* off her neck and the beads scattered on the ground. Little Chuyia is shaken. She seized Chuyia's hand and violently smashed the red glass bangles with a piece of brick. Chuyia's father Somnath sees tormenting ritual with agonizing pain and watched all this with utmost sorrow while Hira Lal's mother blames the howling child for a karmic debt of past sins that had deprived her of her son. Chuyia was forced to live with other widows, Shakuntala, Patirajji, Kalyani, Kunti and many others, wrapped in white clothes with shaven heads except Kalyani. Chuyia's mother-in-law blames Chuyia the innocent child of eight years for being the reason of her son's death. This is contemptible, unbelievable and weird.

Kalyani (Lisa Ray): A Victim of Religious Hypocrisy

Kalyani, another important woman character both in the film as well as in the novel is an embodiment of womanhood. She is exploited by the people who are always there masked in as the well-wishers of the society. They distort religion to their petty interests. It is the economic vulnerability which forces Kalyani into prostitution. As Malini Bhattacharya states: "Kalyani, who has been forced into prostitution, a fate which has not been unusual for economically vulnerable women in Widows ashram" (81). She is stunningly beautiful young widow with long black traces. She is the bread winner for the ashram. To look attractive her head is not shaved. She is forced into prostitution to support the ashram.

Shakuntala: A Widow Torn Between Religious Faith and Human Desires

Shakuntala (Seema Biswas) is middle-aged widow, living in the ashram. She is enigmatic, considerate and devout Hindu widow dwelling there. She is torn between her religious faith and human desires. She takes on Madhumati, the head widow to save Chuyia as well as Kalyani. She defies Madhumati and frees Kalyani to have her desires fulfilled. She is a mother figure to Chuyia. It is Shakuntala who makes a plan to save Chuyia and ensures her rescue to board Gandhi's train. It was Shakuntala only who consoles Narayan when Kalyani commits suicide. Shakuntala is an embodiment of womanhood having her faith rock solid even in the times of extreme adversity. She did not lose faith and is determined to hand over Chuyia to safety. She acts like Chuyia's surrogate mother.

Conclusion

Bapsi Sidhwa and Deepa Mehta are the artists of immense repute. Both exposed the society's callous behavior towards women. All the four selected texts are truly 'gynocentric texts'. All their women characters do not lose faith, be it Ayah of *Ice-Candy-Man* or Shakuntala of *Water*. The novel *Ice-Candy-Man* and in the film *Earth*, addressed the issue sexual politics. All the women characters seem to assert their individuality. Ayah, Godmother, Lenny in the novel *Ice-Candy-Man* and Kalyani, Shakuntala and Chuyia in the novel *Water*, do struggle to establish their individuality against the backdrop of male dominion. Even Madhumati, the caretaker of the ashram was once the victim of patriarchy. The women characters in the novel *Ice-Candy-Man* refuse to sacrifice everything at the altar of patriarchy. 'Water' the film by Deepa Mehta and its novelized version is an extraordinary attempt to depict the plight of widows in India who yearn for liberation of their body and soul. Both are the champions of women's cause and hit out fearlessly out at the phony and untruthful morality prevalent in society.

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CULTURAL VISION OF NORTH KARNATAKA IN BASAVARAJ NAIKAR'S *THE GOLDEN SERVANT AND OTHER STORIES*

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ABSTRACT

India is a diverse country with number of diversities. Culture and region go together in every aspect of life. Literature is an important vehicle of culture. Against this backdrop, Basavaraj Naikar is the story writer of contemporary times. He hails from Karnataka. He has four story collections to his credit. One of his collections was shortlisted for Commonwealth Literary Prize. He represents India in his stories which present the culture, language, and typical lifestyles against all odds. He appears autobiographical here and there in the story. A writer of eminence and cultural ambassador, Naikar delineates in his lucid but impressive style the stories known for modernity and regional flavour.

Basavaraj Naikar occupies an important position in the history of Indian short story writers in English. A retired professor of English, Dharwad University, Karnataka, he is a translator, author freelancer and a story writer. My paper focuses on Basavaraj Naikar's second story collection *The Golden Servant and Other Stories*. The twelve stories reinforce the author's portrayal of the life, customs and manners of a particular region of India, a microcosm of the country, like R.K.Narayan's Malgudi. The themes in the stories are unquestionably significant comments on the universal human situation. The collection deals with the broad spectrum of his thoughts and perceptions ranging from the historical to the contemporary, religious to the secular and elemental to the academic in a realistic style. Basavaraj Naikar has been able to give us in his stories innumerable facets of contemporary India. Especially, the themes against worldliness, female heroism, chastity, violence and revenge, transformation approach of a woman, selfish and treacherous behaviour of a prince, rural life of revenge on separating close friends in cross roads, politics as greater than literature in the Indian conflict, illegal love and its alienating impact on the life of a woman, corruption of being a peon in the guest house, heroism of a Rani and her courage and the academic life in being research supervisors, non-academic atmosphere on the campuses, lack of proper libraries, exploitation of clerical and menial work coming in the academic progress of their work. Cultural vision is the chief forte of the collection. The entire oeuvre presents the problems and possibilities of life in the perspective of socio-cultural resonance.

The culture of India is the way of life of the people of India. The Indian culture often labelled as amalgamation of several cultures, spans across the Indian sub-continent and has been influenced by a rich legacy of history that is several millennia old. The Indian literature too flourished with tradition, custom and culture. Indian English Writers have amply demonstrated this reality in their works. Basavaraj Naikar hails from Karnataka whose writings reflect more or less regional, cultural and social perspectives rooted in Kannada land. He carries with him a rich legacy of writings which are known for cultural vision of north Karnataka, the

land from where he hails. He chooses only those aspects of life which he knows very well and presents with greater perception. As a sensitive observer of Indian culture and tradition, Naikar depicts the Indian sensibility and culture side by side. He presents the realities of contemporary existence in a comprehensive style. A crusader he is, he tries to bring awareness in the minds of the people of the tragic aspects of violence, crudity and mindlessness. As a writer, he is down to the fundamental truths and values that govern basic human relationships. He explores the complex life of contemporary South Indian society i.e. north Karnataka and presents it in all its openness and explicit realism.

The last story of the collection *How a Chronic Patient Became a Doctor* is both appealing and contemporary. It reflects the sordid realities of the life of research scholars in Indian universities. The story portrays the hurdles and barriers that a research scholar by name Nandiswar suffers at the hands of his supervisor for a period of fourteen years. Naikar satirises the unethical practices in the higher institutions of learning. There is nepotism, favouritism and jealousy and academically unhealthy spirit prevailing on the university campuses. Nandiswar, a registered Ph.D. scholar, has endless woes to narrate in his fourteen years of research. He is deliberately victimised by his supervisor. His academic career was ruined at last. Such unhealthy practices as found in Indian universities reflect only the gloomy picture of research. Ghost writers emerged on the scene to encourage pseudo-scholars. They do anything for the sake of money. He was subject to harassment and mental torture which speaks of deteriorating standards. Even, after submission of thesis, he had to wait for examiners' report for months and months.

The examiners' reports indicate that the research supervisor has done nothing before submission. He has neither knowledge of the thesis nor any inclination towards research. It is strange that Prof. Nagaraju, despite a non – Ph.D., guided Nandiswar against UGC rules and regulations. This is a reminder to the readers that UGC rules are flouted at the behest of a few individuals. A long struggle of 14 years for Ph.D. is really shocking and frustrating. Nandiswar has been ruined both in academics and employment. Dr.Purohit, a Professor from the same university, consoled Nandiswar after he was finally awarded Ph.D.

We know that your Ph.D. is inordinately delayed. But we admire your extraordinary courage and perseverance in dealing with the most egoistic man on the campus. It is as if you entered the cave, held dialogues with a tiger and came out safe" (Naikar, 319).

Nandiswar represents the so called research scholars in Indian universities who have been victimised, harassed and sexually molested by the so-called research supervisors. His chronic suffering is not just the isolated case but the sufferings of unknown research scholars in India. The sadistic nature of the supervisor has been rightly revealed. There is no academic ambience in the Indian universities. Bad politics is ruling the roost. He has been a chronic patient for fourteen years and became a successful doctorate later.

The Rebellious Rani of Belavadi and Other Stories presents the essential and significant aspects of south Indian society in a lucid style. It is basically a historical story that deals with the events occurred in the life of Rani Mallamma (Jasmine), the daughter of Madhulinga Nayaka. She has been proficient not only in education but also in military training. As a young princess, she saw the battles that her parents fought with the Portuguese, the Dutch and the English on the one hand and the Mughals and the Marathas on the other. Naikar writes: "the fire of patriotism was kept alive in her right from childhood. Ever since she had married Iswaraprabhu, she had identified herself completely with the Ratta or Rastrakuta dynasty from which her husband descended" (Naikar, 196).

As the Rani of Belavadi, she was courageous and her courage reflected in an incident when she had to fight with two tigers and kill them one after the other.

Instantly she sprang to her feet and stood ready to attack it. Before the numerous claws of the tiger could pierce her, she lifted her sword and struck it forcefully on the face of the wild animal. Suddenly, the roar of the wild animal subsided. Its head split into two halves and blood spurted out in a jet. The tiger sagged to the earth in a pathetic posture. Rani Mallamma then rushed towards the other tiger, which was about to pounce upon the horse. She took her lance and darted it forcefully at that tiger

which was thundering. Lo! The lance pierced the blanks of the tiger, which fell to the ground. Then she struck it repeatedly with her sword until it fell dead (Naikar, 200).

Raj Iswaraprabhu was overwhelmed with admiration about his heroic wife. He exclaimed, "Bravo, my darling Rani! I am really proud of you. You have put the men folk to shame. You have proved that a woman is never weak or helpless our kingdom is really proud of a heroic Rani like you" (Naikar, 200). In another battle with the army of Chatrapathi Sivaji, Rani Mallamma fought bravely against them and emerged victorious. Her exemplary courage to protect her people and kingdom from alien ruler was seen in her heroic battle. Her "never say die" spirit reflects her heroism.

We are the heroes of Kannada land. We must fight bravely in the battle. We shall achieve victory in the war or attain heroic death on the battlefield. Let our heroism tested finally (Naikar, 213).

Having lost her husband in the battle, she was determined to fight for the kingdom and the people. She resumed the battle with a renewed vigour and enthusiasm. She ordered the canons to be fired at the Maratha soldier's. As the canons rumbled repeatedly, several Maratha soldiers lost their lives and sagged down on the battlefield.

The senapati, who saw many of his soldiers dying, felt deeply disheartened. He noticed that their ammunition was exhausted. He felt disheartened and took to his heels. The soldiers of Belavadi felt ecstatic at the sight of the enemy running away from the battlefield. Everybody cheered, "Victory to Rani Mallamma, victory to Belavadi Kingdom (Naikar 216).

Thus, Naikar portrays vividly the eventful life of an important historical character i.e. Rani Mallamma through her extraordinary strength and exemplary heroism. He is a writer of historical consciousness. This consciousness is seen in his ability to metamorphose history into life. The past paves the way for the present. The present reflects the future. Naikar does it explicitly and realistically. Readers of next generation will remember the heroism of Rani Mallamma in the story collections of Basavaraj Naikar.

Blood for Blood is out and out a story of revenge or tit for tat due to rivalry and enmity between two factions. The title of the story is very apt. It shows the readers the well – planned covert operations between the police and murders gangs. The story reveals that the police, who are supposed to protect the innocent lives of people, act against the law and accept money to kill an under trial that is in their custody. It also shows how people are bereft of peace and happiness when they engage themselves in heinous acts. All in all, four gruesome murders take place in the story for different reasons. Man's greed for power leads him to commit such inhuman killings. Wives became widows. Naikar exposes the social hypocrisy of prominent people who live under the cover of prestige, fame, and honour. The murderer in Viranagowda "seemed to have admiration for Nehru and Gandhi" (55). Naikar reminds the readers that a khadi shirt and a Gandhi cap still give the people a cosmic image of Mahatma Gandhi. The story is ironical that people under the pretext of politics is using Mahatma Gandhi as an image of social prestige, and cultural passport.

The superb story teller in Basavaraj Naikar appears in the story *Change of Heart*. It is known for didactic element. Naikar conveys the moral more explicitly. *Change of Heart* deals with the contemporary social problem that is house robbery. He treats this theme in a different way. Three thieves enter the house of a couple on a new moon night. Having feared for life, the couple handed over the jewellery including the sacred *thali* to the thieves. Sivalila, the housewife had cautioned them like:

See man; please don't waste this gold by drinking or playing cards. You are like my brothers. You start some shop or some other business with that money and settle down to a respectable life instead of leading such an irregular life. That's all I wanted to say (Naikar 88).on learning about the robbery, the neighbours suggested the couple i.e. Sivalila and Siddhalinga to complain to the police. Another neighbour by name Lingaraj sarcastically commented: What can the police fellows do nowadays! Many times they are in league with such thieves. That's why thieves get scot free" (Naikar 89).

The typical and superstitious neighbour used the situation and commented: why not consult that astrologer Dixit and ask him whether you will get back your gold or not? (Naikar 89). Another neighbour Sivaganga turned up to advise Siddhalinga on the issue. Siddhalinga hit back to say: *perhaps you do not know these fellows. They do not hunt for the thieves but on the contrary, extract money from us. I am not the sort of person who would visit the police stations. As far as possible, I would like to be away from the police fellows, lawyers and even doctors (Naikar 89).* The observation is strikingly relevant considering the Indian scenario in mind. The law makers become the law breakers. The basic structure of society goes round police officials, lawyers and doctors. The perception of Siddhalinga gives us a negative picture of the different sections i.e. medical, legal and law enforcement agency. Soon, a period of fifteen days had elapsed when the thieves come back to the house and the leader of the gang apologetically remarked to Sivalila:

Dear Madam, you are not an ordinary lady, but a veritable goddess. You are like my eldest sister. That day when we robbed you of your gold, you advised me like a sister to make use of that money for some useful investment. I have burgled many houses, but never did I receive such a heartfelt advice from that day, your words have been ringing in my ears. Without my knowing, my heart had accepted you as my sister. I have now decided to stop thieving and start leading a respectable life. My dear sister, please take this gold and bless me to lead a pious life (Naikar, 92).

A kind of reconciliation and introspection changed their hearts and they returned the stolen jewellery to the couple. Neighbours have again come into the action and one Annapurna commented: *I had heard such things happened only in fairy tales. I could never imagine that there could be such good people even in the Kaliyuga (93).* Another neighbour Girija said, I had read somewhere that truth is stranger than fiction. Today I have realized the thieves have changed their hearts and returned them once and for all. The unexpected goodness of thieves surprised the neighbours. *Change of Heart* changed the minds of thieves for the better. Naikar has delineated North Karnataka for his stories. They are places historical, social and cultural importance. Places like Dharwad, City of Rocks, Malamaddi, Kuvempu, Yakkundi, Belavadi, Gokak, Naragund, Kalwad, Savadatti, Yamanur, Kalakeri and Kagnelli are figured in the stories. Culture reflects through language. Ancient Sanskrit terminology figures in the stories. They are, for example, *Hara Hara Mahadeva, Bhavathi Bhikashandehi, Rudrakshi Mala, Putrakameshti Yaga Istalinga Puja, Thali, Prasada, Mantras, Vibhuti, Hoilige, Khadi, Panchanama, Kaliyuga, Mangalyasutra, Sanyasini Darshan, Ekadari, Saguna Brahma, and Nirguna Brahma.*

In conclusion, I firmly hold that Basavaraj Naikar has proved that he is a brand ambassador of Indian culture, history and tradition. The stories are pregnant with realism. The core of Naikar's achievement as a writer of short stories largely lies in his loving and leisurely painting of the details of the sociological background of the region, which produces convincing illusion of reality. His kaleidoscopic knowledge of men and matters has been able to give us in his short stories innumerable facets of contemporary India. They are notable for the variety and multi-dimensional in nature.

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TIME TRAVEL AS A TOOL OF SATIRIC DYSTOPIA IN KURT VONNEGUT'S
SLAUGHTERHOUSE-FIVE

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ABSTRACT

This paper examines science fiction is Kurt Vonnegut's *Slaughterhouse-Five*. The study will mainly focus on dystopia as created by social defects depicted in the novel. It attempts to unravel the reasons behind the presence of political corrupt practices that lead the society to the verge of dystopian retardation. Therefore, one science fictional devices are going to emphasized. Time travel will be interpreted as an authorial function that exposes the political corruption and military race. Furthermore, it will be identified as the authentic embodiment of the influence of politics upon people' lives. Being so, time travel will be explored as the authorial device to traduce politicians' destructive agendas. For this reason, the study will focus on the narrative point of view as a means of conveying the author's critique of corrupt politics. In this regard, it is going to demonstrate the narrative point of view as a satiric tone revealing politics and its creation of dystopian society. As such, satire is going to accentuated as the implicit critique of politics and how it could be decreased. The narrator's voice is going to be investigated as the vehicle of satire. Dystopia, accordingly, will not be tackled as a replacement of utopia. It will be explored as a mode of reducing the social deteriorated status quo. Thus, science fiction will be applied as the comprehensive conceptual framework; and time travel will be used as a sole mode of science fiction unraveling the defects of corrupt politics. Such narrative point of views will be limited to satire.

Keywords: Dystopia, Satire, Science Fiction, Time Travel, Vonnegut

1. Introduction

Science fiction is often considered as a literary genre or speculative fiction. It tackles intricate, and possible, futuristic events, such as time travel parallel universe space invasion and the like. Such genre provides ample conceptualization of the future but in an imaginative mode. In its broader sense, science fiction deals with events that take place in extraterrestrial life (Campbell, 2018, p.20). However, the critical insights of science fiction depend, to a great extent, on the scientific discoveries and experiments which inspired science fictional writers. Being so, science fiction, as a literary genre, takes its most complex subjects form the pre-existing scientific constants. Imagination, therefore, is the most conspicuous token of science fiction. Yet, imagination comes after some scientific innovations that serve as foundation premise for fertile literary science fictional imagination (Jones, 2018, p.62).

In *Design and Debris*, Joseph Conte (2002) argues that science fiction, especially when treated from literary perspectives, relates to some postmodern notions. Notwithstanding, Conte (2002) limits these notions to the themes of order and disorder. As such, science becomes a typical paradigm between the representation of order and disorder (p.7). In essence, Conte (2002) approaches the philosophical implication of science fiction as a genre. But he (2002) is deeply concerned with the ability of science fiction to provide proper solutions to the complex relations between order and disorder in postmodern era. The complexity of science fiction emanates from the fact that postmodernism abounds with scientific discoveries, like relativism, the fragmentation of reality and indeterminacy (p.7).

Science fiction is diverse. It deals with various subjects and themes. This is due to the fact that it exposes the development of science and its influence on the human imagination (Abu Jweid and Termizi, 2015a, p.132). Such imagination extends out the limits of the planet Earth. It travels out to the extra limitation of the human existence even in the whole galaxies. Yet, it has another significant indication. It tries to convey the authorial concern with the probability of the human potential. That is, how human beings could pursue scientific discoveries to the extreme limits of their imagination. Moreover, it might relate to politics of human ideal life. Consequently, they could exalt their national identity (Abu Jweid, 2016, p.45).

The ideal, or perfect life, refers to the ultimate form of life needed by humanity. Tony Burns (2010), in *Political Theory, Science Fiction, and Utopian Literature*, claims that the ideal life exemplifies "utopia" in science fiction. In this sense, science fictional literary work, says Burns (2010), critique the utopian societies by depicting dystopian social milieus within their fictional peripheries (pp.22-23). Dystopia is, thereupon, encompasses the negative features of the society. Being so, science fiction approaches dystopia as the trivial products of any society. It does not restore the whole society. Neither does it attempt to replace dystopia with utopia. Instead, it offers practical solutions to the problems in order to mitigate the social deterioration (Abu Jweid et al., 2015b, p.17).

Science fiction, therefore, is a genre dealing with intricate issues including the politics and dystopian subjects. Critics emphasize satire as mode of science fiction. Satire functions as a way of conveying the author's implied objection of a political fact. Accordingly, authors use satiric tones to unravel the defects of a certain political parties. As such, science fiction comprises several devices which render a literary work specific science fiction peculiarity. Time travel is an obtrusive example of the most conspicuous science fictional devices. Time travel is used by the author to express his or her views concerning a specific problem. The aim of this study is, therefore, to examine Kurt Vonnegut's *Slaughterhouse-Five* as a dystopian novel. It will analyze its satiric tones that employ time travel as a fictional amendment of dystopia problems.

2. Literature Review

In "Postmodern Narrative in Kurt Vonnegut's *Slaughterhouse-Five*," Abdalhadi Abu Jweid et al. (2015) argue that Vonnegut's *Slaughterhouse-Five* critiques modernism's literary modes (p.72). They contend that the novel is written in a postmodern experimental style that is completely different from the modern literary forms. Being so, the novel is a "critique" of modern literary modes" that imitate and simulate previous literary fashions (p.72). Vonnegut's *Slaughterhouse-Five* deals with the notion of reality and its argumentation within postmodern context. This reality is "relative"; i.e., it is perceived differently by people in postmodernism. For this reason, Abu Jweid et al. (2015) discuss one aspect of postmodern literary styles, namely, literary experimentation (p.72). Such experimentation lies at the heart of the novel's literary components. Yet, Abu Jweid et al. (2015) only choose narrator setting, and characters for the analysis (p.72).

These fictional components, according to Abu Jweid et al. (2015), are innovative. That is Vonnegut utilizes and experimental writing style in order to "critique" the issue of literary "exhaustion" dominating the fictional atmosphere of modernism's novel's writing (p.72). The reason of this experimentation is to provide a literary "remedy" for such exhaustion that is prevalent in modern novel fictional manners (p.72). In essence, Abu Jweid et al. (2015) refer to this "remedy" as literary "replenishment" to the sense of modernism's literary exhaustion (p.72). Just so, Vonnegut's *Slaughterhouse-Five* is a postmodern literary "replenishment" of modernism literary "exhaustion." This replenishment is carried out through fictional experimentation with the

narrator, setting and characters (p.72). As such, Abu Jweid *et al.* (2015) maintain that postmodern experimentation is used interchangeably with postmodern literary replenishment.

Abu Jweidet *al.* (2015) further contend that the author's implied presence in the novel is the core of literary experimentation (p.72). The author (Vonnegut) enters his fictional world through metafiction. At this point, the author's "metafictional intrusion" into his narrative action is the authentic exemplification of postmodern experimentation (p.72). To analyze this authorial intrusion into the text, Jweidet *al.* (2015) use a narrative theory. They (2015) analyze the narrator, setting and characters by using Patricia Waugh's notions of metafiction, Gérard Genette's modes of the fictional narrator and Mikhail Bakhtin's ideas of fictional discourse. Abu Jweidet *al.* (2015) use this narrative theory in order to "examine" Vonnegut's technical experimentation with thenarrator, setting and characters. They are manipulated by Vonnegut for the sake of uttering his voice through *Slaughterhouse-Five*. Vonnegut's implied voice, say Abu Jweidet *al.* (2015), portrays the real "suffering" of American people in the ensuing era of the World War II (p.72).

In *Slaughterhouse-Five*, the fictional "dialogues" are the implicit voice of the author (Vonnegut) who attempts to use the narrator's perspective. The narrator's perception and telling of the events is conducted through narrative "focalization" (Abu Jweidet *al.*, 2015, p.72). The picture of the author (Vonnegut) in the novel is discussed through the charters position in the novel. In this manner, the author utters his voice through the contextual implication of the plot. Vonnegut does not appear in the direct characterization of his personal attitudes. He enters into his narrative world via the characters. Abu Jweidet *al.* (2015) scrutinize the authorial position in the plot by tackling the implicit authorial presence.

The authorial presence is conducted through authorial self-reflexivity (Abu Jweidet *al.*, 2015, p.73). Vonnegut writes in a postmodern experimental technique by utilizing fictional "parody" as "defamiliarization" of modernism literary modes (p.73). Being so, defamiliarization is the appropriate literary vehicle to write experimental works as innovative "transformation" of modern literary modes (p.73). To explain, the defamiliarization is the departure point between modern and postmodern fiction. In modernism, authors relied on the previous literary modes. They followed the same literary techniques in the previous eras. But, in postmodernism, authors; like Vonnegut tried to write in an experimental technique to avoid repeating the same literary modes. Therefore, the modern literary exhaustion might be avoided by resorting to creative literary experimentation (p.73).

The author's disposition is conveyed in terms of the implicit appears in the narrative's action (Abu Jweid and GhadaSasa, 2020, 338). Vonnegut's indirect character intersects the narrative world in the form of parody (p.73). This parody is the essential incarnation of authorial "self-reflexivity" (Abu Jweid *et al.*, 2015, p.73). In other words, the authorial self-reflexivity gives the reader an all-encompassing impression of the authors' voice in the text. The reader feels that he/she is engaged with the text that is invaded by the author. In like fashion, the present could provide his ideas to the reader. This authorial self-reflexivity is the metafictional (p.73).

The metafictional token of the author's presence in the text provides the reader with the fictional clues that are directed towards the world outside the text. Abu Jweidet *al.* (2015) claim that these clues are the "critique" of reality (p.73). As a postmodern novelist, Vonnegut uses the authorial self-reflexivity in the novel (p.73). Moreover, the author "self-consciously" appears in the narrative events to comment on the modern exhausted literary modes (p.73). This authorial intrusion lies at the essence of Vonnegut's literary experimentation (p.73).

Abu Jweidet *al.* (2015), furthermore, apply the concept of the focalization factor (p.75). In fact, the focalization factor is the narrative point of view. The narrator tells the event from a focalized perspective that recounts the events for the reading audience. The focalization factor is "the point of view" from the reader can trace the development of the actions (p.75). The focalization factor is the author's means of his comments on his work. In *Slaughterhouse-Five*, Vonnegut endorses his narrative actions with narrative focalization. The function of this focalization is to impart his comments on modern used-up literary modes (p.75). These comments are proclaimed by his authorial self-reflexivity. Being so, Vonnegut manipulates the position of the

narrator in the text. He places the narrator (Billy Pilgrim) in his authorial stance. Such stance is the “ventriloquism effect” i.e., the implied latent authorial tone in the plot (p.75).

In *Slaughterhouse-Five*, the narrator tells the events that happened in Dresden during the World War II. These events really occurred. Abu Jweid *et al.* (2015) approach these events are the thematic side of the study. However, the main focus is on the technical sides of the novel that holds an experimental focalization. The experimental focalization is divided into the “internal” and the “external” focalization (p.75). The external focalization comprises the plot’s events that are told from the narrator’s point of view. This includes the events and experiences underwent by the narrator that happened during the war. Here, we have a panoramic view of the events as being recounted by the narrator. The internal focalization, on the other hand, includes the novel’s setting where the war events took place (p.75). The description of the time and place of the plot’s events are underscored in the light of internal focalization (p.75).

The narrative discourse in *Slaughterhouse-Five* is also tackled in Abu Jweid *et al.*’s (2015) study. The author, Vonnegut, is symbolically introduced into the narrative fabric. Vonnegut utilizes the metafictional self-reflexivity as a fictional allusion to his voice in the novel (p.76). Vonnegut’s voice and vision are directed towards the reality of the war. Both the characters and the setting are the authentic “manifestation” of the Vonnegut’s implied fictional discourse. Vonnegut had personally endured hardships during the war. Yet, he resents telling these hardships outright, he, rather, utters his voice through the characters dialogues. The novel’s setting, therefore, serves as the field of war events in which Vonnegut was participating in military missions in Dresden (p.76).

Abu Jweid *et al.* (2015) handle the author’s discourse - or implied voice - by applying Bakhtin’s concept of the dialogic voice. In discourse studies, the dialogic voice is synonymously described as the polyphonic voice (p.76). The fictional discourse is inherently divided into the monologic and the polyphonic voices. The monologic voice is the author’s abstract ideology. This ideology is made tangible by the polyphonic voice. This is the fictional category of “double-voiced discourse”; whereby the author articulates his/her monologic voice by the means of polyphonic voice. Vonnegut, similarly, employs the novel’s dialogic voice to recounts the plot’s “textual scenario” (p.76). Vonnegut’ abstract ideology is, accordingly, the experimental “postmodern fiction” (p.77).

3. Analysis and Discussion

Vonnegut’s *Slaughterhouse-Five* hinges on the atrocities of War World II. The protagonist is Billy Pilgrim. He undergoes harsh experiences during the war. He works as an American soldier. The novel’ typical setting is Dresden; a German state firebombed by the Allies forces. Billy is taken as imprisoned. He survives the accident. The Allies’ attack upon Dresden resembles an event that occurred during the life of Vonnegut when he participated in the war in Europe. On that account, the novel is sometimes considered as an autobiography recounting the author’s tragic life. This is because the novel includes some metafictional elements which make it self-reflexive i.e., it tells the author’s life in a quasi-real milieu. The novel deals with many complexes in the life of the protagonist. At the end of the novel, he dies in a bizarre situation when he, during delivering a speech, predicts his death.

As I have argued in the previous section, Vonnegut writes in the mode of postmodern science fiction. His novels represent the first phases of science fiction. He approaches the science fictional qualities in his novels intentionally. Again, in the previous section, it has been stated that postmodern fiction does not predict future scientific inventions or discoveries. This is because there have been already scientific discoveries in modernism. Being that so, modernism treats science fiction in terms of entertainment (Abu Jweid and Termizi, 2014, p.185). Nevertheless, postmodernism offers functions to be taken into consideration in literary works. These functions might be modified in the form of literary amendment in fictional works (Toner, 2011, p.52). Vonnegut, in this sense has a profound literary function in his novel. He tries to amend the mistake done by corrupt politics during World War II. He also uses science fiction as a function of exposing the atrocities of war at occurrence. He writes in several scientific modes. This section, however, will focus on three examples of his

utilization of science fiction modes. They are mainly time travel, space invasion and technological advancement.

Time travel is traced in several novels by Vonnegut. There is an obvious and direct allusion to scientific elements in his novels. The scientific features in his novels are inspired by his comprehensive knowledge of scientific discoveries in at his time. Time is argued intensively in the contemporary physics (Pescic, 2003, p.126). Vonnegut was aware of the scientific appropriation of time within astrophysics in the first part of the twentieth century. Time has been tackled in the field of relativity (p.126). Albert Einstein' physical argumentations about time and its relativity in the universe resulted in groundbreaking and unprecedented visualization of the universe. But the physical treatise is what concerns this research. Time, in the light of astrophysics, could transform in different dimensions (p.127). Accordingly, time could affect the physical entities. One of the authentic ideas about time is the issue of time travel (Abu Jweid and Kaur, 2018, p.5).

Time travel could transport people or places from one place to another. More surprisingly, time could transport people or place from one time era to another one (Jenkins, 2007, p.211). In the light of this argumentation, person who lives in the twenty first century might be transport to live in the twenty second century. This is incredible imagination of time. People who believe in this time visualization could rarely persuade the public of their opinions (p.211). Vonnegut was one of those people who intimately believed in such physical theories. He already knows about science and its miracles (p.212). Therefore, he projects some of these ideas in his novels. He could formulate initial and primary notions about time travel and its ability to transport people from one time or place to another tome or place (p.213). This physical correspondence is called displacement i.e., to talk about things or persons who are displaced far away in time and place. Vonnegut was indulged in this deep conceptualization of time travel. He provides scientific insights about this conceptualization in *Slaughterhouse-Five*.

In this novel, Vonnegut's narrator tells the story of Billy Pilgrim. This protagonist is a subject of time travel. He lives in Germany during World War II. He meets harsh and destructive events during the war. He was a participant in the American fronts in Germany. He is imprisoned by the Nazi forces. Later on, he is set free. When the war ended, he returned back to America. Upon his settlement in his homeland, he meets new people. He also meets the writer Kilgore Trout. At the end of the novel, he loses his wife and spends some of his time alone in his house. At this stage, time travel comes into the scene. He time travel to Germany where he participated and served during the war. Vonnegut gives us a live picture and narrative of how Billy Pilgrim could travels back to you when he was fighting in the world. The first impression of this time travel could not be imagined, but are caught and bewilderment and amusement when we recognize the function of this science fictional toke. This function of this science fictional event, as will be argued later in the research's seventh chapter, is to critique the bloody destruction of War World War II and it negative impact upon hum psyche.

These changing ideas about reality have been played out in postmodern literature, and they reflect shifting narrative concerns towards experimental fictional genres. However, in modernism, traditional literary techniques and styles were characteristic of reality in fictional texts. However, postmodernism celebrates literary departure towards technical experimentation. Stuart Sim (2012), in *The Routledge Companion to Postmodernism*, discusses the experimental strategies utilized by postmodern authors to break away with the conventional construction of literary texts (p.127). Thus, modern literary modes are challenged in postmodern fiction. This postmodern fictional experimentation results in avant-garde genres, such as postmodern science fiction. The disappearance of literary realism perpetuates the artistic quality of experimental narrative in postmodern fiction (p.127). This experimentation is touted as the postmodern avant-garde. The author can enter the narrative world of his/her story through postmodern narrative experimentation. Vonnegut, in like manner, enters his narrative lines through science fiction. In *Slaughterhouse-Five*, he implicitly portrays his real story through the character of Billy Pilgrim who time travels to Dresden, Germany. In fact, the story holds some real life events because Vonnegut underwent that experience; and he fictionalizes it in the novel in a science fictional mode.

Furthermore, Julian Wolfreyset *al.* (2016), in *Key Concepts in Literary Theory*, approach the stylistic nature of discourse. Dialogism involves the authorial voice in the text. This voice could be indirectly expressed by the author's narrative insights in the text. On the other hand, it can be directly expressed in the fictional works through the characters' discourse. Here, the core implementation of the authoritative fictional voice is uttered by the fictional characters who actually execute the dialogic discourse. By the same token, Vonnegut's authorial voice is uttered by his fictional characters. In *Slaughterhouse-Five*, the protagonist, Billy Pilgrim, recalls his tragic experience in war: "all this happened, more or less. The war parts, anyway, are pretty much true" (p.1). In essence, it is Vonnegut who implicitly recalls this experience through Billy's discourse.

Another characteristic of postmodern reality is the discourse by which the author's revelation of his/her "identity" as the creator of the work. In the course of events, the author appears on the narrative level. The author appearance is manifested in the discourse initiated by the fictional characters he/she creates. In addition, he/she uses his own works implicitly through the characters' discourse and interlocutions. In this way, the discourse reveals the authorial identity as the writer of the story. Another remark on the narrative feature of discourse is the author as a mediator between fiction and reality. The author's role in postmodern works is vital because it imitates the "figurative" aspects of the story which is conveyed to the reader by the work's "spatial" or "temporal" forms (Waugh, 1984, p.44). In *Slaughterhouse-Five*, furthermore, Vonnegut exposes himself as the creator of his novel. He appears as the novelist Kilgore Trout in the course of the plot: "Billy was certain that he had made a mistake. 'There's a writer named Kilgore Trout' (p.77).

In *Slaughterhouse-Five*, it is directly noticed that war is destructive component upon the psychology of the protagonist, Billy Pilgrim (Bloom, 2009, p.2). This protagonist embodies Vonnegut's own experiences in war. The protagonist is hardly hurt in the military confrontation during the war. Accordingly, the author's personality is projected in the narrative text; whereby Vonnegut offers us with a panoramic vision of war when it was spreading throughout Europe and the rest of the world (p.2). Here, Vonnegut writes in a self-conscious literary manner that corresponds to the readers' perception of war. The reading audience can have meticulous impression about the war and the political agendas at that time (p.2).

Billy Pilgrim, at this point, incarnates the archetypal model of military confrontations and the combatants in the war's battles. Through Billy Pilgrim, Vonnegut puts forth the malignant effect of ruthless politics at hand. We could feel and interact with war events and deduce it's the implied essence of its harshness within literary context (Bloom, 2009, p.2). In essence, Vonnegut was caught by the Germans in the Battle of Bulge in which he was a participant. He was taken to imprisonment soon afterwards. The German city, Dresden, was his imprisonment place. As the way outburst in different German regions, it had reached Dresden. It was firebombed in one of the most strident attacks (p.1). The deadly attack devastated the lives of many German civilians and soldiers. However, Vonnegut had survived that military accident. Hence, it had been the foregrounding bleak memorial for the rest of his life. It had been authentically the source of his psychic melancholy (p.3).

War aftermath had been intensively scrutinized because it is of paramount importance for understanding the biographical life projected in Vonnegut's fiction (Tomedi, 2004, p.58). He depicted the fatal accidents in the war and how it mitigated people's hope of salvation from war destruction. He intersects with his narrative plots to tell us about the children's cries and mothers' mourning upon losing their most beloved families. Being so, his fiction carries out the real life of those people who did not find peace available on their homeland demarcations. The majority of his works holds a bleak and grim portrayal of nations being demolished by bloodshed hostility and bitter enemies combating against each other (p.71).

Time travel carries out the sense of satire. In *Slaughterhouse-Five*, corrupt politics is highly critiqued. The narrator describes his bitter experience at the hands of corrupt German and American politicians: "It was a report on the behavior in Germany of American enlisted men as prisoners of war. It was written by a former American who had risen high in the German Ministry of Propaganda" (p.57). Vonnegut implicitly exposes the apathetic American politicians during the war: "The guards told the Americans to form in ranks of four, which they did. Then they had them march back to the hog barn which had, been their home" (p.80). Hence,

Vonnegut provides us with a vivid picture of war influenced the lives of people, especially soldiers, who were the casualties of war. Through his narrator, he precisely recounts a story that truly happened. This story includes some of his personal experiences. In other words, he wants to put an end to the war that destructed the lives of many; or as the narrator says: "The idea was to hasten the end of the war" (p.80). Thus, the novel unravels the barbarity of military arsenal: "And every day my Government gives me a count of corpses created by military science in Vietnam" (p.93).

4. Conclusion

This paper has studied science fiction in Vonnegut's *Slaughterhouse-Five*. It has focused on the satiric representations of science fiction in order to discuss the issue corrupt politics depicted in the novel. The study has focused on one science fictional device i.e. time travel. This device has been interpreted to reveal Vonnegut's critique of corrupt politics and how it affects the lives of people. The novel deals with intricate political problems, such as military arsenal and war which devastated the lives of many people. The discussion of war and military arsenals has concentrated on the influence of war upon people's peaceful life. Furthermore, the utilization of science fiction for the interpretation has been chosen as an appropriate conceptual framework for the analysis. In the course of the analysis, the device of time travel has been elaborated for the sake of accentuating the authorial deliberate utilization of science fiction to muckrake political corruption in the plot.

The study has also accentuated time travel as a function used to the author to unravel the atrocities of war and military arsenal. For this reason, the narrative point of view has been analyzed to specify the function of time travel. That is, time travel depicted in the novel simulates the real arm race that resulted in the appearance of corrupt political regimes and destructive military arsenals. In so doing, the study has demonstrated the symbolic function of time travel through analyzing the narrative point of view. Moreover, the discussion of time travel has been sustained by the dissuasion of satire. The analysis of satiric situation has been vital to reinforce the study's argument. In other words, the study has discovered the author's implied vision of corrupt politics and destructive military arsenal. In the long run, the study has identified science fiction as a way of critiquing politics via satiric narrative as well as the device of time travel.

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PAIN AND PLEASURE OF CHILDREN'S LITERATURE IN INDIA

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ABSTRACT

In the modern world, the importance of scientific and technical education is well recognized but a broad or liberal education is also important. This article makes a case for studying Children's Literature as a discipline at the school and college level as it can play a constructive role in furthering the culture and values of the society. It also offers a forum where the society can study its problems and generate solutions at the still nascent stage of childhood and adolescence. Allowing children access to all varieties of literature ensures their development into caring, intelligent and empathetic adults while simultaneously strengthening their cognitive developmental domain. Literature for the young is a potent social, moral, psychological and intellectual tool as it makes them aware of the humanizing effects of exploring a literary work and has an immediate influence on the edification of their imagination. Literature written for children merits serious and sustained attention of the policy makers and should be treated in a worthy manner considering its contribution in the character and personality development of children. It is an ennobling art form and should not be disdained or categorized as inferior simply because it caters for the young. Tracing a brief history of children's literature in India, the article discusses the works of three literary stalwarts- Ruskin Bond, R. K. Narayan and Anita Desai in bringing out the significance of studying worthy literature. Their literary works give young readers a chance to develop emotional intelligence and creativity, hone their social skills, nurture their personality and imbibe enduring human values by presenting before them the consequences of the choices made by their characters. Children's literature is a cultural and artistic product which can be a valuable asset to the construction of their individual identity and true self.

Key words: Children's literature, significance, development, social, moral, intellectual, character, personality, identity

Introduction

Children's literature is marked by an underlying uncertainty as to what actually constitutes the subject. Does the tradition of storytelling in the pre-literate age fall within the purview of children's literature? Does it include folk and fairy tales, myths and legends? Does it refer to books written for children, by children or books written about children? Should these books treat intended child readers or actual child readers? What are genres or formats that children's literature encompasses? What is the age group of its intended readers?

What function is it expected to perform? Kimberley Reynolds brings out the ambiguity of literature written for children in her book *Children's Literature: A Very Short Introduction*. She writes:

"It addresses works that were specifically directed at the young, those that came to be regarded as children's literature by being appropriated by young readers, and those that were once read by children but are now almost exclusively read by scholars....Here it is important to establish that there is no single, coherent, fixed body of work that makes up children's literature, but instead many children's literatures produced at different times in different ways for different purposes by different kinds of people using different formats and media." (2-3)

From the above description it is quite clear that children's literature embodies a vast and varied range of literature. Its material comes from sources like myths, legends, folk tales, fairy tales, ballads and rhymes, adult literature adapted to the reading needs of children or books written specially for children. In the modern times, transliterate embodiments such as e-books and computer games also fall within the realm of literature intended for children. Its addressees range from infants to young adults, that is, children between the ages of zero to eighteen. It may assume different forms like picture books, illustrated books, pop-up books, anthologies, encyclopedias, novels and multimedia texts. Drama, fiction, science fiction, adventure stories, poetry and information books are its popular genres. Texts for children may be written for educating or may be overtly didactic with a defined moral purpose for e.g., information books, story books. Their aim may solely be to amuse and entertain or may be written with the purpose of stimulating the intellect. To restrict the plurality of children's literature to the domain of a definition would imply ignoring some or many aspects of this eclectic discipline.

There has been a constant debate among literary critics as to the existence of something which can exclusively be called a children's book or is the distinction between adult and juvenile fiction a synthetic one created by teachers, parents, librarians or publishers as a mere convention? Myles McDowell in the essay "Fiction for Children and Adults" avers that there are marked differences between the two categories of literature "even if the two merge and run together freely at the point of contact" (Hunt, 2: 54). Books written for children are shorter in length with the presence of child oriented plot and language. The narrative treatment is vigorous and energetic with a greater emphasis on action and dialogue rather than description and thought. The protagonist of a children's book is invariably a child and the plot demands only a passive presence or the complete absence of a parent or a guardian. The plot is conventional and lends a free scope for the element of adventure, fantasy, improbability and magic, always making it possible for a book to have a happy ending.

That brings us to yet another question. Is literature written for children qualitatively different from that written for adults? The apparently simplistic nature of children's texts has hitherto led to its exclusion from the adult literary canon. It was believed that literature for children was intended as a sugar coating around the bitter education pill and no literary quality could be attributed to it. Children's literature remained a separate and marginalized literary entity, having a system of its own and was guided by its own laws for a long period of time. The reasons for debarring this category of literature from the mainstream were varied. It was considered a piece of fantasy because of its close association with fairy tales, folklore, myths and legends, far removed from the real modern world. Simplicity of language in books written for the young was waived by a sleight of hand as being unscholarly. Having naïve and inexperienced protagonists, unworthy either of any extraordinary achievements or psychological analysis made children's literature appear shallow and uninteresting. It is argued that these texts lack in complexity and offer only formulaic language, derivative characters and predictable plots, displaying little or no stylistic experimentation or creative potential as an incentive for a critic to evaluate the literary work. Literature written for children, on the contrary, merits serious and sustained critical attention as a literary form and should be treated in a worthy manner. The study of literature written for the young belies these myths. It makes us aware of the humanizing effects of exploring a literary work and its immediate influence on the edification of our imagination. It is an ennobling art form and should not be disdained or categorized as inferior simply because it caters for the young. Literature written for the young, like all literature, is concerned with human

experience - good and bad, human desires- fulfilled and unfulfilled, and it would be unfair to assume it to be a lesser work of art or not having an integrity of vision simply because it is categorized for a certain age group. Simplicity of plot and language has little to do with the profundity of meaning or gravity of purpose. The *Holy Bible* has drawn the interest of many a reader and critic through centuries and its modest style has very gracefully stood the test of time. Perry Nodelman in his very famous essay "Pleasure and Genre" defends this particular perspective on such texts and writes that a critical discussion of literature written for children reveals that "their apparent simplicity contains depths, often surprisingly pessimistic qualifications of the apparent optimism, dangerously and delightfully counterproductive possibilities that oppose and undermine the apparent messages. These texts can be easily and effortlessly heard and read, but once read, they continue to develop significance, importance, complexity, to echo ever outward and inward; "These are texts that resonate" (Hunt, 2: 384). Salman Rushdie says that out of all his works – including *Midnight's Children*, which won the Best of the Booker – his children's books may last the longest (Web, "Children's Books are Never Just for Children"). Children's books last because they are designed with re- reading in mind. They become part of our emotional autobiographies, something that we associate with our childhood association and memories, so that we feel nostalgic about them and crave to go back to them again and again.

A text which looks towards the young as its readers, faces the challenge of being written in a language "immediate in its simplicity and profound in its ability to call forth meaning" (Harrison 244). Children's laureate Malorie Blackman says, "Call me biased but I find the standard of storytelling in children's books and books for the young adults second to none. I find it telling that even now, there are far more children's books and books for teens that I'd like to re-read than books for adults" (Web, "Children's Books are Never Just for Children"). The methods and approaches employed for studying writing for the young are also the same as those used for adults, though it is more conveniently disposed to some particular approaches than the others. The Australian novelist, Ivan Southall questions the literary denigration of literature written for the young:

"The viewpoint mystifies me- that works for children must necessarily be minor works by minor writers, that deliberately they are generated and projected at reduced voltage, that they evade truth, that they avert passion and sensuality and the subtleties of life and are unworthy of the attention of the serious artist or craftsman...Adult scaling down of the intensity of the child state is a crashing injustice, an outrageous distortion of what childhood is about." (Qtd. in Hunt, 1: 9)

The misreading of children's literature can be partly attributed to the myth regarding childhood; that it is a naïve state of being to be constantly patronized by adults; that since childhood is a state from which all of us grow away, we should also outgrow any kind of interest in such literature. T. S. Eliot once wrote about childhood:

"We can, if we choose to relax to that extent, indulge in the luxury of the reminiscence of childhood; but if we are at all mature or conscious, we refuse to indulge in this weakness to the point of writing or poetizing about it. We know that it is something to be buried and done with, though its corpse will come from time to time to find its way up to the surface." (Qtd. in Reynolds 32)

His comparison of childhood to a corpse may shock our sensibility but his acknowledgement that the corpse keeps resurfacing, affirms the fact that we remain associated with our childhoods no matter how mature we become. Children's books evoke an image of childhood that has the potential of appealing to the adults that we have become. It is a daunting task for the writer to recreate childhood not from as it appears in the present but what it felt like then. In his essay "On Three ways of Writing for Children", C.S. Lewis fiercely condemns the use of the word "adult" as a term of approval and remarks that maturity does not consist in losing childhood but in failing to add it to human experience (Hunt, 1: 17-26).

India is often referred to as the cradle of children's literature and rightly so owing to its rich tradition of story- telling and its contribution of the literary gems like the *Panchtantra*, the *Jataka* tales, the *Hitopadesha*, the *Puranas* and the two epics the *Ramayana* and the *Mahabharata*. The Indian literature for children, like its European counterpart, can be traced back to folktales which were passed on from one

generation to the next in the form of oral narratives. The oldest work composed for children in India is the *Panchtantra*, the legendary tales believed to have been written around the 3rd century BCE by Vishnu Sharma. The tales were originally composed to implant moral values and administrative skills in three wayward princes through a delightful array of stories. *Panchtantra* or "Five Stories" is an ancient collection of interrelated animal fables in prose and verse arranged within a frame. It illustrates the central Hindu principle of "niti" or the wise conduct of life. The purpose of the tales is to imbibe among the readers the harmonious growth of the various human faculties to derive utmost joy from life. All the tales contained in the *Panchtantra* are allegorical in nature and motivate the readers to make their life a perfect blend of security, prosperity, resolute action, friendship and good learning. The work is the most translated literary work, in Indian as well as foreign languages. It reached Europe as early as the 11th century and by 1600 BC its translations appeared in Greek, Latin, Spanish, Italian and German. The tales have been rewritten and adapted by a number of authors through centuries and their popularity and influence continues to dominate children's writing in India and across the world in the modern times.

It is difficult to find a continuous and distinct stream of literature written specifically for children in India before the mid nineteenth century. Literature was a shared domain between adults and children. Riddles by Amir Khusro composed in 1383 were enjoyed by children and adults alike. *Sakhiyan*, a poetic composition by Kabir during the sixteenth century became quite popular among children for its metrical movement, metaphor and alliteration. A definite body of "children's literature" in India began to develop as late as the nineteenth century and just like the novel and the newspaper, was a British import. Certain factions of Indians who had been exposed to western education took to the idea rather enthusiastically. It was a period in history when India and Britain were directly related, a period in which the literatures of both the countries were undeniably influenced by each other. The books published in Britain in the nineteenth century invariably mentioned India while on the other hand Indians avidly translated or adapted British stories for children into Indian languages. Aesop's fables, Rudyard Kipling's *Jungle Book* and Arthur Conan Doyle's *Sherlock Holmes* were a few popular British books that were translated in Indian languages. The growing concern over the serious development of children's literature in India was the result of India's cultural contact with the western ideas of education. Initially, the educated Indian was content to read about the British culture by way of their books in India but soon a fierce debate raged across India, particularly in Bengal, about creating an appropriate "Indianness" in literature and the need to depart from its European counterpart. The earliest form of writing for children developed in Bengal, perhaps because of their most intimate contact with the British. Iswar Chandra Vidyasagar's primer *Barnaparichay* intended to teach the alphabet and basic reading and writing skills to children. Rabindranath and Abanindranath Tagore's works drew heavily upon Indian folk tales and legends. Rabindranath Tagore's *Shakuntala*, *Rajkahani* and *Katha o Kahani* are retellings of classic Indian works. He wrote several plays and stories exclusively for the young. Rabindranath's primer *Sahaj Path* demonstrates a delightful and entertaining way of teaching children the skills of reading and writing. The publishing industry in Bengal was flourishing and it had already begun to acknowledge writing for children as a distinct category.

The children's literature scenario in India transformed after independence. The Central and State governments took countrywide initiatives for the development of education and to establish an organized library network across the country. These schemes provided an unprecedented incentive for the children's writers and publishers which led to a large scale production of reading material for children. Though produced in large quantities, most of the books lacked appealing language, imaginative insight and attractive illustrations necessary to capture the fancy of the young. The publishers hesitated in investing a decent sum of money in the production of children's books as the sale of even the cheapest material was poor.

A variety of genres like poetry, drama, short stories, travelogues, nature writing, non-fiction, novels and comics were published for children in the 20th century. Praiseworthy attempts were being made by writers like Dr. Zakir Hussain and Qudsia Zaidi in Urdu, Prem Chand, Safdar Hashmi, Arvind Gupta and Subir Shukla in Hindi, Rabindranath Tagore, Upendrakishore Roychowdhury, Sukaumar Ray, Satyajit Ray, Ashapurna Devi and Mahasweta Devi in Bengali, K. P. Kesava Menon, M. T. Vasudevan Nair in Malayalam, T.

P. Kailasam in Kannada and many others but the reading experiences of the young were largely confined to the works of western writers like Enid Blyton, Perry Mason, Agatha Christie and the like. The deplorable truth was that the growth of children's literature in India was slow and there was hardly any sustained effort to innovate and explore in this field. The second half of the twentieth century saw the rise of some iconic publications like the Amar Chitra Katha, Children's Book Trust and the National Book Trust which made significant contributions to the development of children's literature in India. They published socially conscious and didactic literature for children presenting realistic images to the young. Talented writers like Sankara Pillai, Arup Kumar Dutta, Poile Sen Gupta, Paro Anand, Swapna Dutta, Sandhya Rao, Vayu Naidu, Zai Whitaker and Kalpana Swaminathan created children's books with realistic plots and characterization that were enjoyed by children and adults alike. Children's magazines like *Chandamama*, *Tinkle*, *Target* (now defunct), *Children's Digest*, *The Magic Pot* and *Children's World*, to list a few, contributed a great deal towards developing the habit of reading among children. Another category of books were the ones that were not specifically written for children but appealed to their taste. This included European books like J. M. Barrie's *Peter Pan*, Lewis Carroll's *Alice in Wonderland*, Louisa May Alcott's *Little Women*, Mark Twain's *Adventures of Tom Sawyer*, *The Three Musketeers* by Alexander Dumas, and popular European folk stories and nursery rhymes. Gradually, the contemporary Indian children were offered a variety of books written by the post independent Indian writers like R. K. Narayan, Mulk Raj Anand, Raja Rao, Salman Rushdie, Vikram Seth, Ruskin Bond, Shashi Deshpande, Anita Desai Chitra Banerjee Divakaruni, Paro Anand, Anita Nair, Deepa Agarwal, Ranjit Lal and many others which reflected the dreams, fears, desires and ambitions of their lives more authentically than the European writers. Their writings stood apart from their predecessors as their stories are about the everyday trials and tribulations of ordinary children and tackle themes like poverty, hunger, bullying in school, abuse at home, environmental hazards, drug dealing, death and divorce. A reflection of astute Indianness was palpable in their settings, plots, characterization, language and style of writing which attracted a large number of Indians, both young and adult, reading English Literature. Many of their books and stories made way into the school and college curriculum and continue to be an integral part of the public libraries throughout the country.

Literature written for the young in India is an eclectic area of study. India has had a long and illustrious history of producing stories for children, but children's literature had remained a neglected area in terms of publication and academic attention for many years in our country. Children were frequently dismissed as injudicious readers and texts written for them were blatantly ignored for being unscholarly. The twentieth century heralded the dawn of a period which brought value and recognition to literature written for children in India. It witnessed remarkable growth and development despite insurmountable hurdles that had hindered its steady progress. Indian writers for children ventured into previously forbidden domains and expanded the scope of the genre which had hitherto been limited to overtly moral and didactic intentions. Myth, folklore and school boy stories were either given a novel treatment or were done away with in favour of more contemporary concerns like the growth and development of character and personality. Fiction written for children and young adults underwent a meteoric rise in popularity in India in the 1950's at the hands of classic writers like R.K. Narayan, Munshi Premchand, Raja Rao and Mulk Raj Anand. Literature for children stepped out of the shadow of its adult counterpart as it began experimenting with the treatment of issues that were directly related to the children and the formation of their identity. The child became the central concern of the writers. Consequently, the literature written for children no longer served as an instrument for the dissemination of adult values or merely a means of entertainment, but came to acquire an independent existence. The social, economic and intellectual conditions in post independent India were ripe for a shift in perspective on children's literature. It broke away from its largely simple and commonplace connotation and emerged as a genre demanding serious attention, moving from the literary periphery to academic mainstream. How children's literature has created a dialogue between old and new ways of thinking, sown and nurtured seeds of social change and promoted revolutionary ways of thinking can be aptly understood from the works of representative child fiction writers like Ruskin Bond, R. K. Narayan, Anita Desai and Chitra Banerjee Divakaruni. The books written by these authors speak both to children and adults, though in different voices. The quiet, unassuming manner in which the artists take us through the maze of life by

depicting the travails of growing up is a point in comparison between the two male authors and the two female authors. They do not describe life with philosophical depth or try to colour it in profound overtones. They narrate ordinary life-experiences with grace, humour and insight and these experiences in themselves lead to an understanding of the intricacies of human life. The aim, therefore, is to examine three writers and their books, R. K. Narayan's *Swami and Friends* (1935) Ruskin Bond's *The Room on the Roof* (1956) and *The Young Vagrants* (1981) later published as *Vagrants in the Valley* (1993) and Anita Desai's *The Village by the Sea* (1982) and analyze how these literary masterpieces educate the young regarding the formation of their individual identities.

The construction of identity has been at the core of literary concern for the simple reason that all literature deals with human nature. How does childhood depicted in children's literature determine and influence identity construction? In a fast and ever changing world, dominated by adults, their sense of right and wrong, a social system where adult values are passed on to children as legitimate, how do the young develop a value system of their own? In a world where long established truths are challenged every moment, a world where everyday living is scathed with violence, uncertainty and struggle, what kind of an individual does one choose to become? Children's literature has often been looked down upon by the academia as being short and simple, not deserving critical attention. This article examines four seminal texts by noted Indian writers in English to bring out the many layered significance of literature written for the young. These texts may apparently be simple but they allow a huge scope for interpretations that may contradict or underestimate evident themes and suggestions. The writers under study offer excellent examples in their works of the joyfulness and misery, fears and fantasies that characterize the unconscious recesses of child psyche. The objective of this article is to explore the depiction of childhood and adolescence in the works of three writers and how tradition and institutions of culture and society have an influence on its child characters. The aim is also to identify adolescence as a threshold of human existence, as being associated with a crisis, a moment when a decision may change a life or indecisiveness may fail to change a life. They offer a perspective where one can step out of the system to create a unique self and pursue an individual dream. The novels set forth fine examples for the young as how to assert one's individuality while simultaneously trying to fit into the socio-economic context.

Ruskin Bond and the Self Realizing Adolescent

As an author, Ruskin Bond needs no introduction. Recognized by the Indian Council for Child Education for his significant contribution to the growth of children's literature in India, Ruskin Bond is one of the most widely read children's authors across the country. The recipient numerous of prestigious national and international awards, Ruskin Bond is an iconic Indian author, children's writer, and novelist.

The appeal of Bond's clear and unassuming writing shows subtle yet steadfast growth through the long span of his writing career. Most of his stories are autobiographical in nature and are culled from personal experiences with people whom he knew well or even briefly met. He can easily delve into his rich experiences, especially those of his childhood and early adulthood for yet another story line or another evocative character. Bond's first novel *The Room on the Roof* which he wrote at the tender age of seventeen is an autobiographical account of the coming of age of a young orphan boy named Rusty. Penned down with immense sensitivity, clarity and psychological insight, the novel won the John Llewellyn Rhys Memorial Prize in 1957. Along with the prestigious award, Bond won the honour and acclaim of being a writer who evokes a true picture of the pain and pleasure of childhood in his writings. The writer confesses that he feels inclined to revisit his childhood memories now and then as it is a period of his life that he recalls well and can recapture and recreate vividly in his works. *The Room on the Roof* is a poignant account of a young boy's struggle for seeking his individuality and establishing his distinct identity by stepping out of his oppressive guardian's imposing shadow. *Vagrants in the Valley* picks up from where *The Room on the Roof* leaves and resolves Rusty's problem of discovering himself through his myriad vagrant experiences with his friend Kishen.

Having spent a rather lonely childhood, writing for children helps the author to understand a child better. His first two novels try to explore Rusty's quest for identity, his psychological growth and self-realization through the evocative journey motif. In his fiction Ruskin Bond deals with the issues that are close to the heart of an adolescent. Bond shows special inclination towards depicting children placed in the pristine and salubrious environment of nature and yet constricted by the social codes of exploitation and dividing practices. The novels *The Room on the Roof* and *Vagrants in the Valley* present a realistic account of the adventures of Rusty in search of his identity. His experiences, an account of which is furnished above, enable him to establish contact with the inner core of his being. He can be distinguished as a person who has the courage to be himself and who also exhibits the courage to be in the world. Rusty learns who he is and what he is from the way in which he treated by his external environment and the people who surround him. He develops a positive view of the self in an open environment surrounded with well-meaning people who love, want and accept him for who he is. Rusty develops healthily as an adolescent who is at peace with himself and is not torn by internal strife or conflict. His personality is more unified, concordant and synergic as we see him develop towards self actualization in the two novels. When his own self is wholly integrated, he develops a capacity to blend with the external environment more completely. He experiences a feeling of oneness with his fellows which produces a highly trustworthy and responsible behaviour in Rusty. He shows great respect for the dignity and integrity of the people around him so that causing harm to them means damaging his own self. The greatest achievement of Rusty in understanding his identity is actually a "transcending of itself, a going beyond and above selfhood" (Maslow, *Toward* 105). Rusty becomes consciously aware of his powers, and makes potential use of his latent abilities and capacities. His keener perception of truth and reality enables him to interpret the life situations more intelligently so that he emerges much stronger and more poised to face life. His thoughts and actions are perfectly coordinated which brings about a serenity and sense of sureness in his behaviour. His doubts and suspicions fade away gradually and the decisions that he takes are in keeping with the welfare of others. The warm and friendly behaviour of the people who surround Rusty during his vagrant experiences enable him to lower his defenses, open up to them and develop his intrinsic capabilities simultaneously. He becomes more decisive, single minded and self confident, never doubting his abilities or his self worth. He frees himself of the shackles of others' opinions and as a result rids himself of fears, apprehensions, inhibitions, doubts and controls. By the end of *The Room on the Roof*, he is more spontaneous, expressive, unpretentious, relaxed and unhesitant as compared to the first time that we meet him in the novel. He does not want to escape the life he has made, "the ocean into which he had floundered the night he left his guardian's house" (Bond, *Room* 117) for ocean was life. *Vagrants in the Valley* celebrates Rusty's realization of the self actualizing tendencies and charts the development of his growth more acutely. His personality is governed and determined more by the intrinsic laws of the self than by the laws of the external world, which, paradoxically are in synergy and not contradictory to each other. The recurring themes in these two novels are alienation, journey, adventure, exploration, loneliness, homelessness, vagrancy, human relationships, infatuation, physical attraction, love, friendship, family and parental absence, separation, to sum up, the pain and pleasure of growing up. Bond's democratic outlook on childhood and his keen perception in portraying adolescents in his two novellas under discussion makes them groundbreaking adolescent literary works that can be approached at several levels of experience and meaning.

R. K. Narayan and the Depiction of Inner Conflicts

Rasipuram Krishnaswami Iyer Narayanswami or R. K. Narayan, is perhaps one of the most entertaining and illustrious writers of Indian English writing in contemporary times. Included among the "Big Three" of Indian English writing (the other two being Mulk Raj Anand and Raja Rao), R. K. Narayan distinguished himself by earning comparisons with world's greatest writers like William Faulkner, Jane Austen, Somerset Maugham and Anton Chekov. Narayan's prolific work includes an array of literary outpourings like novels, novellas, newspaper columns, essay collections, short stories, retellings of Indian myths and epics. He edited a journal by the name *Indian Thought* which died down after three issues but was later brought back to life as Narayan's book publishing venture. Besides writing exemplary novels, Narayan is also hailed as one of the

greatest short story writers in the world. His stories conjure up realistic images of ordinary people living unpredictable lives as Narayan gently reminds the human race of its failings and weaknesses.

He explored the various landscapes: social, geographical, political and moral, in his novels and established the presence of a kindred spirit dwelling in all human beings, eternal, ever healing and ever renewed. Narayan became the voice of the middle class semi urban India and portrayed the “culturally divided life of a society in transition by, caught between the new values and the old” (Sen 160). He achieved this feat by presenting to the readers, characters caught in the web of life trying to face it, get away from it or surrender to it. In a BBC interview with William Walsh in February 1968, Narayan mentioned, “My main concern is with human character – a central character from whose point of view the whole world is seen, and who tries to get over a difficult situation or succumbs to it or fights in his own setting” (Sen 171).

Narayan’s first novel *Swami and Friends* is a delightful account of a childhood embedded in a network of social relationships. It is an insightful depiction of juvenile incidents and experiences of the ten year old Swaminathan and his friends in the fictional town of Malgudi. Set in pre- independent India, the novel traces the pain and pleasure of growing up in a world full of exciting adventures, challenges, friendship, tears, fears, wonders, innocence and experience. The various childhood experiences like the fear of examination, the oppressive teaching system and the easy camaraderie of young boys described in the novel, carry a universal appeal. Narrated in Narayan’s characteristic ironic style and sprinkled with generous doses of gentle humour, the novel has gracefully withstood the test of time and established itself as a classic. Swaminathan studies in a Christian missionary school and has a bunch of old friends for company. His life takes a turn when Rajam, a symbol of colonial power and domination, enters the school. Swaminathan abandons his old friends to gain favour with Rajam and goes to extraordinary length to appease him. Swami earns the disfavour of his old friends who label him as “Rajam’s Tail”. The novel journeys through disjointed incidents which trace the growth of Swami as a young boy standing on the threshold of adulthood. The novel ends catastrophically for Swami as his idol Rajam despises him for abandoning their team on the day the much prestigious cricket match is to be held with a rival team. Rajam leaves Malgudi without uttering a single word to Swami. Written when Narayan was only 24, the novel is a brilliant psychological treatise on the joys, sorrows, hopes and disappointments that Swami and his friends go through in a context dominated by unequal social relationship. This novella throws light on the psychological frailties of a ten year old boy, Swaminathan, in R. K. Narayan’s *Swami and Friends* who moves from lighthearted boyhood skirmishes towards a life based on serious choices and responsibility. It focuses on the weaknesses in Swami’s character, his sense of self alienation and estrangement, and his inability to resolve his inner conflicts as he steps into the world of young adulthood. The novel portrays Swami’s irreconcilable inner conflicts and his inability to find a viable solution for them, but he does move a step closer to reality. He learns from the reality of his experiences, comprehends them and gains an insight into his life. As Tabish Khair notes, “Narayan’s characters are alienated but they are seldom rootless; and the main protagonists are never left out in a void of meaninglessness. They manage to make some meaning of life” (150). Swami’s realistic portrayal makes him prone to human failings and weaknesses so that he remains incapable of taking his own decisions and of assuming responsibility for the consequences. Swami keeps falling back upon his family or chasing his illusionary relationship with Rajam which proves to be a sham. The truth of character and aliveness of feeling that is required of a healthy relationship is conspicuously missing in his friendship with Rajam. It remains that of parasitic dependence on Swami’s side and that of vicious domination on that of Rajam. There is no joy, satisfaction or understanding between them as it is a conditional relationship not based on *status quo*.

The novel is aptly titled *Swami and Friends* because it is centrally about friendship but its treatment of the theme also suggests the difficulties of finding common ground and sustaining relationship not simply because the boys are at an awkward age, but more specifically because of the inner conflicts to which they are subjected and their coping solutions to counter these conflicts.

Anita Desai and the Saga of the Indomitable Will

The third author taken up here is better known for the portrayal of the inner world of her adult characters, than as a writer of children's fiction. From a very young age, Desai aspired to be a writer and it was the dream of her life to see her own books on the family's bookshelf. Fondly nicknamed "The Writer" by her parents in childhood, Desai published in a children's magazine for the first time when she was only nine years old. A writer of world renown, Desai began her career as a creative writer with the publication of *Cry, The Peacock* in 1963. She went on to publish more than sixteen novels and novellas which include three books shortlisted for the Booker Prize.

Often ineptly labeled as a writer with feminist concerns, Desai presents characters enmeshed in problems that have a human dimension rather than being gender specific ones. Women of a recognizable type dominated Desai's earlier fiction, but we see a marked departure in *The Clear Light of Day* and her subsequent novels. As a novelist Desai is interested in the "essential human condition" and the place of individuals in it as depicted in her award winning novel for the young, *The Village by the Sea*. It is a story of the courage and resilience of a thirteen year old girl Lila and her twelve year old brother Hari in the face of extreme hardships and a hostile fate. The novel is set in a small fishing village named Thul and describes the agony of a family ensnared by various hardships. As the novel opens, we find Lila and Hari burdened by the responsibility of their family. With a drunkard father and perpetually ailing mother, the task of looking after their two siblings and nursing their mother back to health is voluntarily undertaken by Hari and Lila. They make desperate attempts to keep the family together but things go from bad to worse. Then one day, seeing no other option before him, Hari leaves for Bombay. Gradually things begin to brighten up for the family and the novel ends on a happy note. Based on true facts, Desai through her exceptional story telling skills paints a vivid picture of the life in an Indian village and simultaneously highlights the influence of the big city of Bombay on the lives of the rural folk. The novel is an outstanding achievement as far as character portrayal is concerned and affirms the victory of the indomitable human spirit through its characters. This chapter throws light on the courage and resilience of two child characters in fiction written for children. It marks out the passage of Hari and Lila from an alienated existence into a world where they realize their dreams and desires while conforming to their social institutions and traditional roles therein.

Anita Desai's much acclaimed novel for teenagers *The Village by the Sea*, unlike most of her adult fiction, is a portrayal of stark poverty in post independent rural India. Straddling the rural and urban Indian milieus simultaneously, the novel ventures into the inner sanctums of the family of an Indian fishing community and renders a poignant account of a displaced and dispossessed childhood. The novel is a harrowing depiction of the intimidating experiences that Hari, a twelve year old boy and Lila, his thirteen year old sister undergo to carry out their familial responsibilities. The novel opens amidst serious problems which do not seem to allay through the development of the plot, yet the courage, positivity and resilience of its young, indomitable characters, makes it an inspirational object of study.

Like most children's narratives, the pattern of *The Village by the Sea* is comparable to the monomyth in that the male child protagonist Hari has to depart from his home, cross a threshold, journey into a different world to seek his identity and eventually come home enriched with experience. Hari, much like the mythical hero, has to face many perilous tasks in the quest of identity and ultimately returns to the point of departure, his home, with the promise of a better life. However, a careful analysis of the thematic concerns, patterns of characterization and the authorial presentation of the novel prompt the readers to regard its structure more seriously. An in depth perusal of the novel reveals it to be a low mimetic narrative and offers an insight into the lives of ordinary children which is by no means ordinary. Realistic characters have been a part of children's fiction for long but their existence at the low mimetic level in fiction is a recent development in children's fiction in India. Realism in characterization is the hallmark of contemporary children's writers like Ranjit Lal and Paro Anand, probably owing to major changes in society, rapid urbanization and changes in family structure in the post independent India. The emphasis on character focalization in children's literature allows the writer to portray the world through the eyes of child characters. The *Village by the Sea* places Lila and Hari in a world of social and moral upheaval, struggling with menacing poverty, hunger, illiteracy,

onslaught of industrialization, migration from villages to cities and unstable family conditions. Poised against the backdrop of social turmoil is the personal strife of these young children who are burdened by the needs of their family and expectations of the society at a very tender age. Desai's portrayal of childhood is a critique of an unjust society which exerts unnecessary pressure on its individuals who feel obliged to live up to its expectations and consequently face frustration due to the loss of self. The final positive affirmation of Hari and Lila amidst a hostile and despairing environment is indeed the hallmark of their characterization.

In Desai's own words, her novels "aren't intended as a reflection of Indian society, politics or character – they are private attempts to seize on the raw material of life" (Singh Jai Arjun). Lila and Hari live their lives against all odds and make something worthwhile of it. Desai celebrates the heroic life of these young protagonists as they emerge successful in retaining their individuality and moving toward self realization despite crushing circumstances. Lila and Hari possess a defiant individuality and live in conformity with their own vision of life. *The Village by the Sea* is about two young children and therefore, unlike most of Desai's novels, does not permit the author to delve too deep in the internal world of its characters. Yet, it is Desai's genius which brings to the surface of the text their movement towards growth and development making it a rewarding study of human motivation and growth.

Children's literature is a powerful tool which provides a fertile ground for children to live vicariously through the characters and work out the resolution of real world issues. Ironically, in a that holds the distinction of producing the oldest books for children and also being one of the largest producers of English books in the world, literature for children is limited to school or college academic curricula. Apart from the prescribed books, only those books which enhance a child's factual knowledge or provide heaps of general knowledge and information are thought of as being valuable. There is a stringent need for good literature to be read, understood and analysed by young readers. However, in a world where human values are corroding away, the kind of children we are raising is a question which should concern social, political and intellectual leaders of the present time. The young are in need of stories which reflect their everyday lives and emotions in familiar settings; stories written about characters with whom they can relate their individual lives; stories that shape their attitudes in such a way that they can face the world that they live in. There is no dearth of such fiction in the Indian literary canon and its benefit must percolate down to its readers. The advantages of acquainting young readers with a literature that is eclectic and imaginative, offers a strong voice to adolescent concerns and is informal and less literary can go a long way in building their identity and asserting their individuality. It also offers an excellent preparation ground for flexible knowledge based careers that increasingly dominate the upper tiers of the modern labour force.

Conclusion

Literature offers a certain breadth of education that perpetuates values which are essential in a rapidly changing world. It provides an intellectual anchor to the young and sustains their hope in eternal human values. As the young step into the antagonistic adult world, their faith in human values and in their own abilities is marred by severe conflicts. It is at such testing time that worthy literature comes to their rescue. Contrary to the common belief, the purpose of children's literature is not to paint a rosy picture of the otherwise hostile world or to only take the young on a fantasy trip. The analysis and findings of the four novels has amply demonstrated that exposing children to literature has countless values. It is one of the earliest ways in which the young ones come across stories. These stories become significant sources of the language, images, attitudes and theories which they require to contemplate experience. Books offer children an opportunity to respond to literature and develop an independent opinion on a certain subject simultaneously encouraging a deeper thought about literature. Children learn to evaluate and analyze literature based on their personal viewpoint and experiences. It offers an interface to children by providing an avenue for students to learn about their own cultural heritage and the cultural heritage of others around them. It helps the children to develop a positive attitude towards their own culture and the culture of other people which is necessary for their personal and social growth. Literature written for children helps the young readers to develop emotional intelligence and promote moral development by offering them many moments of crisis when characters have to make moral choices and reflect on the reasons behind those choices. The

value of literature written for children cannot be undermined as it plays an important part in nurturing and expanding a child's imagination. It also fosters personality and social development among the young by creating lasting impressions on their tender minds. Literature has the ability to cultivate positive personality traits like honesty, truth, kindness, helpfulness etc. and shape the young into caring, friendly, dutiful and responsible citizens. Children's literature teaches the young to have an understanding of the feelings and viewpoints of others. We need to value children's literature because it is a timeless tradition, it grants us the tools to transmit our cultural and literary heritage from one generation to the next. It goes a long way in contributing to the all round development of the individual by contributing to civilizing their life purposes, refining their emotional reactions and enhancing their understanding to their place in the world.

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REPRESENTATION OF TRIBALS IN ARUN JOSHI'S *THE STRANGE CASE OF BILLY BISWAS* & KAMALA MARKANDAYA'S *THE COFFER DAMS*

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ABSTRACT

Since time immemorial, tribals with sizeable population have inspired for scholarly studies. Various poets and novelists have found their culture romantic. There has always been lack of literary pursuits to explore the different layers of tribal society, their customs, culture and more over their economic backwardness. In this connection, Arun Joshi's *The Strange Case of Billy Biswas* (1971); Kamala Markandaya's *The Coffin Dams* (1969); Gita Mehta's *A River Sutra* (1993) are highlighted ones. One should not forget the collection of short stories '*The Adivasi Will Not Dance*' of Hansda Sowvendra Shekhar which brought him in literary circle. This paper presents before the literary world a review kind of investigation of Arun Joshi's *The Strange Case of Billy Biswas* and Kamala Markandaya's *The Coffin Dams* respectively. Billy Biswas of Arun Joshi's *The Strange Case of Billy Biswas* seeks peace and solace in the tribal beauty Bilasia in Maikala Hills of Chhattisgarh whereas Helen of Kamala Markandaya's *The Coffin Dams* in the strong arms of Bashiam, the '*junglywallah*'. Both pine for the primitive carefree life where singing, dancing, drinking and merrymaking are of utmost importance. Both Billy Biswas and Helen face the problem of the barren, modern sophisticated society and hanker after the inner peace to be found in harmony with the nature.

Keywords: Tribals, Arun Joshi, Kamala Markandaya, Helen, Bashiam.

"The Strange Case of Billy Biswas"

The novel published in 1971, begins with the song that is very popular among the Bhils of the Satpura hills,

"I come a thousand miles to see your face O' mountain. A thousand miles did I Come to see your face." 1

The narrator of the story, Romesh Sahai aka Romi quotes this song to introduce us to the tribal world where the mountains and rivers are worshipped as the gods and goddesses. Billy Biswas is drawn to this world despite his birth and upbringing in a sophisticated society of a metropolitan city like Delhi.

We have a glimpse of Billy's love and inclination towards tribals in Bhubaneswar. It seems as he had taken a dose of hallucinatory drug under whose effect he says:

"Something has gone wrong with my life. This is where I belong. This is what I have always dreamt of." 2

Billy's disgust with the civilized society stemmed from the fact that here everybody madly runs after money. The secret of his extreme happiness in tribal society is that here materialism is conspicuous by its absence. As for the factors that have led to his happy life among tribals he tells Romi:

"What kept us happy, I suppose, were the same things that have kept all primitives happy through the ages. The earth, the forest, the rainbow, the liquor from the mohua, an occasional feast, a lot of dancing and love making and more than anything else no ambition, none at all." 3

Billy's true companion in the tribal world is Bilasia whom he marries soon after joining the tribal society. She is introduced to us in the latter half of the novel as a divorced tribal lady who fascinates Billy by her enchanting beauty and simplicity in the first meeting. In a flash, she becomes the very purpose of Billy's life. The moments he spent while waiting for his first meeting with her were most crucial moment of his life. It was the time when Billy's whole course of life was about to change.

"It was as though, during that half hour it was not Bilasia I had been waiting for, but my future, my past, indeed the very purpose of my life." 4

Bilasia, the tribal lady is a woman of bewitching beauty. Her enormous eyes poured our sexuality that was nearly as primeval as the forest that surrounded them. She has that untamed beauty that comes to flower only in primitive people.

"Looking at Bilasia one could well believe that these were the children of kings condemned to exile by those rapacious representatives of civilization who had ruled the thrones of Delhi and still continued to do so. Where else could be found that proud carriage, a figure so graceful, eyes whose brightness made your pulse quicken."

During conversation of Romi with Billy in the jungle, they talk about the pitiable condition and poor economy of the tribals in that region. According to Billy, is that money is the thing that does not interest the tribals at all. They are interested in many things except financial matters. As Billy says:

"Nobody here is interested in the prices of food grain or new seeds or roads or elections and the stuff like that. We talk of the supernatural violent death, trees, earth, rain, dust, storms, rivers, forests, animals, dance, singing. And we talk, I am afraid, a lot about women and sex." 5

It would not be an exaggeration to say that Billy has completely identified himself with tribal culture. Like tribals, Billy is not much interested in financial matters, and this is one of the reasons why he preferred tribal society to civilized society. While discussing with Romi, Billy straightforwardly blames the contractor for the pitiable condition of tribals. To Billy, the contractors are solely responsible for the pitiable condition of the tribals. Billy observes:

"It is your contractors, old chap, who are playing havoc with the land." 6

Billy's fascination towards primitive way of life despite having all the facilities of luxurious life at his command remind us of Siddarth who renounced the worldly life for attaining immortality to become Gautam Buddha. Through Billy Biswas, the Sahitya Akademi winner Arun Joshi has revealed the hollowness of modern sophisticated society who hankers after materialism rather than inclining towards the inner peace to be found in harmony with the nature.

"The Coffer Dams"

Kamala Markandaya is one of those contemporary Indian English novelists who have dealt with the issues of tribals in their works of art. In the connection, *The Coffer Dams* published in 1969 presents the picture of a tribal village near which the British engineers, Howard Clinton and Mackendrick, intend to build a big dam to control and channelize a turbulent river "that rose in the lakes and valleys of the south Indian highlands and thundered through inaccessible gorges and jungles down to the plains with prodigal waste" 7

Bashiam, a skilled technician belonging to the tribal society by birth, is the chief crane operator. Nicknamed as 'junglywallah,' Bashiam is an educated member of tribal community who later becomes the love interest of Clinton's wife, is described by the narrator:

"He was not like the others, a product of technical training colleges that were being urged into being up and down the country. He had been born in these hills, had followed the traditional craft of woodcutting until they began building the hydro-electric station, further up the river, uprooting his family, indeed his whole village, to do so." 8

Helen, the wife of Howard Clinton developed intimacy with the tribals whose huts attract her more than the grand bungalows in which she failed to enjoy the fullness of life for which she had been craving since her childhood. Her love for tribals makes her a frequent visitor of the tribal huts. Clinton warns her as she may endanger her life by drinking their polluted water. Helen pacifies him by saying "There are no men." 9 But her love for tribals grows day by day. The narrator puts in:

"Helen got on well with the tribesman. He had seen groups of them gathered around her in their compound or accompanying her if she returned after sunset from her wandering." 10

It would not be an exaggeration to say that Clinton is antipathetic towards tribals whereas his wife, Helen, and his fellow engineer, Mackendrick, are sympathetic to them. To him tribals are savages and sods whereas Helen regards them as perfect human beings.

Helen's inclination towards tribals can be seen when she opposes mass fines imposed by Clinton on tribesman. Expressing his reservations at his wife's predilection for the tribal community he says:

"What of a tribe whose outstanding characteristic in his view was the severe retardation of its civilization? Or of the glib communication she had established with a people who presented to him only the blank opacities of their total incomprehension?" 11

Clinton's height of inhuman attitude towards tribals could be seen when he shows no sign of concern at the untimely death of thirty laborers. Instead of sympathizing with the tribal community he gives vent to his anti-tribal attitude when he declares "*the bodies can be incorporated into the structure*" 12

Bashiam is the link between Helen and the tribals. As Bashiam knows the tribals more than anybody else due to his long association with this community, he can acquaint Helen with tribal ethos to her full satisfaction. As for his role as a link, the narrator says:

"Bashiam, the hillman whom they called junglywallah or ever more disparagingly the civilized junglywallah became her linkman providing the information she sought of a country and a people who intrigued her, whetting a curiosity with which she had always been liberally endowed. The curiosity grew with each encounter, no longer satisfied with watching, but wanting to know: entry achieved, now seeking performance. He helped to quench her wanting to know, and she gave him generous credit. He finally declined it." 13

The helplessness of tribals could easily be seen when Helen, during one of her conversations with Bashiam, she says:

"You were, you are a member of that tribe. It was their land. They did not want to leave it, they were persuaded. Why did they allow themselves to be? Why did you? Without even protesting?" 14

Helen's closeness with tribals in general and Bashiam in particular are due to various factors. Helen is young and expects her husband to give her full physical satisfaction which Clinton fails to give on account of his over-age coupled with his over-indulgence in the construction of the dam. Contrary to it, Bashiam is physically strong and give her full satisfaction. Clinton's excessive interest in machine is insensitive to Helen's emotional demands. She has always sought the fullness of life since her childhood, but to her frustration she could not find it in grand bungalows, rather it was felt in tribal huts.

Its true purity is corrupted by sophisticated society. Chastity is devoured by lust. Bashiam, the pure tribal is dragged into the mud of lust by Helen. In darkness, Helen appears in the hut of Bashiam to taste the coarse flavors of a burly tribesman like Bashiam. What a sight it is!

“What do you want with me, he said and stood outside warily, because it was *memsahib* who wanted. Who would use him like a blackjack upon her white and exquisite body, suck him into her vortex to taste his coarse flavors and when it was done, the rare thing savored, go leaving him to what? What about me, he whipped himself, what about me? While her nearness wafted warm currents about him, about his body.” 15

After getting the rare experience for which Helen had come to the hut of Bashiam in the darkness feels a great mental peace arising from the physical satisfaction for which she had been craving since her marriage but could not find anywhere except in the hut of a tribal. She consoles Bashiam that he is equal to her. No difference of caste, color and creed. Humans are humans.

“You are not something of a freak to me. We are alike, we are freaks only to the caste we come from, never to each other” 16

In conclusion, it can be said that the protagonists, Billy Biswas and Helen are meant for the primitive society where they could find peace and solace. Among tribals they realized that nobody is interested in the prices of food grains or new seeds or roads or elections and stuff like that. Rather trees, earth, rain, dust storms, rivers, mood of the forest, animals, dancing & singing are of interest for tribals. Though they have to suffer a lot due to government policies, yet they don't retort back. They are satisfied whatever they have. The presentations tribal life by Arun Joshi and Kamala Markandaya is so lively that it takes us to the land of tribals. We are unified with the tribals. Being literary readers, we feel both pain and pleasure with the characters.

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AUTOBIOGRAPHIES IN DALIT LITERATURE AND MOVEMENT

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ABSTRACT

Dalit writers interpret their own experiences regarding social injustice in their own autobiographies. This genre of literature is best suited to *Dalit* writer. There are many *Dalit* Autobiographies produced by Dalits in post-independence period. For instance, Sharan Kumar Limbale's *Untouchable*, Daya Pawar's *Baluta*, P. V. Sonkamble's *Athvaniche Pakshi*, Laxman Mane's *Upara* and so on. Even *Dalit* women presented their experiences rather more finely than *Dalit* men writers. They are: Shantabai Kamble's *Majya Jalmachi Chittarkatha*, Urmila Pawar's *Aaydan*, Baby Kamble's *Jina Amucha* and etc. Thus, *Dalit* literature is produced on large scale after the *Dalit* reform movement created awareness in them and it mostly comes out in post-Independence period. Therefore, *Dalit* writers have their literary foundation with ideology and publish numerous journals. They also have a number of political organizations supporting them.

Autobiography is a very influential genre through which *Dalit* writers have portrayed a realistic picture of the *Dalit* world. The *Dalit* autobiographies were first written in the 1930s. Regarding to the origin of the *Dalit* autobiography, Ravikumar, in the Introduction of *Dalit* Autobiography *The Scar*, remarks that: "At the national level, Ambedkar and Rettaimalai Srinivasanare are the precursors of the *Dalit* autobiographical form as per research indicators at present." 2009

Key Words: Dalit, Autobiography, Social, Reform, Political, ideology.

Autobiography has remained a significant segment of *Dalit* literature since 1960s and 70s. The *Dalit* writers termed the autobiographical narratives as self-stories or self- reportings (*Atma vritta*) (Kumar 2011, 150) *Dalit* literature, as a genre, has emerged through the *Dalit* movement in Maharashtra in the 1960s, and later on in the other parts of the country. Similarly, *Dalit* autobiography also became popular in Maharashtra and subsequently in the other provinces as one of the significant sub-genres of *Dalit* writings. When *Dalit* Marathi poetry aims at decanonizing literature, *Dalit* autobiographies attempt to unveil the wretchedness and miseries of the *Dalit* life and experiences through first-hand accounts. Till recently, there have been more than eighty major *Dalit* autobiographies written in various Indian languages as well as in English. One of the most important and momentous feature of the postmodern age is the emergence of *Dalit* literature from the outcaste people. The history of Indian literature could experience a major literary force from Dalits. This literary force's writings challenge Indian mainstream literature which, in fact, did not articulate the socioeconomic, political, educational cultural and everyday problems of the underprivileged people.

Dalit literature narrates the trauma, discrimination, pain, personal experiences of poverty, segregation, violence, assertion, protest and strategies of survival of Dalits in India. The *Dalit* writing is the

mirror of Dalit lives in the hierarchical caste based society of India. Thus, Dalit movement and its development led to the Dalit literature, simultaneously.

Dalit panther movement has Maharashtra during 1970s has taken the tremours of protest to all the corners of India. The educated and active participants of Dalit Panther movement made writing literature as a weapon. Dalit writers from Maharashtra, Andhra Pradesh, Tamilnadu, Uttar Pradesh, Madhya Pradesh, Gujarat, Karnataka, etc. emerged and exposed the atrocities perpetrated over them. Dalit writers were influenced by the writings and struggles of Dalit icon Dr. B. R Ambedkar. It was a militant protest that attacked the main stream literature of India which has never dealt with the problems of the Dalits.

The writings of Dalit poets and novelists like Namdeo Dhasal, Mahadev Devanpur Laman Gaikwad and Joseph Macwan reflect the anguish of the Dalit community. Most of their writings reveal the exploitation, segregation and protest. Moreover, the literature of the Dalits challenge the tone and centralization of existing main stream literature and thus, the Dalit writers tried to decentralize such literature with a powerful literary movement by adopting their own style of genre that created alternative aesthetics and linguistics possibilities in the history of Indian literature.

Dalit literature has become a forum and a medium of expression of the daily experiences of the Dalit people who have been looked down at, marginalized, socially, economically and politically neglected by the upper caste Hindus of India. Dalit literature not only reflects everyday experiences of the marginalized people but also it depicts how Dalits are attempting to be identified. It asserts the harsh realities of Hindu caste system and strengthens the Dalit literary force and movements. Dalit literature is considered by well known Dalit authors like Sharan Kumar that it is a burning cry which talks about the marginalization of Dalits for thousand years.

The literature of the Dalits is the mirror of the age old caste Hindu society. The traditional reader of the already existing literature may be shocked by the Dalit literature as it reflects the callous social realities. The traditional reader may not enjoy the Dalit literature as he is used to enjoy the arts and literature that is romanticized by the traditional writers. Dalit literature has got many proponents and opponents as it is written in everyday language of the Dalits. More than this, it has an aggressive nature, a character of refusing inequality and revolutionary character, and mixer of the Marxist and Ambedkarite ideology. In the modern age of Indian literature, Dalit literature has occupied a prominent place where it transforms the preferences of the people and became reason to discuss the special strata. Literary contributions to Dalit literature has risen up because of its revolutionary ideology. It is indeed a voice of the common man who revolts all these inhuman oppressions.

It is proposed that Madara Chennaiah, an 11th century cobbler-saint is the first Dalit writer who lived during the reign of Western Chalukhyas. Some scholars regarded him as the father of Vachana Poetry (Free Verse). Next to mention is Dohara Kakkaiah who contributed confessional poems. Bhakti movement in India fought for rights of Dalits in Medieval period that rejected caste system. Dyanaeswar, the 13th century poet was excommunicated into Dalit status for composing commentaries on existing Puranas and Epic Literature. Another contemporary of Dyanaeswar, Ekanath fought for the protection of the rights of Dalits in society and rebelled against suppression and exploitation during the Bhakti period. 14th century Dalit poets Chokhemela and Raidas born in a family of cobblers rose to the level of priests and championed the cause of Dalit movement. The 15th century Saint Sri Ramananda Raya proclaimed that all castes in Hinduism have equal status including Dalits. His poetical speeches marked the spirit of Resistance and reformation in existing systems of practice. Due to isolation from the rest of the Hindu society, many Dalits continue to debate whether they could be considered Hindus or not. As far as the history is concerned, Gautama Buddha, Mahaveera rejected caste system and their preaching eventually became independent religions of Buddhism and Jainism. But Bhakti movement of medieval period actively encouraged the participation and inclusion of Dalits in many social activities. Bhagavat Ramanuja Charya of Sri Vaishnava cult established Sri Visistadvaita sampradaya giving top priority to Dalits in day-to-day heavenly rituals. Out of Twelve Alvars of which all Sri Vaishnavas regularly adore as a part of their tradition, three Alvars are from Dalits. In 19th century, Brahma

Samaj, Arya Samaj and Ramakrishna mission bluntly rejected caste system and embraced Dalits in their activities. In 1936, the last king of Travancore in Kerala issued temple entry proclamation for Dalits. A famous Sikh reformist 'Satnam' movement was founded by Guru Ghajidas. Other reformists like Jyothi Rao Phule, Narayan Guru Ayyankali of Kerala, Jyothi Dhass of Tamil Nadu worked for emancipation of Dalits.

The word 'Dalit' is found in several Indian languages. According to Molesworth's *Marathi-English dictionary* (of 1975), Dalit means "ground, broken or reduced to pieces generally." It is derived from Sanskrit 'dal' which is again borrowed from Hebrew. 'Dal' in Hebrew may be used in two senses: 'it may refer either to physical weakness or to a lowly insignificant position in society.' And when it is used in combination with another Hebrew root-word 'anti', it describes an economic relationship. It is clearly indicated by Harvey Perkins as:

Dal is derived from a verbal root which recognises that poverty is a process of being emptied, becoming unequal, being impoverished, dried up, made thin.... So there is social frailty (and those suffering from it) are easily crushed and have not the means to recover. (29)

Thus, the Dalits are people who are broken, crushed and torn apart so much so that they are unable to rise and better themselves. The name expressed their feelings of solidarity and kinship with Black Panthers who were engaged in a militant struggle for African-Americans' rights in the United States of America. The name found a ready acceptance among untouchable communities all over India. This was the first time they had been able to name them, as a collectivity, rather than be named by others. Dalit is a political identity, as opposed to a caste one. It expresses Dalits' knowledge of themselves as oppressed people and signifies their resolve to demand liberation through a revolutionary transformation of the system that oppresses them. As Bishop A.C.Lal said in his address to the first Dalit Solidarity Conference meeting in 1992 in Nagpur, a place of immense symbolic significance since it was there that Dr. Ambedkar converted to Buddhism on 14 October 1956: "The word 'Dalit' is a beautiful word, because it transcends narrow national and sectarian frontiers. It is a beautiful word because it embraces the sufferings, frustrations, expectations and groanings of the entire cosmos" 1995. Arjun Dangle, a writer and leader of the Dalit Panther movement writes:

Dalit is not a caste but a realization and is related to the experiences, joys and sorrows, and struggles of those in the lowest stratum of society. It matures with a sociological point of view and is related to the principles of negativity, rebellion and loyalty to science, thus finally ending as revolutionary. (264-65)

For centuries, the Indian society has been the most hierarchical among the known civilisations. The literature of this country, until very recently has never focussed on the problems of 'untouchables' or the so called 'Dalit.' They were never mentioned because the pen has, by and large, been in the hands of those who wielded power. At the beginning of the twentieth century, a few upper-caste Hindu writers who attempted to portray the lives of the untouchables tended to be driven either by a zeal for social reform or by sentimental compassion. The works of these writers can be termed as 'emotionalistic' literature. Seldom did anyone touch an untouchable character realistically, like an ordinary human being full of vitality and hope as well as despair. For a long time, both in pre-independence and post-independence India, the low castes did not have any formal education which would stimulate them for a genuine literary movement to protest against the monopoly of the established literature. It is only in the post-independence era that some educated 'untouchables', who tasted the fruit of modern education, realised the need for an alternative mode of thinking and launched a new literary movement. The movement started in Maharashtra, the home town of Dr. B.R.Ambedkar, who throughout his life fought for the rights, liberties and equalities of the downtrodden. The Dalit Panthers formed in 1972 was a movement against the caste system of Hindu. Their manifestos include all the revolutionary parties seeking to destroy the Hindu Varna System. Its declared enemies were the landlords, capitalists, moneylenders. The movement gave rise to Dalit Sahitya. This movement gave rise to Dalit literature which embodies the agonising trauma of the lives of India's Untouchables, from first hand experiences. The following questions loom around when we talk of Dalit literature: What is Dalit literature? What are its ideological concerns? Who is a Dalit writer? What are the aesthetics to be taken into account? Limbale's answer to some of these questions is:

By Dalit literature, I mean writing about Dalits by a Dalit writer with a Dalit consciousness. The form of Dalit literature is inherent in its Dalitness, and its purpose is too obvious to inform Dalit society of its slavery and narrate its pain and suffering to upper caste Hindus. (19)

Protest in literature is a kind of evolution. It is a course of change and the need for reform. Dalit literature is a literature of protest. And a Dalit writer is one who writes with the experience of his community, the pain of his past burdens subverting the history, revitalizing the denigrated spheres of language and creating an alternate vision of the future. Raising the consciousness of the Dalits, and recovering their self-respect and challenging the traditional Hindu values are the Dalit writers' expressed goals. Though Dalit writings seem to be revolutionary its central concern is promoting equality, freedom and justice. Dalit protests can be perceived in two ways: first, as an ideological effort to counter the hegemony of the caste-Hindus, often led by Brahmins, who continue to wield the political control, reinforce economic domination and exercise cultural hegemony over the original inhabitants through the caste system. In this process Dalits rebelled against the exploitative character of Hinduism and the institution of caste and expressed their ideological protest through literature, in the form of poems, dramas and novels. Second is their refusal to perform traditional duties. The disobedience assumed two forms, one an organized planned and overt protest and the other an unplanned, unorganized and covert protest. The emergence of an alternative literature was not without its historical antecedents. The initial protest movement in India was the Buddhist revolt in sixth century BC, though eventually it lost its radical orientation and was co-opted into 'Dasavatara' model of appropriation of reactionary elements into Brahminism. Since the medieval period the Telugu-speaking region of South India and Deccan witnessed the development of Bhakti movement. The Bhakti saints articulated, in unequivocal terms, the inequalities and injustice suffered by the lower and untouchable castes due to the 'Varna' system. The medieval Bhakti tradition raised certain themes and issues regarding the miseries and sufferings of those at the bottom of the caste hierarchy. By and large, the themes of the Bhakti tradition reappeared in the Dalit literary tradition during the colonial period. Bhakti movement led to the growth of literary traditions among non-Brahman scholars such as Vemana and Potluri Veerabrahmam. Vemana was one of the earliest saint-poet to question societal exploitation in the guise of religion and caste was his unconventional philosophy. In the Telugu literature of the modern times, issues relating to caste and caste oppression are addressed by wide range of writers from the nationalists and liberal scholars drawn from the upper castes. The literature that was generated during the social reform movement centred on various evils that had loomed large in Andhra society. The nationalist literature that emerged as the Bhavakavita movement often reflected the problems centered on Dalits, more in poetic than in prose form. This literature was deployed to serve social and political purpose. Gandhian movement inspired many writers in Andhra to build a united and coherent anti-colonial movement simultaneously creating a space for untouchability as a subject in their literature. Gandhian framework in tackling with the problem of untouchability was based on the premise of internal reform and self-purification. It aimed at arousing the latent good will of the Caste-Hindu public opinion by taking up issues like opening schools for Harijans.

Conclusion:

Dalit autobiographies are recollections with a motive. They are no mere chronicle for archives of social history. Events are retained selectively. In all their biographies, the self is narratively reconstructed in a performance of identification. Each narrative is a remake of life through a travelling back which originates in a decision to break away with the prescribed socio-cultural models of interpretation. This decision originates in a will to henceforth exist for oneself. The alienated self is done away with. We find that the narrative reconstruction is nothing less than a creative assertion of one's identity. In Valmiki's *Joothan* we witness that the past is re-visited, re-composed, re-assessed and recognised in the light that it finally shines at the moment of fulfilment. In both *Joothan* and *Karukku* we find the enemy within the caste and religion. Such literatures thus speak about "live and let others live." The projection of *ahimsa* can be brought in by abstaining from hurling irrational and fanatical words. The voice of minorities can be beautifully brought out by arousing the minds of the readers through empathic elements.

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LITERATURE AS A TOOL FOR THE BETTERMENT OF ECONOMY

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ABSTRACT

In this paper we are discussing the literature and economics as two interdependent aspects of the society and how literature can be an instrument to better understanding of the economy of an area. Since, literature written over eras built its foundation on economic condition and standard of living of the people, thus, it can be said that literature shows the society in its most overt form. This paper also highlights the importance of multidisciplinary studies so as to develop knowledge and critical thinking in the students of various fields.

Keywords- Economics, Literature, Multidisciplinary, Society.

INTRODUCTION

Exploring the intricacies of the minds of complex human beings is being done by the authors through the ages. From Austen to Arundhati Roy, from Shakespeare to Karnad, every writer has one thing in common, a peculiar understanding for the little gestures and state of a person. The literature of a particular age truly and aptly describes the basic human nature and wants of the people of that time. Literature is almost a panacea to know every aspect of a person like his emotions, desires, social relationships, economic condition, living standard etc. Thus, literature touches sociology, economics, philosophy, psychology, etc. all the subjects with a bird's eye view.

DISCUSSION

Imagine how helpful the literature of a particular country will be for economists and policymakers who are facing daily hurdles for the betterment of economy. If someone doesn't just need a cursory understanding to establish something new or to experiment a new business idea in a place it is really very important to know the literature of that area. For example, the poetry of Jayanta Mahapatra is solidly based on the economic conditions of Orissa. A person can get the clear picture of the society and living conditions of Orissa by his poems like Deaths in Orissa, Hunger, A Missing Person, Dawn at Puri, Indian Summer etc.

The effect of economy on literature is vice-versa. They both reflect each other and speak for each other. Both can be compared to the two parallel railway tracks, in coordination and succession with each other but are still separate. Authors and economists base many of their experiments and analysis on the common things.

Economists and authors focus very much on the living standards in a society. They are very much aware of the desires of society. They know a lot about the shortcomings and demerits of the masses. Cowen pointed out that,

“both novelists and (economic) model builders have tacit knowledge about how the real world works, and they try to articulate that knowledge in the form of either a story or equations.”

The increase in the Indian migrant workers in foreign countries because of the increasing population and declining economic conditions in India forms the basis of the diasporic novels, related to the themes of migration and dislocation. The novel ‘Family Life’ by Ajay Sharma beautifully follows the pain and joy of an Indian family living in New York. The father in the family was enticed by the living conditions of USA, thus, establishing a contrast between the economic condition of India and the west. Jhuma Lahiri’s ‘Namesake’ is another such example.

Literature can definitely provide a fresh perspective to an economist. In order, to start a new venture one must understand the wants of the people of that area. Novels like *Pride and prejudice* shows the condition of women of that era and how their decisions are totally dependent on the economic conditions. Charlotte Lucas marries Mr. Collins just for the economic stability and good living conditions. The very first line of the novel talks about relationships and money:

“It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.”

Thus, whoever author we deal with we get an obscure or overt commentary on the social and economic conditions of that age. They immerse themselves deeply while maintaining some ethnographic distance, to study well the basic mindset of people which is a conscious result of their economic condition. The policies, recommendations and planning of economists can be benefitted a lot if they pay close attention to these authors.

Literature is being known to broadcast the economy of a nation since a long time. If we consider the Victorian era, we see that the writers like Dickens and Gaskell focused their works so much on industrialization and labor economics. Novels of Charles Dickens reflect not only author’s personal life but also gives us the details and mannerisms of Victorian society. In his novel ‘*The Tale of Two Cities*’, he says,

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was a winter of despair.”

In another novel, ‘*Great Expectations*’, Dickens says through Pip,

“I took the opportunity of being alone in the courtyard, to look at my coarse hands and my common boots. They have never troubled me before, but they trouble me now, as vulgar and appendages.”

We can see the base of the novel is the plight of economically burdened society which is not coinciding with the sudden development. Victorian England was going through so much change at that time. Dorothy van Ghent says,

“Dickens lived in a time...in which full-scale demolition of traditional values was going on...a process brought about by industrialization, colonial imperialism, and the exploitation of the human being as a ‘thing’...capable of being used for profit”.

This idea of materialistic nature of society has a glimpse in almost all of Dickens’ works. Dickens himself worked as a child labor. He describes the working conditions as disgusting and vile. Thus, imprinting his emotions in his novels to make us aware of the economy of that time.

Concrete study of a field and not the multidisciplinary way can make a subject less lucid and tasteless. The study and research of a field should be done while keeping in mind how a field of study can be manipulated and bettered by considering its connection with other fields. McCloskey reviews “Cents and

Sensibility” and criticizes the mainstream approaches for the understanding of economics and application of the same. She asserts that the study of literature can make the economic models in use to be more realistic and fruitful. She snubs the “mathematical theorem methods” and “statistics” by calling them straight away nonsensical.

In another book named “Narrative Economics”, Shiller says:

“The human brain has always been highly turned towards narratives, whether factual or not, to justify ongoing actions, even basic actions such as spending and investing. Stories motivate and connect activities to deeply felt values and needs.”

Booker prize winning novel, ‘The God of Small Things’ also discusses the capitalism and oppression in details. Thus literature again meets economics. The focus of characters is exploitation of the lower class on the basis of caste and economic condition which forms the very base of this riveting novel. Roy has left no stone unturned to describe intricately the society and the influence of money and power on it.

SOLUTIONS

Now that we know how much different disciplines of studies are interconnected we need to focus more on teaching students different subjects at a time and their minute relation with each other. Multidisciplinary studies should be adopted as a new and integral model in higher studies. The goal is to develop skills and better understanding in students. Students of different disciplines should also be encouraged to have open discussions and exchange ideas. Medical science and Technical education have already opted for such kind of model and so should humanities.

Multidisciplinary studies have many benefits. It develops critical thinking in students when they cross barriers and immerse themselves in different disciplines. They compare and contrast and reach a fruitful result which covers many aspects. Also when a student switches between different subjects they acquire the quality of adaptability and management. Multidisciplinary studies also makes the students study various ‘jargons’, so as to improve a better understanding of different fields. Students start learning by combining different perspectives and increase their ability of problem solving.

CONCLUSION

Thus, there is strong argument that literature is largely based on economy. Hence, learning only one will hamper the critical thinking in students. By studying literature we can easily assess and monitor the economy and living conditions. Patterns, response, acceptance and importance of any economic idea can be well examined on the basis of the literature written about that area. The paper reveals the strong amalgamation between the two fields and how they both supplement each other.

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**BAPSI SIDHWA'S *AN AMERICAN BRAT*, EXPLORES CROSS-CULTURALISM AND
CULTURAL IDENTITY**

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ABSTRACT

An American Brat makes Bapsi Sidhwa speak for her ideologies clearly and evidently. It's a story where the writer tries to elaborate concerns related to 'Nativism', 'Rootlessness', 'Ethnic Anxiety', and 'Cultural Clash'. To understand it further we shall investigate a little more into the horizon of culture and try to understand what it means by cross-culture or cross-cultural identity. 'Cross Culturalism', the term defines itself as the mixing of cultures or hybrid of various cultures. This intermixing of cultures gives rise to various identities, one of them being 'Cultural Identity'. Sidhwa employing Feroza explores the different aspects of cultural identity and how can more than one culture proliferate well into the identities of expatriates. One's identity is sure to get altered once our cultural atmosphere changes. The same happens to Feroza in the novel, she gets altered as a person, and she is transformed when she arrives in America. Though the process of her transformation is not instant, she does have her share of attachments to her motherland. Time and again reminding her of her family that she is supposed to distance from, but the nostalgia does not stop her from admiring the first world charm that she was about to administer. *The novel is also a representative of the concept of identity, both personal and cultural.*

Keywords: Culture, Cultural Identity, Cross Culturalism, Hybrid, Ethnic Anxiety.

Introduction

Contemporary globalization and postcolonial migration processes result in the emergence of dynamic transnational communities that both maintain lively connections to home societies and other satellite co-ethnic communities while, at the same time, engage the places of settlement in mutually transformative ways. To sum up 'culture' in simple words of Nana Ayebea Clarke :

"On the subject of "Cultural Identity" I would like to begin by quoting from Aloys Ohaegbu's theory of culture. Culture is vital to any living and growing human society within a specific cultural group as food and water is to a plant."

"In other words, Culture is the Oxygen of Life!"

As we begin to define 'Culture', we may come across plenty of definitions elaborating on its meaning. Going by the dictionary 'culture' is claimed to be 'the arts and the other manifestations of human intellectual

achievement regarded collectively' yet another meaning maintains that it is 'the ideas, customs, and social behavior of a particular people or society'. Thus we may claim that culture is the social behavior and norms found in human societies. Culture is considered a central concept in anthropology, encompassing the range of phenomena that are transmitted through social learning in human societies.

If we elaborate on these theories we find that 'culture is an extensions', an extension of our very personal self, our basic ideologies, our parameters of living, our standards of believing, and it is everything that we are made of or supposed to be made of. When circulated beyond our very own individuality this learning gives birth to some culture. And this culture when propagated for a very long period it becomes a tradition, which indeed forms the society, and when people take the job to scrutinize what is happening around them and try to investigate that culture it becomes literature. So yes these three are almost interlinked. And you cannot differentiate between them until and unless you have a broader understanding of what is leading where. There can be no mathematical formula to understand a culture, because of its vast comprehensive nature, it is almost all or whole in itself, every minute detail about an individual, starting from his appearance to his mannerism, his attitude combined with his aptitude calls for a whole culture.

There's not much room for validation of facts when debating as to what stands right or wrong concerning any particular culture, because it's not accurately notified and since we do not have any legal documents by which we can limit the parameters of any culture, the chase remains futile. As perceived in common understanding it's an extension of ones' self and so it varies from time to time, place to place, and person to person. One can neither defend nor criticize one culture over the other since it will then be a very subjective opinion of a very objective entity. The moment one may settle for some answer, the answer will itself negate its existence. Adhering to the theory of deconstruction, that when you believe you have arrived, you may realize that it's not the actual destination that you were searching for, the findings are in complete contrast to the objectives. So ultimately one never arrives and this is what culture stands for. Its beauty lies in not arriving not being contained not being limited. Its versatility and objectivity breathe life in it. Because one can always be right today but not relevant tomorrow, present here but absent somewhere, welcomed now but discarded later. So what we may infer is that all this shifting and play leads to a huge world full of variety and colour.

The works of expatriate novelists investigate the cultural differences, cultural displacement, and their impact. The uprooted immigrants face varied situations, problems of rejection, and acceptance. If accepted, the problem may be of adjustment, coping with anxiety, monotony, disappointment, and isolation, and if not the discourse goes endless

On elaborating few terms in context to the diaspora, we encounter a word often repeated i.e. 'rejection': The works of expatriate writers depict the effect of cultural up-rootedness and show that the never-ending experiences of such social rejection are central. Social rejection is when a group of people decides, to reject one or more individuals from participating in their group. Social rejection can be conducted in many different ways. Sometimes people out rightly reject individuals by telling them they are not wanted. Sometimes, there is a potentially more cruel rejection that is not easy for the individuals to accept as there is always a natural sentiment of the need for acceptance in them. Next in the same list stands 'Loneliness': A psychological state where an immigrant experiences a strong sense of emptiness and loneliness. It is more than just a desire for some company of another individual. It is a feeling of being detached, disconnected, and unable to associate with others leading to a state of depression and crises. Feelings of estrangement or isolation from the world are common amongst those who experience loneliness.

To understand it further we shall investigate a little more into the horizon of culture and try to understand what it means by cross-culture or cross-cultural identity. 'Cross Culturalism', the term defines itself as the mixing of cultures or hybrid of various cultures. This intermixing of cultures gives rise to various identities, one of them being 'Cultural Identity'. It is important to mention some sociological concepts of identity to understand cultural identity. Culture is acquired and passed over to generations and includes the beliefs and value system of a society. Culture has been described as a feature that is shared and binds people

together into a community. Identity is the totality of one's perception of self, or how we, as individuals, view ourselves as unique from others. Racial, cultural, and ethical identities form a core part of one's personality. Identity keeps changing with development at both personal as well as a social level along with migration and acculturation.

The culture that we always speak of is the heritage passed on to us from generations, and we indeed pass it on further. So we can understand that it is nothing theoretical but social and psychological. We not only are born in some culture but live that culture, it is visible in our actions, our speech, our way of being, our personality i.e. our identity. It is an extension and a representation of the culture we ally with. When we talk of anything such as Cross Culturalism, each one of us today wants to become global. Global, because it is an age of experiment, newness, and of being international. We cannot imagine of globalization just by sitting back in our confined and warm homes. Whether we will or not, we cannot deny the truth that, if not now, then never.

According to Rushdie, the migrants arrive from the native land and the migrants run from pillar to post crossing the boundaries of time, memory and history, carrying with them the vision and dream of returning to their homeland as and when the migrants like and find fit to return, and in this process they tend to create their imaginary homelands:

"Exiles or emigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back [...]" [But when we look back, because of our "physical attention" from India, we] "create fiction" [...] "imaginary homelands, India of the mind" (Rushdie 10).

On a similar note Stuart Hall in *Cultural Identity and Diaspora* (1994), states that:

"It is an axiomatic truth that the migrant's dreams are futile and it would not be possible to return to the homeland. The longing for the homeland is countered by the desire to belong to the new home, so the migrant remains a creature of the edge, the peripheral man" (222-237).

One should not advocate the adoption of some different cultures but do appreciate the will to understand something beyond our own. No one can negate the comfort that one's own country, home, and culture provides but still holding a grudge and a rigid view towards others is not commendable. We need to understand the fact that if we do not change our perception we will certainly be lagging. Considering Darwin's theory of the survival of the fittest we need to move with the pace of the changing scenario to obtain a relevant place in the world.

A person who visualizes the world without any boundaries is ready to go on an expedition, no matter what he faces, will for sure bring something new back along with him to add to his own culture. When we talk of culture being crossed we assume, to lose something, we always are afraid of some subtraction. The psychological trauma dawns over our minds and we fail to cherish the vibrant variety that the change has brought along with it. We often associate with a term called 'Hyphenated-Identity', why do we always have to see it as something being subtracted, why cannot we look at it as an addition to our experiences, an encounter with some new and different culture, an enhancement of our personality, a unique civilization that we were, or are, or can be a part of.

The term 'Cross- Culturalism' may sound new but it is as ancient as human civilization, if we go back into history we will certainly find that almost every country has been a store house of various different cultures. For example India has witnessed not one or two but several cultures, bonding and becoming one, the Hindu culture, the Parsi culture the culture of the Mughals and the British. They have all contributed something or the other to the land, politically, socially, morally, economically, and culturally eventually to the identity of Indians. We cannot deny that if the country has lost something to the foreign civilizations, they undoubtedly have learnt too.

"The question 'What is your cultural identity?' is unanswerable." Homi K. Bhabha

Answering to the question of Klaus Stierstorfer, Homi K. Bhabha talks about key ideas in his work.

"This is a very interesting, rather reflective question. So let me start with what you say at the very head

of the question, as my being a specialist on cultural “misfits.” I think I would phrase it somewhat differently. I think what is interesting about culture itself is that it is often in its most interesting manifestations in a state of the “misfit”; to fit the different bits or parts of a particular cultural apparatus or experience together always creates a problem because the parts do not necessarily form a whole. And people regret that (e Pluribus Unum). Wouldn't it be great if everybody, whatever cultures, all fit together in one big whole? But it seems to me that the most interesting and most important ethical and political problems have emerged precisely because cultures are not a seamless whole. There are discordant elements; there are divisive elements; there are divergent elements.”

Discussion: Culture Contributing to Expatriate Identity

An American–Pakistani novelist of Gujarati Parsi descent, born on August 11, 1938, in Karachi, to Gujarati Parsi Zoroastrian parents Peshotan and Tehmina Bhandara, Bapsi Sidhwa describes herself as a "Punjabi-Parsi-Pakistani". Sidhwa is Pakistan's leading diasporic writer. She currently resides in Houston, US. Her works speak for her ideologies clearly and evidently. Although Sidhwa speaks four languages, she made a conscious decision to write in English, partly due to the increased probability of worldwide exposure to issues that concerned her within the subcontinent. At that time there were no English language books published in Pakistan, so after Sidhwa finished writing the novel, she published it herself as *The Bride*. The novel was critically acclaimed for its forceful style and its undeniable ability to speak eloquently of human warmth amid horrible circumstances. She received the Pakistan National Honours of the Patras Bokhari. In 1993 she published her novel, *An American Brat*, a reflection on the confusing friction of how different cultures are imposed upon a Pakistani girl in the United States of America.

An American Brat is a story where the writer tries to elaborate concerns related to 'Nativism', 'Rootlessness', 'Ethnic Anxiety', and 'Cultural Clash'. In an online interview to Daily Times August 2016 she said:

"Feroza is closest to me and my views" about the identity issues of Pakistani Parsi immigrants to the US, their lifestyles, and their culture."

An American Brat is a work of fiction that stands true as a representative of the whole concept of diaspora, involving all the major concerns related to the subject. Discovering and disclosing what it takes to become an immigrant and how does it surface when realized both internally and externally. The novel is also a representative of the concept of identity, both personal and cultural.

Bapsi Sidhwa seems to register the fact that the personal identity of any individual is a result of his/her cultural upbringing. The seed grows good or bad depending on its surrounding, the climate around, the atmosphere provided, and is it being nourished well? It never can germinate to become strong in a vacuum, the same goes for people. Bapsi Sidhwa made a very conscious effort to elaborate this thought at the very beginning of the novel. This whole idea is well presented by Zareen, as the novel starts. Whereas a mother her concerns grow for her daughter Feroza. The anxiety of what would Feroza's personality become? Given the terrible, conservative, and political atmosphere of Pakistan, she was being brought up in.

The story opens with an event of Zareen being restless for her daughter's upbringing in a society where no modernity lies. Zareen discusses with Cyrus, her husband about Feroza's mind-set being narrowed.

"She's becoming more and more backward every day" (Sidhwa 9).

Zareen continues to elaborate, explaining to her husband that their daughters' behavior is not appropriate, her husband suggests it might be the socio-political environment that has influenced Feroza's behavior. Zareen further mentions that Feroza has even started to object the way her mother dressed:

"In the car, she said: 'Mummy, please don't come to school dressed like that.' She objected to my sleeveless sari-blouse! Really, this narrow-minded attitude touted by General Zia is infecting her, too. I told her: Look, we're Parsee, everybody knows we dress differently." (Sidhwa 10)

Zareen feels considerably bothered by the prevailing social and political situations, systems, and practices in Pakistan and their disastrous impacts on her young daughter's mental development and shares her

fear with her husband.

"Could you imagine Feroza cycling to school now? She'd be a freak! Those *goondas* would make vulgar noises and bump into her, and the *mullahs* would tell her to cover her head. Instead of moving forward, we are moving backward. What I could do in '59 and '60, my daughter can't do in 1978! Our Parsee children in Lahore won't know how to mix with Parsee kids in Karachi or Bombay" (Sidhwa 11)

Thereafter, she talks about the image of a woman in her culture and nation where fundamentalism had made the existence of respectable and liberal identity almost impossible. Propelled by such circumstances, Zareen decides to send her daughter off to America where supposedly she might get exposed to the open modern culture, which may induce frankness and confidence in her:

"I think we should send Feroza to America for a short holiday. ...I think Feroza must get away, ...just for three or four months. Manek can look after her. Travel will broaden her outlook, get this puritanical rubbish out of her head." (Sidhwa 13)

Cultural identity has been very seriously observed in the novel. Sidhwa emphasizes that the culture of any geographical place on earth shapes an individual's mental and physical framework. No matter where one comes from, the mental framework is bound to alter as soon as the person comes in contact with a diverse culture. It behaves like an infection that catches up quickly and lasts long.

Cultural identity if observed is a feeling of association to a certain group or community. It is a certain amount of ethical rules and principles, passed us down by that very tradition that we belong to. Which is a longer run, turns out to form our identity. But what if the whole cultural scenario around us gets changed, the people, custom, habits, all get modified or challenged? The ethics that we believed in so far get diluted. How long would we be able to stand loyal to our old beliefs and the identity that was derived from the same?

One's identity is sure to get altered once our cultural atmosphere changes. The same happens to Feroza in the novel, she gets altered as a person, she is transformed when she arrives in America. Though the process of her transformation is not instant, she does have her share of attachments to her motherland. Time and again reminding her of her family that she is supposed to distance from, but the nostalgia does not stop her from admiring the first world charm that she was about to administer.

"Feroza hugged the adventure of her travel to America to herself throughout the flight. As she hurtled through space, she became conscious also of the gravitational pull of the country she was leaving behind." (Sidhwa 52)

Her acknowledgment of the fact that she has arrived in a different world started from day one. The postcolonial impact is strongly visible in the novel. The traumatic experience with the immigration authorities on the airport, which went so badly that she lost her control and blurted out:

"To hell with you and your damn country. I'll go back." (Sidhwa 64)

This incident announced an initial shattering of her hopes and instantly made her feel low, as she still believed in the concept of "izzat" that was taught back home in Pakistan. But soon Manek makes her understand that the two countries are different in all and every aspect, which she needs to understand and follow if, desires to be an American in America:

"And you'd better forget this honour-shonor business. Nobody bothers about that here." (Sidhwa 66)

Feroza learned her lessons quickly and understood the ways she needs to behave. She was so eager to be a part of the first world, to mimic the superiors that she could not stop admiring and appreciated the luxury, comfort, privileges that the land offered:

"After a leisurely hamburger lunch at McDonald's, which left Feroza struck with wonder at the quick service and the quantities of fries, ketchup, and the ice in the Coke, Manek hauled Feroza off on a tour of New York ." (Sidhwa 72)

Feroza went to Bloomingdale's. It was like entering a surreal world...she had never seen such luxuriant textures or known the vibrant gloss of true colors."(Sidhwa 73)

Feroza grew fond of the country and decided to stay. She realized soon, she had to make sure she has tasted all. Though conscious of the fact she was away from home, her parents, her family, but instead of feeling bad she found her heart filled with pleasures:

"They were, all of them far away from home, Feroza reflected, and yet she was happy."(Sidhwa 108)

Her decision to educate herself in America was an initial step towards her transformation. It initialized the process of change; the altering of the cultural identity she was initially born to. It required some effort to convince, the family back home in Pakistan, to let her have her chance to explore, however, she managed to succeed:

"What could she expect to see of the country or imbibe of its progressive and stimulating culture, in a couple of months? How could she discover the opportunities and choices available to her in such a short time."(Sidhwa 119)

The family back home, Zareen and Cyrus admitted to the growth of their daughter, and thus began a new adventure for Feroza, her journey to be a part of America.

"The call involved not only Feroza's education and the development of her personality but also her induction into self-sufficient, industrious, and independent way of American life."(Sidhwa 119)

Bapsi Sidhwa has very carefully outlined Feroza's character, she has not missed any instance to reveal to the readers about how did this young girl from Pakistan, all simple and docile, occupied by faith and traditions, a girl who objected to her mother's dressing and found it inappropriate, a girl so involved in the government politics that she even carried the poster of Bhutto with her, gets transformed into an American brat.

As the plot of the novel proceeds, the characters become hybrids. The word 'hybrid' means 'mixture' of the two or more things. Thus, hybridity is the concept that highlights the process of mixing up two different races and cultures. Homi K. Bhaba, in his work, supports the idea that hybridity has been present in all the cultures and no culture is pure as it has always been influenced by the intervening cultures and traditions. The same element of hybridity is apparent in Bapsi Sidhwa's *An American Brat*. Manek, Feroza, and Zareen visit America and willingly mix up with the host culture. As the plot progresses, Feroza very well adapts to the American social setup.

All through the novel, Sidhwa depicts the story stressing the expatriate experiences that changed and shaped the attitude and the psyche of the young girl. The novel also deals with quite a sensitive issue and societal concerns of inter-community marriage more importantly of a Parsi girl. However, the story does not present the girl as a rebellion who goes against society and the religion to marry a person she loves. Instead, it presents gradually adapting and acceptance of the American culture by the girl though.

American culture, initially Feroza gets baffled with it but she gradually goes self-confident and individual. As a student in a small western town, Feroza's perceptions of America, her homeland, and herself begin to alter. When she falls in love with and wants to marry a Jewish- American, her family is aghast. She knew they would be very upset, particularly her grandmothers, at the thought of her marrying a non-Parsee. But she insisted, The religious differences did not matter so much in America. Feroza and David had decided to resolve the issue by becoming Unitarians.

Feroza realizes just how far she has come and wonders how much further she can go. This delightful coming-of-age novel is both remarkably funny and a remarkably acute portrayal of America as seen through the eyes of a perceptive young immigrant. However, followed by several events, especially the ones manipulated by Feroza's mother, her love doesn't culminate into a wed-lock.

Conclusion

Feroza spends three years in America and turns out to be a bold woman with a firm voice and decision-making ability which were the rare features to be found in a girl from a fundamentalism dominated country. She behaves like a global citizen now and understands that she has to stay strong to survive in this world. Furthermore, Feroza's mother, Zareen also is affected by liberty and modernity in American air. Zareen quickly and easily adjusts in American society during her visit to Feroza. She can easily witness the distinction between the cultures and various other aspects of life in two nations. Her bond with the American lifestyle broadens her mentality and lets her think in a new spirit.

"Zareen found herself seriously questioning the ban on interfaith marriages for the first time. She had often opined how unfair it was that while a Parsee man who married a "non" could keep his faith and bring up his children as Zoroastrians, a Parsee woman couldn't." (Sidhwa 287)

American culture has altered the thinking of all those who visited the country, Manek, the best example, has altogether taken it seriously to never return to Pakistan, got his education completed at MIT, received his doctorate, settled for a decent job with NASA. He is settled in his ways in the states. Though he married a Parsee girl Aban but wanted to live with her in America, raise his child in a first world country. Even Manek stands for up for Feroza when it comes to convincing Zareen.

This whole change in the mental thinking of the characters was an extension of the American culture, the culture of freedom and liberty, that does not impose its restriction on anyone's choice, and their liberty. It just promises a better life, providing every individual to choose according to their will. America gives you an option to choose, to belong/not belong, the choice is of that very individual. The society, country does not claim sole authority over the individuals' life. Feroza has realized the facts well.

Sidhwa has presented the alteration of Feroza's mind-set in a very simple yet realistic manner. The practical approach that has taken over Feroza helps her take her decisions without being hesitant. She does have a memory-filled with the love and longing for her family, but she has realized that:

"Their preoccupation with children and servants and their concern with clothes and furnishing did not interest her. Neither did the endless round of parties that followed their parents' mode of hospitality." (Sidhwa 312)

Feroza would prefer to be a part of the so-called alien country, which seemed to understand her better compared to her home. And she knew she was not alone in it, there were thousands of newcomers like her welcomed in America. She knew she could not practice her habits from home here, but that never bothered her as:

"The technology of the West kept one sufficient unto one's self without the necessity of intrusive human contact. The genii that opened garage doors, the dust-proof, climate-controlled houses, and the gadgets eliminated the need for servants, for dependence on relatives one might need to call upon in a pinch.

She was not alone in her desire for privacy and plenty. A sizeable portion of the world was experiencing this phenomenon,..." (Sidhwa 313)

Her final assessment of what she was losing and what she was about to inherit did not seem too difficult. For she had clear measures what she looked for and some principles that she has now learned to approve for herself. She knew exactly what it would cost her, but she seemed ready more than ever to pay the price. She compared and contrasted almost every tiny detail of her past with her present. Evaluated what was more profitable for her life in the coming future and then decided:

"There would be no going back for her, but she will go back at will" (Sidhwa 317)

Her decision was not of a teenager, a pampered, protected 16-year old Pakistani girl sent to America by her parents, who were alarmed by the fundamentalism overtaking Pakistan and their daughter. Hoping that a few months with her uncle would make her modern in her approach. But it was rather decided by a much more grown-up mind, a mature intellect, and stable emotional self that America has transformed her into.

The characters in the novel are presented in a manner that they go against the social and cultural beliefs of their motherland. They appear to be the mouthpiece for their creator. The writer seems to be voicing that the cultural and social practices that pin you down and restrict you from practicing what you believe in, should be challenged. These traditions and beliefs which sometimes are standing on baseless grounds are trying to train you to fit into some identity that one does neither believe in nor belong to. The flag bearers of such a belief system should be challenged from time to time and should not be allowed to push anyone down from approaching what they truly aspire.

The expatriates in the novel have presented both positives and negatives of the first world countries without biases. Where on one hand they have acknowledged how they feel nostalgic and experience a longing for their mother country time to time, simultaneously they also have provided the facts that America does provide relief from social illness of class and religion, it does provide a chance to explore once potential, and more importantly the freedom of practicing what one believes in.

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REVISITING *RIDERS TO THE SEA*: POTENTIALITY OF PREMONITIONS, SUGGESTIONS
AND SYMBOLS

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ABSTRACT

Riders to the Sea appeals to the audience with its unique and concentrated action where everything contributes to the tragic vision of the play. From the beginning to the end, the play is replete with signs, symbols, and premonitions and foreshadowing. Instead of being explicit, Synge rather suggests the layers of meanings that are latent within the otherwise ordinary objects and common dialogue. This paper attempts to explore the potentiality of premonitions, symbols, signs and images and how the playwright weaves the tragic vision through pattering them. The play was an integral part of the Irish Literary Revival and was born of Synge's actual experiences in the Aran Islands. The aim of the paper is also to show the pattern of poetry that is subtly created through the use of these techniques and other folk elements and beliefs of the poor islanders. The universality and the intensity of this otherwise domestic/regional tragedy comes out of the language and structure that mainly rely on ominous symbols and suggestions. Through textual analysis, the paper intends to highlight the underlying significance of the potential symbols scattered throughout the play, and on which depend the essential poetic nature of the tragedy.

Key-words: Premonitions, symbols, tragic vision, foreshadowing, poetry, universality.

John Millington Synge's *Riders to the Sea* is a One-act play that has been fascinating the audience and readers throughout the world since its first production on 5th February, 1904 by the Irish National Theatre Society at Molesworth Hall. The tragic essence that emerges out of this compact tragedy has its own universal appeal which crosses the boundary of time and space and reaches the heart of everyone. The conflict between Maurya, the old mother and the powerful Sea does not remain confined ultimately within the Aran Islands but becomes almost symbolic of essential human conflict with Nature. Maurya loses all the male members of her family in the play and remains painfully alive with her two daughters, Cathleen and Nora. In the end she remains alive with nothing more to lose. And being defeated she emerges to be victorious. She does not remain ultimately a bereaved mother of six dead sons, comes out to be a symbol of universal motherhood, true to everywhere. But the way Synge has presented the action of the tragedy shows his unequal craftsmanship at selection and organization of the events. In fact, he has built the structure in such a condensed manner that things are suggested or hinted at rather than being obviously described. And all-through the playwright has structured a pattern of premonitions, suggestions, signs, symbols, imagery etc.

which apart from contributing to the poetic nature of the play, has gifted it with a rare sort of universal appeal scarcely found in literature.

It would be very important as well as interesting to note that *Riders to the Sea* was intimately connected to the well-known Irish Literary Renaissance in general and the Irish Dramatic Revival in particular. This movement in the late 19th and early 20th centuries saw a renewed interest in aspects of Irish culture and stimulated a new appreciation of traditional Irish literature and language. This movement was also associated with the growth of Irish nationalism. As Ashok Sengupta says, "It was opposed to the linguistic and cultural domination of Ireland by Britain, and as integral part of this opposition, it believed in a revival of the Irish language and, along with it, the ancient Celtic myths and folktales" (Sengupta, xiii). Synge, along with W. B. Yeats, Lady Gregory and others felt the necessity for a revival of the Irish theatre and was concerned with the materials and language to be used in the plays. The simplicity and exact living conditions of the rural people were reproduced in the plays and their performance involved an implicit emphasis on realism and naturalism which contributed immensely to the poetic appeal of the plays. As Lady Gregory observed, "What we wanted was to create for Ireland a theatre with a base of realism and an apex of beauty" (Harmon, 169).

The action of *Riders to the Sea* is based on the Aran Islands – a group of three islands (Inishmore, Inishmaan and Inisheer) located at the mouth of Galway Bay, on the west coast of Ireland. In 1896, Synge met W. B. Yeats it was Yeats who first encouraged him to live for a while in the Aran Islands, and then to return to Dublin and to devote himself to creative work. After his illness in 1897, Synge spent the summers from 1898 to 1903 in the Aran Islands, collecting stories, myths and folklores, and perfecting his Irish, while continuing to live in Paris for the rest of each year. His first account of life in the Aran Islands was published in the *New Ireland Review* in 1898, and his book, *The Aran Islands*, based largely on journals, was completed in 1901 and published in 1907 with illustrations by Jack Butler Yeats. And *Riders to the Sea* is also based on Synge's first-hand knowledge and experience in the Aran Islands – the customs, beliefs, faiths, struggle and livelihood of the ordinary people there.

Apparently, the play is a fragment, moving on the limited plane of the conflict between Man and Nature. But it has a "powerful rhythm within a deliberately limited action...its paradox is the depth of its language and the starved, almost passive, experience" (Williams, 143-44). Within the formal limits of a One-act play and a bare minimal setting and action the tragedy acquires numerous meanings. The action of the drama is essentially minimum and simple. It based on a central symbol – the universal conflict between human beings and Nature. Here, the Sea represents the Nature, the inscrutable and inexorable Fate, the destroyer and preserver on whom these Aran Islanders are totally dependent. This thematic simplicity and the symbolic significance of the struggle provide the universal appeal to this otherwise domestic/regional tragedy. The way the conflict is presented throughout the tragedy reminds us of the unequal conflict between man and Destiny in Classical tragedy. The ubiquitous absent presence of the Sea on the stage, the helplessness of the people, their simple yet hard life and living, their Christian faith as well as Pagan belief, the poetic nature of their speech – all this mark the tragedy with simplicity which has its own beauty. But Synge does not always explain everything in an obvious way. Rather he takes recourse to imagery, symbols, premonitions or mere suggestions which also contribute to the essential charm and beauty of this play. The whole play is replete with signs and symbols that are so skilfully woven into the texture of the tragedy that layers of meanings can be unfolded through these.

The very title *Riders to the Sea* has both literal and metaphorical connotations. Apparently, it refers to the two riders in the play – the living Bartley riding the red mare and the spectre of his dead brother Michael following him on the grey pony. But on a more general note, the whole community of Aran Islanders are riders to the sea they are forced to ride the sea by necessity for their livelihood, they have no choice. The poor rural islanders are simply the fishermen who are totally dependent for their livelihood on the extremely rough and tough sea. As Synge writes in *The Aran Islands*, sailing on frail currachs of these fishermen was similar to riding the waves (Sengupta, 18). Sooner or later, most of them were drowned. Consequently, the sea appears to be a powerful symbol – the giver and the taker, the destroyer and the preserver. And thus, the title acquires symbolic significance. Riding and depending on the sea the islanders metaphorically become journeymen

through life. However, as Prof. Sengupta points out, “the fact that the sea is linked to the image of the horses has its origins in Greek and Irish myth” (Sengupta, 18). The title may allude to Poseidon, the Greek sea god riding the waves on his horse. As Poseidon created the horse, all horse-farmers are supposed to be his servants. Apart from this, Maurya, the old grieving mother, is often looked upon as Demeter, the Greek moon goddess, to whom horses were sacred. In Celtic mythology also, the god Manannan Mac Lir is associated with the sea, who represents, like Poseidon, both the ocean and the horse riding the waves. The title may also indicate the ironical reversals that Bartley is actually killed not on the waves but by the grey pony which accidentally pushes him to drown in the sea. So, it may refer to the imagery in the Book of Revelation in the Bible (vi: 2) and the horses of Zecharia (1:8, vi:2 and x:5) which prophesies that “the riders of horses shall be confounded” (Sengupta, 18-19). Thus, the title can be interpreted from various angles – literal, symbolical, mythological, religious etc.

The brief yet significant details that Synge provides at the beginning of the play give the play its realistic, almost naturalistic aspect. Through brief references to some objects in the kitchen he has subtly brought out the essential life and livelihood of the Aran Islanders. The ordinary objects there, through suggestions, make the sea palpable and concrete as a source of livelihood for the people. Nets, oil-skins, spinning wheel, kneading cake indicate the hardships of life that are part and parcel of these seafaring fishermen. These objects are symbolical of life of the islanders. But there are also the new boards standing by the wall which introduce the very presence of death in the very opening of the play. Thus, these few apparently insignificant objects suggest the duality of the sea as both preserver and destroyer. T. R. Henn describes Synge’s “poetry of the theatre as a method, in which dramatic objects and symbols dissolve, coalesce, and combine in tension or opposition, to give death or contrapuntal irony” (Sengupta, 20). Synge consciously attempts in opening as well as throughout the whole play to render a kind of structural poetic unity to this play use of imagery, symbolism and sign. Every object is, therefore, symbolic here, sometimes in more than one way. Thus, nets which are symbol of livelihood, may also “suggest a sense of entrapment in which the women, in particular, are victims – a theme which recurs in Synge’s other plays, especially, *The Shadow of the Glen* and *The Playboy of the Western World*” (Sengupta, 20).

The references to the kneading cake, fire and spinning wheel are also symbolic. The baking of the cake like the spinning at the spinning wheel is almost ritualistic in this play. Food is the symbol of life and to forget it simply foreshadows death as will see in case of Bartley. The spinning wheel suggests the conflict between life and death as it is associated with the inexorable wheel of fortune. It also alludes to the three Fates of Greek mythology. Clotho the Spinner holds the distaff, Lachesis the Dispenser weaves the thread and Atropos cuts the thread, thereby fixing the moment of death. Fire may be looked upon as symbol of both life and death. These significant allusions, images, premonitions and symbols before the actual beginning of dialogues prepare us for a rich network of these devices through which Synge weaves the poetic pattern of a moving tragedy.

Before Bartley departs for Connemara fair to sell his two horses, a number of premonitions are there which are ominous enough to suggest that Bartley is going to die. The new rope Bartley needs as a halter for the red mare is full of ominous implications. The position of the rope on the nail right beside the white boards is ominously symbolic. The nail here, as also the forgetting of it towards the end of the play, is itself an image of pain, which is linked to Christ’s crucifixion and death. The nails, therefore, symbolically imply death, which is further confirmed by the fact that the rope is hung on a nail beside the white boards meant for the coffin. Bartley needs the rope to make the halter and ensure his safety, but ironically, he is making his own fateful noose and hurrying to be doomed. Again, the pig with the black feet is another ominous symbol, because, in Irish mythology, pig belongs to the other world. Moreover, the black colour of the pig’s feet also suggests death. And blackness is repeated along with the figure ‘nine’ (a superstitious number to those people) throughout the play. The image of the “star up against the moon” (5) is an ominous sign of impending disaster in old Irish legend. The stage direction which shows Bartley “takes off his old coat, and puts on a newer one” (5) significantly implies the disaster. This type of image-cluster underlies and foreshadows what is going to happen. Through these modes which are akin to poetry, Synge underscores the tragic action of the drama.

Bartley, the young man, now in charge of the family, gives blessing and leaves for Connemara. He expects her mother's blessing. But, Maurya, in her intense anxiety, forgets to bless him. Not only this, they also forget 'his bit of bread', the necessary nourishment, which suggest that Bartley is going to die. And Maurya goes immediately to the spring well to give Bartley the forgetting blessing and the bread. But she fails as she sees "the fearfulest thing...since the day Bride Dara seen the dead man with the child in his arm" (Synge, *Riders to the Sea*, 11). She could not pronounce the blessing as something choked the words in her throat. What Maurya sees at the spring well is one of the most powerful premonitions in the play. Bartley was on the red mare while on the grey pony there was the spectre of Michael, "with fine cloths on him, and new shoes on his feet" (Synge, *Riders to the Sea*, 11). This is the 'peripeteia' (reversal) which suggests that the ghost of Michael has come from the other world to claim the living Bartley there. This scene at the spring well is "the centre of the play; it is at once climax and catastrophe. Everything that has gone before has prepared for it, everything that comes after is foreseen in it" (Price, 36).

Now Maurya, as well as Cathleen and Nora are sure that definitely Bartley is going to be lost. Maurya, as in a dream, revisits the particular incident of death associated with each male member of her family. The dead body of Bartley is carried in and it is informed that 'the grey pony knocked him over into the sea' (Synge, *Riders to the Sea*, 13). Maurya is relatively calm now and performs the last rituals. She seems to suggest her own imminent death in mentioning 'great rest', 'great sleeping' etc. Again, the juxtaposition of two opposing symbols of the coffin and the cake suggest "a syncretic vision of both life and death" (Sengupta, 42). The sprinkling of the last small sup of holy water on Bartley's dead body and placing the empty cup mouth downwards on the table suggests that Maurya's long struggle is finally coming to its end. Being totally defeated and through her calm acceptance of death, Maurya actually reasserts the triumph of life and emerges as the eternal mother figure.

Within the rich pattern of imagery and symbol is also presented the mysterious character of the young priest who never appears in the action of the play and his words are reported. He is unable to understand the workings of the sea, the ubiquitous symbol of inscrutable Fate in this tragedy. The priest allows Bartley to go to the Galway fair saying, "I won't stop him...but let you not be afraid. Herself does be saying prayers half through the night, and the Almighty God won't leave her destitute...with no son living" (Synge, *Riders to the Sea*, 2). This reported speech of the young priest is usually given as a proof of Synge's own distrust of Christian faith. Maurya also shows her distrust in the priest: "It's little the like of him knows of the sea" (Synge, *Riders to the Sea*, 12). The words of the priest are thus suggestive and ironical. "The sea is indeed the 'Almighty God' of the play, an older and more formidable spiritual power than that represented by the priest who, it is emphasized, is 'young'. The priest never enters the action of the play. He is, spiritually, a stranger to her world. His reported words are all comforting, but they do not comfort" (Skelton, 39-40).

Music had a major influence in shaping Synge's writings. He believed that "Every life is a symphony and the translation of this life into music, and from music back to literature or sculpture or painting is the real effort of the artist" (Kopper, 3-4). And the essential music of the simple life of the Aran Islanders comes out through the subtle pattern of imagery, symbol, premonition etc. which give the tragedy a poetic quality. The language used to depict the ordinary life of the islanders reaches the level of poetic intensity through the elements of foreshadowing, suggestions and signs. Thus, the universal music of tragic suffering rings throughout the tragedy and culminates in Maurya's last universally true utterance: "No man at all can be living for ever, and we must be satisfied" (Synge, *Riders to the Sea*, 15).

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BRIDGING THE HOMELAND AND HOSTLAND THROUGH PHYSICAL JOURNEY:
READING JHUMPA LAHIRI AND BHARATI MUKHERJEE

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ABSTRACT

This paper examines the importance and the role of the physical journey of the immigrants in their life, which is represented in the works of Jhumpa Lahiri and Bharati Mukherjee. This journey attempts to identify their desire to take a trip towards their homeland. The relative study of these texts establishes that their actual journey helps them to solve their problem of existence in society. This physical journey towards the rootland nourishes their present life. Hostland provides a conflicting experience of attachment and detachment. Through physical journeys, immigrants develop a strong association with their inherited homeland and advance to such integrity that reflects their heterogenous existence.

Key Words: Diaspora, Belongingness, Alienation, Journey , Identity, Memory.

As long as storytelling has existed, there have been the 'return home' tales. Returning home includes a happy ending in the life of human beings. The ancient Indian epic, the Ramayana, includes the return of Sita, who had been abducted by Ravan and taken away to Lanka. The Mahabharata includes the returning of Pandavas. There is the Greek epic of Odysseus' return from the war at Troy to his island home in Ithaca. The actual return to home includes a journey which takes place in the beginning of displacement of an individual.

Journey is a move from the known to the unknown. It is usually for a considerable amount of time, to be calculated in terms of years rather than weeks or months. It may be a traumatic journey due to the certain knowledge that those left behind in South Asia have invested much and are eagerly awaiting news of success. It is such a journey which is away from family, friends, home, nation and country and towards the loneliness, strangeness in a strange land for a promising future. The dominant culture of host land provides immigrants a desire to travel to their ancestral homeland related to their origin to feel connected to the roots and culture. The diasporic writers revolve around their homeland for various reasons. Such as Naipaul who is in a perpetual quest for his roots moves towards India. Rushdie visits India to mythologise its history. Mistry visits and re-visits India for a kind of re-vitalization and to re-energize his painful existence. Bharati Mukherjee's childhood memories harken her time and again. For such movements it is necessary to realise the importance of culture, roots, existence and assimilation. When Gogol is born, Ashima and Ashoke make Plans and saves for Ashima's first trip back home to Calcutta. She shops and buys presents for her family; loses her shopping bag on the subway and finds it again, untouched and pristine:

"Somehow, this small miracle causes Ashima to feel connected to Cambridge in a way she has not Previously thought possible" (43). The idea of leaving hostland for the native land makes them feel elated. Arjun Appadurai observes:

More people than ever before seem to imagine routinely the possibility that they or their children will live and work in places other than where they were born: this is the well-spring of the increased rates of migration at every level of social, national, and global life. (6)

The attachment to the culture constitutes food cloth, language, religion, music, dance, legends, customs, and traditions. Their diasporic life can be recognized the way they view their homeland. They celebrate Diwali, Holi, Durga Puja etc with same manner as it is done in India. They show their affection for tv serials and movies. They worship Gods and Goddesses and also claim the magnificence and superiority of their culture. Ashcroft says that

The diasporic production of cultural meanings occurs in many areas, such as contemporary music, film, theatre and dance, but writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global problematize nation and racial and ethnic formulations of identity. (218)

Global development has succeeded in creating awareness about the home and abroad. Though the process of globalization has not only unsettled people and cultures but has created new identities and connections in terms of both clashes and the associations. Globalization has abolished physical borders. That is why there are frequent physical journey of migrants to their native land. In such journeys the migrants have to maintain a dual identity so that these movements could not harass their identity on both the lands. Their frequency of treading the native land shows their desire to go back to the land of origin. The physical journey becomes the background for the psychological journey that diasporic people undertake. Each stage of the physical journey is allied to an emotional insight, and the inferences are sufficient to bring a stability in the life. Since there has come a considerable change in the outlook and identities of diaspora with the changed global economic, political and cultural scenario, the identities of diasporic individuals and communities cannot be placed only in relation to some homeland to which they all want to return or at all cost must return. Towards the end, the arrangement that Ashima will divide her time between India and America is quite symbolic in the sense that she is connected to both the countries: India is where her roots exist and America is where her children live. In a larger perspective, a young woman who accompanied her husband to a big country without any specific plan for herself, is leaving after having lived a happy life with her husband and raising her two children in that country. She is going to leave now but only with a clear plan of returning.

The physical journey of immigrants to their root lands may be regarded as linear or circular. Sometimes, migrants feel that their past life of homeland was much happier than the life as a minority group on a hostland. Tara comes back to India in Mukherjee's *Desirable Daughters* as does Ashima in Jhumpa Lahiri's novel *The Namesake*. Even Mukherjee and Lahiri takes visits to India. Sometimes, this journey, associated with the actual return to the homeland of writers like Amit Chaudhuri who returned to and living, writing in Calcutta after spending several years in Britain, makes this an important aspect of diasporic writing. New technologies and faster communications in the present world have reduced the distances between the land of origin and land of adoption. But the immigrants always imagine for the physical presence in their root land. In doing so, they are searching for the places of personal heritage. This engaging them in such experiences that defines the values, beliefs, and practices of the imagined native land as a diaspora. New technologies and faster communications in the present world have reduced the distances between the land of origin and land of adoption. But the immigrants always imagine for the physical presence in their rootland. In doing so, they are searching for the places of personal heritage. This engaging them in such experience that defines the values, beliefs, and practices of the imagined nativelyland as a diaspora .

Consequently, the homeland return is considered the ambivalent space where one can now attempt to interrupt the dichotomies that have dominated their life as well as the swinging between homeland and host

land. Homi Bhabha has proposed the notion of the Third Space as an ambivalent space where the act of cultural enunciation and of interpretation can take place. He writes,

"The intervention of the Third Space, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is continuously revealed as an integrated, open, expanding code...the disruptive temporality of enunciation displaces the narrative of the western nation" (Bhabha 206)

Born in London and raised in Rhode Island in USA, Jhumpa Lahiri, has her roots in India, where her parents were born. In an interview she said: "It's hard to have parents who consider another place "home"; even after living abroad for 30 years. We were always looking back. So I cannot fully accept America as my homeland. We have no relations here. Whenever I go to India I enjoy the family bondage and always relish being the centre of attention of all the family members in Calcutta."

The diasporic writers revolve around their homeland for various reasons. Such as Naipaul who is in a perpetual quest for his roots moves towards India. Rushdie visits India to mythologise its history. Mistry visits and re-visits India for a kind of re-vitalization and to re-energize his painful existence. Bharati Mukherjee's childhood memories harken her time and again. For such movements it is necessary to realise the importance of culture, roots, existence and assimilation. When Gogol is born, Ashima and Ashoke make plans and saves for Ashima's first trip back home to Calcutta. She shops and buys presents for her family; loses her shopping bag on the subway and finds it again, untouched and pristine: "Somehow, this small miracle causes Ashima to feel connected to Cambridge in a way she has not previously thought possible"(43).

The idea of leaving hostland for the native land makes them feel elated. The novel also depicts a panoramic view of the economic imbalance of a culturally rich and varied country. Poverty peeps in the scenes of Calcutta. Both Ashima and her daughter remove their gold ornaments before boarding a train in India. The novelist also presents a contrast in the way an American and an Indian family greet and feed guest. Gogol and Sonali think about their visit to Calcutta as: "Every few weeks there is a different bed to sleep in, another family to live with, and a new schedule to learn." (54)

On one of their visits to Calcutta, Gogol and Sonia are surprised at the change in their parents. "Within minutes before their eyes Ashok and Ashima slip into bolder, less complicated versions of themselves, their voices louder, their smiles wider, revealing a confidence. Gogol and Sonia never see on Pemberton Road." (81-82)

The reaction of Ashima and Ashoke reflects their joy and independence in native land. Every few years she visits her hometown, Calcutta, with her children and Ashoke and one year she and her family spend eight months in India for Ashoke's sabbatical, which she and Ashok love And her children hate.

Ashima has decided to spend Six months Of her life in India, six months in the States... In Calcutta, Ashima will live with her younger brother, Rana, and his wife...in a spacious flat in Salt Lake. In spring and summer she will return to the Northeast, dividing her time among her son, her daughter, and her close Bengali friends. True to the meaning of her name, she will be without borders, without a home of her own, a resident everywhere and nowhere.(276)

In Mukherjee's *Desirable Daughters*, Tara chooses to find her origins by journeying back to India with her son, Rabi. Both of them take a voyage with a vision that booms the imageries used in the tale of the Tree Bride at the beginning of the novel. Tara has an image of kerosene lamps that echoes the opening scene and experiences a spiritual moment of wonder. Tara, who is now a divorced mother, tries to find her identity. She grieves the strain of an immigrant mother. The host country, U.S., and her son, Rabi, are at one side of the bridge, and the longing for the home is on another side. Parvati pleads with Tara to return to India with Rabi before it is too late. According to Auro and Parvati, it is good for Tara to go back to roots otherwise, her son, Rabi, may not be either Indian or American. Thus, Parvati says, "your child isn't American or Indian and if you stay any longer, you won't be either" (66).

As Tara visits her roots, returns home to find relief at her father's house. She enquires about her family tree to reveal the life of 'Tree Bride'. The reflective journey is indeed a return to the roots trying for homeland therapy for the disease shoot up in the host land. Tara's journey to the homeland is a quest, and a re-search for her cultural location.

She visits her sister Parvati, enquires about friends and relatives and expresses her longing to support her parents in their old age. Bharati Mukherjee in her making out of cultural metamorphosis, includes the unbending and inflexible pairs between East and West. Her way of life is positioned in the new cultural amalgamation. It is only because of Tara Lata's story which concludes that her identity could be attained through securing her Indian connections and interconnections. In the novel, *Desirable Daughters*, explores how Tara reunifies with her home, family, roots, and tradition in the way of search for her identity. In this way, Tara's visit to Mishtigunj which is her ancestral place, makes her understand the importance of existence of the old home with acquaintance in native land. In contrast to the spiritual satisfaction and mental peace which she experiences in India, she finds materialistic passion of America to be waste and useless. She finds solace in the pious atmosphere of Rishikesh and the banks of Ganges. There is yearning for home to go back and check the native land they have left behind in search of a promising future.

This journey of immigrants assures that the migrants belonged to that place which is always created in the memories. This journey proves to be a quest of self. Through physical journeys, immigrants reclaim their roots to which they have gripped through memories on an alien land. These immigrants are tied to their memories of the past land and helps them to stay abroad till their next visit to ancestral land. The physical journey is not merely a journey to meet people and culture but it is a quest for 'belonging' in terms of meaning and significance.

As Avtar Brah writes:

What is home? On the one hand, 'home' is a mythic place of desire in the diasporic imagination. In this sense it is a place of return, even if it is possible to visit the geographical territory that is seen as the place of 'origin'. On the other hand, home is also a lived experience of a locality. Its sounds and smells, its heat and dust, balmy summer evenings, sombre grey skies in the middle of the day...all this, as mediated by the historically specific of everyday social relations. In other words, the varying experiences of pains and pleasures, the terrors and contentments, or the highs and humdrum of everyday lived culture that marks how, for example, a cold winter night might be differently experienced sitting by a crackling fireside in a mansion compared with standing huddled around a makeshift fire on the streets of nineteenth century England. (192)

New technologies and faster communications in the present world have reduced the distances between the land of origin and land of adoption. But the immigrants always imagine for the physical presence in their root land. In doing so, they are searching for the places of personal heritage. This engaging them in experience that defines the values, beliefs, and practices of the imagined native land as a diaspora. The movement of people involves the circulation of money, technology, goods, information, ideas, lifestyles, etc., what Appadurai describes with the rather shorthand terms mediascapes, ideoscapes, financescapes, technoscapes and ethnocapes (6).

The physical journey of Homeland connects immigrants to the native place and allows them to explore their history or the first steps towards the journey of belonging. The individual's return to the homeland includes altered circumstances, behaviour as well as reactions. Their identity is also marked by the stamp of host land they have left behind.

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SHASHI THAROOR'S *RIOT*: A STUDY OF THE CULTURE

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ABSTRACT

The present research paper deals with Indian Culture in Shashi Tharoor's fiction *Riot*. It is a book of great moral, social, religious and political complexities. It brings into focus the secular credentials of India along with highlighting its cultural and religious pluralism. The novel explores the social and cultural aspects of contemporary India. Undoubtedly, the concept of culture is a complex one and in recent years it has become a site for heated discussion. Indian national identity is based on the celebrated ethics of unity in diversity or pluralism. This unique plurality and diversity has given India a unique cultural identity. No other country in the world has witnessed the growth and functioning of so many castes, creeds, cults, cuisines, languages, religions and faiths at one and the same time of history, and, what is more interesting is the fact that in spite of so many diversities there is an underlying current of unity which occupies the focal point in the exploration of Shashi Tharoor's fiction.

Keywords: unity in diversity, pluralism, castes, creeds, cults, culture, language, religions etc.

Culture is one of the most complicated and comprehensive words having a vast range of issues and concerns. It has gained much popularity and significance in contemporary times, be it the focus on the individual or the collective life or the appreciation of arts and artifacts or the whole way of life of human beings. Some anthropologists consider culture to be social behavior. The term 'culture' has a complex, multifarious history and diverse range of meanings in contemporary discourses. Different anthropologists use it differently. According to E. B. Tylor: "Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society" (Tylor, 18) on the other hand Samovar and Porter state, "Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving" (Gripaldo, 121).

This definition emphasizes that culture is a social heritage and is the gift of society to mankind. However, anthropologists have made a distinction between 'culture' and 'civilization'. Culture is regarded as the moral, spiritual and intellectual attainments of man, whereas civilization is something like outside and consists of the culture, technology and social institutions. Civilization reveals the external properties and development of man's achievements whereas culture encompasses all forms of art, ideas, languages, forms of

worship, architecture, dress and handicrafts, which contribute to its continuity and richness. It means culture does not include only art, music, dance and drama but a whole way of life.

Culture and literature are closely related with each other. Literature is more than a realistic depiction of human life. It highlights the whole panorama of human life by subsuming in it the cultural aspects of the society including its belief, knowledge, values and practices. Edward Said acknowledged the interrelationship among literature, culture and society thus he said, "Too often literature and culture are presumed to be politically, even historically innocent; it has regularly seemed otherwise to me, and certainly my study of Orientalism has convinced me that society and culture can only be understood and studied together" (Said, 27).

Further, literature embodies social, cultural and universal values which can affect human life in various ways. A literary work is an organic work, holding within it a number of cultural themes. As Terry Eagleton says, "Literary work itself comes to be seen as a mysterious organic unity, in contrast to the fragmented individualism of the capitalist marketplace: it is 'spontaneous' rather than rationally calculated, creative rather than mechanical" (Eagleton, 17).

Literary creation has its roots in various social spheres such as language, economics, politics, race, ethnicity, class, gender and culture. A text thus is an organic unity of socio cultural relations, racial differences, religious ideologies, class conflicts, gender biases, etc. One can view the web of human relations and values of a society through it. The study of literature of a country, therefore, can be enlightening.

African literature, for instance, puts before the international audience various cultural aspects pertaining to Africa. It is through the means of literature that the international audience becomes aware of the 'life' of various countries. Indeed history and the press can keep people informed of other cultures, but literature takes them closer to human life and hence, more appealing. Thus, isolating culture from literature is impossible as literature depicts human life that is deeply embedded in a particular culture.

Shashi Tharoor's *Riot*, published in 2001, is the third novel of Shashi Tharoor which surfaces on the literary scene as a dexterously and intricately designed expressive piece of fiction. Meditating upon India's socio-cultural values and conflicts, and political uncertainties, the novel not only emerges as an earnest quest to comprehend the sub-continent encumbered by her labyrinthine issues, but also highlights the universal implications of post-colonial society of the nation. Besides its social implications discussed in detailed, *Riot* also emerges as a fictional critique by a diasporic author, representing the communal unrest of the Indian society. Tharoor reveals the annoying hatred between the Hindus and the Muslims of independent India by exquisitely amalgamating communal differences with other issues in *Riot*. With the backdrop of the Ram Janmabhoomi - Babri Masjid issue, the novel is an attempt to examine the reasons behind the persisting communal resentments between Hindus and Muslims as well as the genesis of the problem termed as the Ram Janmabhoomi - Babri Masjid dispute. Tharoor gives an unbiased expression to the feelings of both Hindus and Muslims in his *Riot* through Ram Charan Gupta, a leader and religious activist, and the latter through Mohammed Sarwar, a Reader in the History Department at Delhi University.

In his novel *Riot* Shashi Tharoor portrays multiplicity of themes and conflicts of people, attitudes, philosophies, religions, loves, and hatred, race and gender issues in a different and new way and gives it an organic shape. Ramlal observes, "Tharoor's quest for novelty continues in *Riot*, a love story set in recent troubled times of communal tensions in India. Tharoor, presents his characters with sensitivity and understanding, deftly bringing out the complications of a multicultural society" (Sharma, 141). *Riot* is a novel about the history, love, hate, cultural collision, religious fanaticism and the impossibility of knowing the truth. *Riot* narrates the story through journal entries, interviews, letters, scrapbooks, newspaper clippings, extracts from personal diaries, and conversations.

Shashi Tharoor's works normally resound with rhetoric of multiple socio cultural affairs. *Riot* is also not an exception to the rule. Some of the great reviewers appreciate its concern with the multiple kinds of social,

political and cultural affairs in varying degrees. Shobori Ganguli finds it touching a rather raw nerve of contemporary Indian Politics.

The novel was published in the wake of the 'Hindutva' forces struggling to reclaim their identity. This struggle for reclaiming identity provoked communal riots all over the country resulting into senseless killing. Amidst this highly volatile and violent spectrum of the contemporary period, Tharoor dared to publish his novel dealing with a highly controversial issue. This novel was published with two different covers; the one for Indian readers which had a picture of riot on it whereas the other one for the Western readers having the Taj Mahal with subtitle - *Riot: A Love Story*. The novelist obviously has two different sets of audience for the same story. He also reveals the East-West encounter through a love story, albeit a tragic one, which results in the death of Priscilla - the American. The background of the Taj for riot also evokes images of the Moghul dynastic rule in India whereas the cover page that depicts an actual riot serves to the reading audience of the negativity of hate. Tharoor takes on the role of a social commentator when he creates awareness of the plight, oppression, suppression and atrocities on women and many loopholes in our society.

Divided into eighty sections of varying lengths, *Riot* lacks any grand narrative and is made up of fragmented, petite narratives. Disjunctiveness and a lack of cohesiveness constantly pervade the novel. This fragmented writing which is characteristic of postmodern writing highlights myriad issues concerning individuals, cultures, ideologies, religions and their collisions. Thus *Riot* emerges as a conglomeration of diverse points of view. These views expressed through fragments of narratives possess an astonishing variety and are placed by the author before the reader in the form of a puzzle that the latter unravels giving coherence to the whole.

The novel moves deep down to the cause and then explores the various implications that India has experienced in the past fifty years because of it. It carries within it cultural, historical, social, political and literary aspects which truly make it an Indian English Novel giving us a thorough insight and understanding of India and the communal problems it is facing.

Primarily, the novel revolves around the story of an American volunteer Priscilla Hart, who is in Zailgarh, a small district from Uttar Pradesh, working with the non-governmental association HELP-US. Priscilla Hart is a 24 year old, slim blond blue eyed American who is involved in developing awareness among females about population control. Her father's job had brought her to India when she was fifteen. Being the only Indians she comes across during this period are the servants, the lower class with all its poverty, the bazaars, the movies, the temples and the mosques. She works actively for the social service league, reads to the blind children, helps at the Catholic orphanage and cares for the underside of this society'. But during this stay an incident changes her life; one afternoon she finds her father in bed with his secretary Nandini, ultimately leading towards a divorce between Rudyard and Katharine. Priscilla cannot forgive her father for this, "But I cannot forgive him. Not just for doing what he did, hurting Mom, destroying the family I'd always taken for granted. But also for being careless enough and thoughtless enough to do it there, in Mom's and his bed, on that afternoon and letting me find him. I hated finding him like that . . . it was awful" (Tharoor, *Riot*, 79).

After 9 years Priscilla is back to India to work in Zailgarh, a district town in Uttar Pradesh. Apparently nothing in India has changed during this period, except the increase in population. Zailgarh comes alive in her poem *Christmas in Zailgarh*. The poem penned by her in her scrap book on 25th December 1988, describes Zailgarh as town with mist of dust, cow dung sidewalks, rusting tin roofs, walls with red betel stains and angry black slogans with dirty brown men in their dirty dhotis and – "sad-eyed women clad in gaily colored saris, clutching babies, baskets, burdens too heavy for their undernourished bodies" (Tharoor, *Riot*, 15). This novel also talks about the plight of women and the readers come to know about it with the help of Ali Mohammad's treatment to his wife Fatima Bi and same can be explored with the lines composed in *Christmas in Zailgarh* as:

.....They listen to me,
They go back to their little huts
Roll out the chapattis for dinner

Pour the children drink of sewer water
Serve their men first, eat what is left
If they are lucky, and then submit unprotected
To the heaving thrusts of their protectors (Tharoor, *Riot*, 15).

The novel begins with the series of 'spoof columns' in the *New York Times*, reporting the murder of an American girl Priscilla Hart in the North Indian town of Zalilgarh, to be followed by excerpts from personal diaries, letters, journals and interviews. It compares and contrasts the occidental and the oriental societies rekindling the memories of a colonized India or rather of any erstwhile colony. Juxtaposing the 'blacks' and the 'whites' belonging to the contemporary postcolonial times in the novel, Tharoor effectively portrays the divergent attitudes and thought processes of not only those once colonized, but also of the people belonging to the western world of the colonizers, decades after the end of colonialism. These two antipodal societies and cultures (colonizers and colonized) are represented by Priscilla Hart and V. Lakshman, respectively, in the novel, and through them the novelists dwells upon the continuity of racial differences despite the official end of colonialism from the face of this globe.

Besides discussing her love life in the letters, Priscilla in her letters to Cindy also deliberates upon the contemporary social issues of the Indian society. Issues such as women empowerment, the lives of the poor, the bureaucratic system, belligerence between Hindu and Muslim fanatics and also her experiences at work that force her to remark, "Population-control' awareness seems more of a misnomer to me . . . Being forced to have babies is just one more form of oppression of subjugation by men," find expression in these letters" (Tharoor, *Riot*, 171).

Tharoor has also used a random but meticulous representation of the story with the help of transcripts from the journals written by Lakshman. These excerpts not only mirror his personality, his likes, dislikes and obsessions in life but also express his passionate love for Priscilla and his deliberations upon his married life and family. Unaware of the fact that despite being 'Lakshman' himself with a six year old daughter called 'Rekha', he had crossed his own 'Lakshman - Rekha', he forsakes his morals, his scruples and his principles simply to seek excitement in the love he receives from an American girl whom he ultimately betrays. The novelist portrays the dilemmas that Lakshman persistently experiences both in his interior monologues as well as in his conversations with Gurinder Singh, the Superintendent of Police, and Priscilla herself. With emotions vacillating between a young foreigner's love, having no obligations--personal or professional—and the love of a six year old daughter and her mother, not to speak of the obligations of his profession, Lakshman undergoes an emotional and psychological turbulence. A helpless slave to his passionate desires, he finds himself incapable to remain sincere to his faithful wife and loving child. Although guilty, he indulges in the immoral act repeatedly and even considers abandoning his world in India so as to go to America with Priscilla.

Randy Diggs's notebook is also used by Tharoor to give an unbiased account of the story. During his sojourn at Zalilgarh, Diggs with the intention of gaining more information about the riot meets Ram Charan Gupta, the local Hindu leader, and Professor Sarwar, a Muslim historian. He further meets Lakshman, the District Magistrate and Gurinder Singh, the Superintendent of Police of Zalilgarh. The conversations recorded by him in his notebook are adequate clues to the simmering hostility between the Hindus and the Muslims and the bureaucratic attitude towards the communal problems in India.

Further excerpts from Katharine Hart's diary reveal the doubts that she has regarding her daughter's death, which is considered to be a consequence of a communal riot. Although she is never able to know the truth about Priscilla's murder, as she is only aware of the official account, yet having talked to Lakshman she senses Priscilla's relations with him.

Another pertinent account that one finds in her diary is the account of the local hospital of Zalilgarh, where she met Kadambari's sister, suffering from major burns. Shashi Tharoor himself has confessed in many of his interviews that the novel is full of collisions of various sorts -- personal, political, emotional and violent.

This major voice has tried to solve different kinds of global problems as a senior official of the UN for more than two decades. Besides, he has searched the way-out of pacifying communalism and violence plaguing Indian society to a great extent. Naturally, this novel discusses various types of conflicts between individuals, between cultures, between ideologies and between religions.

The novel deals with a book of great moral, social, religious and political complexities. It brings into focus the secular credentials of India along with highlighting its cultural and religious pluralism. The novel explores the social and cultural aspects of contemporary India. Tharoor brings before us some burning and relevant issues which may threaten the dignity and peace of our nation. The demolition of Babri-Masjid ignited Hindu-Muslim riots and the worst aftermath of it was the brutal killing of many innocent people. So the relevance and sanctity of religion, secularism, democracy, human values, decency, personal freedom, god and goddess, power and politics etc. in India are again open to discussion and are being addressed but in a fictional garb.

It portrays the disastrous upheaval in Hindu-Muslim relationship brought about by Ram janam bhoomi - Babri Masjid dispute. The novel begins with pre-independence Hindu-Muslim unity and ends with the riots pertaining to Ram Shila poojan widening the rift between the two communities. Hindus and Muslims have lived together in peace and harmony for centuries. They have, especially in the North India, an extraordinary tradition of heroes-warriors or saints who are worshiped by both communities. One hears a lot about the composite culture of North India. A number of Muslim religious figures like Nizamuddin Aulia, Moinuddin Chisti, Ghazi Miyan are worshiped by Hindus. Hindus and Muslims fought together the war of independence in 1857. They were in a joint campaign in the Khilafat agitation against the British Government who systematically promoted divisions between Hindus and Muslims as a policy of 'divide and rule'. The Muslim League broke away and called for Pakistan. As a consequence the country was partitioned in 1947. The decades since the partition have witnessed several communal disturbances pitting one group against the other. Mohammad Sarwar strongly says in *Riot* as, "Muslim didn't partition the country- the British did, the Muslim League did, the Congress Party did" (Tharoor, *Riot*, 111).

Thus, Tharoor's *Riot* is a fictional departure in the career of Shashi Tharoor as a writer. Here he takes liberty with the fictional form. The story is unfolded in an unconventional style through news paper cuttings, interviews, letters, journals, poems and even birthday card. This helps him in portraying and perceiving a single event from various angles. Several aspects of India as a nation are explored through the characters of the novel. Each character stands as an ideology articulating its views. The social condition of India is presented through many characters the foremost among them is Priscilla, an American social worker. Her father Rudyard Hart, the senior Marketing Executive with Coca - Cola, who has been in India in late seventies, explores the industrial facets of the country. Randolph Diggs, the New York journal reporter, probes into the political and religious side of India. Ram Charan Gupta is a Hindu spokesman who articulates Hindu ideology whereas Mohammed Sarwar gives vent to Muslim views. He raises his voice against the "composite culture" or "composite religiosity" (Tharoor, *Riot*, 64). V. Lakshaman, the District Magistrate and Gurindar Singh the Superintendent of Police are the custodians of secular democratic fabric of the country which does not make discrimination in terms of caste, creed, language, religion, region or gender. In fact, Shashi Tharoor himself stated once, "The themes that concern me in this novel: love and of hate; cultural collision, in particular, in this case the Hindu/Muslim collision, the American/Indian collision, and within India the collision between the English-educated elites of India and people in the rural heartland; and as well, issues of the unknowability of history, the way in which identities are constructed through an imagining of history; and finally, perhaps, the unknowability of the truth" (Dhir, <http://www.rupkatha.com>). Tharoor's this statement rightly expresses the core elements of the said work, *Riot*. The most important part and concern of the said novel is that Shashi Tharoor deals with the balanced and impartial scenario in which different views and opinions of the different communities have been taken into account. Every issue has been politicized and the innocent beings like Priscilla suffered.

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A SAGA OF INDIAN RURAL LIFE: A COMPARATIVE STUDY OF KAMALA
MARKANDAYA'S *NECTAR IN A SIEVE* AND MUNSHI PREMCHAND'S *GODAN*

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ABSTRACT

Kamala Markandaya and Munshi Premchand, in their novels *Nectar in a Sieve* and *Godan* respectively, deal with the arduous struggles of the rural folk against the established social orders. Both novels enjoy a canonical status in Indian literature owing to their realistic and timeless portrayal of Indian peasantry and its everyday struggle on the field and elsewhere to earn a square meal a day. Premchand is also referred to as the 'Upanyas Samrat' (Emperor among Novelists) for his diverse writing and his ability to appropriately portray rural India. He witnessed a lot of penury and injustice in his personal life, and thus, he could authentically portray the inner turmoil and exploitation of his characters. Kamala Markandaya, a leading Indian novelist, entwines social and political aspects in her novels. Eager to understand the ways of rural living, Markandaya lived for a long time in a town in South India, where she got a glimpse of the rustic life of the peasants, along with their issues and caprices. The main objective of this study is to critically analyse these two novels, *Godan* by Munshi Premchand and *Nectar in a Sieve* by Kamala Markandaya, to understand how they portray the problems related to the rural front. These novels take readers on a journey through the unfathomable layers of rural society, and they witness the rural folks' struggle for a living, their uncomplicated pleasures, melancholy, and a desire to cling to hope. The pivotal characters in these novels epitomize their dreams, transformations, and the inward strife that corresponds with the external socio-political embroilments, which free them from the hindrances of a specific period and make them pioneers of their times. This paper is an endeavour to compare, without bias, the narratives of Indian rural life depicted in *Nectar in a Sieve* and *Godan*.

Keywords: Indian peasantry, injustice, rural, saga

Introduction

Modern literature has evolved over time, from the magical and fairy tales that entertained readers with their long flights of imagination, to the contemporary realistic literature that awakened the society to the

extant pressing issues. While writing, an author conceives his/her own reality, which may be inspired from some other work or may just mostly depict the genuine world; however, it can never shun the socio-political milieu of the author's time. Literature expresses the views of the majority and encourages them to comprehend the genuine idea of a definitive reality. Writing and society share a complementary relationship; scholars provide clear insights to the general public, and the general public learns from them. Literature is brimming with stories that depict human life and activity through certain characters to convey specific messages to the readers.

Kamala Markandaya and Munshi Premchand's subjects in *Nectar in a Sieve* and *Godan* should not be undermined among their diverse ranges of fictional oeuvre that have portrayed prevalent socio-political issues. They articulated their voices against the injustices and exploitations and raised the status of the common man by depicting them as heroes and heroines. Though the two authors belonged to two different regions of India, their hearts bleed for the trials and tribulations of people residing in the villages and small towns, who have otherwise remained unknown. They highlight the victimisation of the peasant folk at the hands of the powerful forces that work beyond their controlling power.

Discussion

The story of *Godan* is set in the poverty-ridden village of Belari, somewhere in the Awadh province in Uttar Pradesh in the pre-independence period. Premchand portrays the village as: "What was the village it was Providence, ten to twelve houses, whose roof was half-tiled, and collapsing further" (*Godan* 141), whereas *Nectar in a Sieve* is set somewhere in a remote South Indian village against the backdrop of agrarian bankruptcy. Unlike Premchand, Markandaya does not mention the name and the time period in her novel, making the story universal. Both the novelists present characters that speak to nearly the entire diverse Indian population, simultaneously retaining their singularity. For instance, Hori in *Godan* and Nathan in *Nectar in a Sieve* represent Indian peasants who are the victims of unjust social orders but uninhibitedly cherish certain values and dreams. Dhaniya and Rukmani from these two novels represent the rural womenfolk who are sensible and compassionate and are content in the shadow of their husbands. Gobar, son of Hori, and Murugan, son of Nathan, represent the anger, fear, ambition, and cowardice of the new generation that dares to question the silent suffering of their parents. They refuse to be victimized by their circumstances, but in the end, fall headlong due to these circumstances like their parents.

Human conduct can be considered using two fundamental methodologies: the primary methodology focuses on the individual, while the subsequent methodology centres around the individual's class. Markandaya and Premchand amalgamate the two methodologies by placing individuals who represent a class amid the snog of respective trials and tribulations, and then analyse their responses to it as individuals. Both novelists discuss various burning issues in the rural society, such as social malpractices, self-inflicted violence, poverty, hunger, and migration, along with the secondary role played by women caught in the web of feminine ideals and humiliating social practices. Their works feature the different responses of people towards social change in a rural framework. A village's economy is fundamentally reliant on the lopsided ideas of soil, crops, weather, the amount of cultivable land, and the course of erratic downpours, which divide people into those who have sufficient assets to support themselves and their families and individuals who do not even have things necessary for survival.

In the Indian framework, dowry system comprises of a bride's family giving cash or kind to the groom's family as a pre-condition for marriage; if a woman's family is not capable of this, it means she is forced to marry beneath her status, or worse, has to bear the jibes of the groom's family and the society for the rest of her life. Even in the present society, the curse of dowry continues to haunt a prospective bride's family, leading to a female child being considered a burden. Moreover, the continuing practice of valuing boys over girls makes a bride's family feel obliged to meet the dowry demands. This age-old tradition is more intense in the rural scenario. Hori, in *Godan*, works hard to raise enough dowry to get his daughter Sona married. Nevertheless, Premchand shows another angle of this evil tradition, where under the impression of a hollow pretence, Hori spends beyond his pocket and offers hefty dowry to the groom under the guise of his prestige.

However, by the time Hori's second daughter Rupa reaches marriageable age, his pocket is empty due to the debt of the previous daughter's wedding. Thus, due to the drastic deterioration in his economic condition, which led to his inability in raising sufficient money for a dowry, he is forced to marry Rupa off to an old widower. Thus, Rupa becomes an innocent victim of the dowry system, and ultimately, it also distances Hori socially from others. Rukmani is the central character of the novel *Nectar in a Sieve*, with most of the incidents revolving around her. Being one of the daughters of the village headman, she dreams of a bright future. However, her family's entire fortune is spent on the weddings of her three elder sisters, and her father did not have a luxurious endowment to offer for her wedding. Subsequently, she is married to a landless farmer, Nathan, whose financial status is far beneath hers. Rukmani's mother states, "Four dowries is [sic] too much for a man to bear" (*Nectar in a Sieve* 4). Rukmani and Nathan once again experience the awful influence of the dowry system when their daughter Ira reaches the marriageable age and they do not have sufficient money to offer in her wedding. Rukmani says, "One hundred rupees will not win such a husband" (NS 38). Thus, both novelists unveil the long-standing social shades of malice that are amplified in the rural scenario in the form of the dowry system in the Indian culture.

Markandaya and Premchand uncover the horrendous face of the *zamindari* (landlord) system in rural India that causes social distress to innocent peasants. The plot of *Godan* revolves around the utmost desire of Hori to buy a cow, which is a symbol of prosperity and prestige in the Brahmin community, because considering his deplorable financial condition, the grandiose dream of having a land or a mansion is beyond his capacity. As he says, "We don't expect to become rulers and we're not asking for a life of luxury. All we want is just some coarse clothes to wear and some coarse food to eat . . . but that is even impossible" (*Godan* 225).

However, his dream of owning a cow does not sit well with the village priests such as Datadin, as they consider it only their prerogative. Moreover, they view Hori's desire as a transgression of the established hierarchy where only the upper class is entitled to possessions and the lower class is meant to obey them. Out of jealousy, Hori's brother Heera commits the heinous crime of poisoning the cow, and Hori ends up paying the price for this. Due to his frail financial condition, Hori takes a loan from Thakur, which subsequently plummets him into an irrevocable pit of debt. We find Hori pleading him for a loan of Rs. 10, and he is taken aback when he gets only Rs. 5. The structure of debt in the village is very well portrayed by Premchand:

"There are 5 Rs my master".

"There are 10 go and count again at home".

"No sir they are five" "One Rupee goes for gratification, Right"?

"Yes Sir" "One Rupee for paper itself Right?" "Yes Sir"

"One as my customary fees. Right?" "Yes Sir"

"One as my interest Right?" Yes Sir

"Five Rupees in cash. That makes ten rights"? (*Godan* 267-68)

Hori's harvest gets auctioned because of his inability to pay the debt. Datadin makes him work on his land and takes Rs. 200 as interest for a loan of Rs. 30. Premchand comments, ". . . and this was not just Hori's condition. There is a disaster in the whole village. There is no person who does not cry" (*Godan* 357). The tragedy intensifies when Dhaniya laments over the unending circle of interest, "Five years ago he had taken sixty rupees to purchase a bull, he had paid it, but the sixty rupees is still remaining because of the interest added" (*Godan* 39). The novel ends with Dhaniya offering her gold earrings, which are her last possession, to assuage Datadin over her inability to gift him a cow. Markandaya provides insights into the agrarian structure of India, which is controlled by landlords and moneylenders, who take advantage of poor and illiterate farmers by buying their harvests at low rates, which makes the labourers' months of hard work seem like a waste, or in situations such as a bad crop, pushing them further into an irrevocable pit of debt. Thus, a farmer's entire harvest is deducted and gulped unfairly by moneylenders and landlords. Nathan's family cannot be spared from the jaws of the landlord, which in the long run, drives them into desperate situations, and they have to fight for survival. Due to the uncertain climatic conditions and irregular rainfall, Nathan is forced to sell his meagre land to a landlord. Subsequently, he is compelled to approach a moneylender to obtain either cash or work to support his family, and thus, spends his entire life paying the high interest.

Premchand highlights the grave issue of caste system rooted in the minds of the people, where the 'upper castes' look down upon the 'lower castes', whereas Markandaya presents the huge disparity between the affluent and the poor; in both cases, the former consider it their prerogative to control the lives of the latter. However, Premchand also manages to portray this wide financial gap. According to Ahmed, "Here Premchand represents India's sorrowfulness in Hori's character" (53). Dhaniya believes that the crimes of the poor are always highlighted, while no one bothers to blame the wealthy. She recalls the stringent pain of poverty that has haunted her family: "Three boys die in childhood. Her mind still says, if she had provided them with medicines, they would have survived but she could not get the medicines due to poverty" (*Godan* 9). Similarly, the vulnerability of nature and the disappointment over the yield exacerbate the destitution of Nathan's family, worsening their condition to such an extent that they are compelled to sell their meagre belongings to pay the interest on the land loan. Voicing her utter poverty, Rukmani says, "Fear, constant companion of the peasant. Hunger, ever at hand to jog to his elbow should he relaxed. Despair, ready to engulf him should he falter. Fear; fear of the dark future; fear of the sharpness of hunger; fear of the blackness of death" (NS 81).

Markandaya portrays the negative consequences of industrialisation in the Nathan's village, such as value climbs, low wages in exchange of excessive work, and in particular, the hardships of the peasants when they are left without any alternative to farming. Nathan mourns over the miserable situation that arises due to a price hike in the market, making him unable to align his soul and body. The author seems to establish that instead of propagating industrial advancement for the profit of a handful of powerful people, it is essential to encourage higher agricultural yield because agriculture is the backbone of the rural economy. Thus, both Markandaya and Premchand advocate the end of the feudal system that makes the peasant class suffer endlessly without any respite.

From time immemorial, marriage has been a mandatory institution, particularly for women so that they can live meaningful lives. Divorced, separated, or lone women are ostracized in Indian society. Although the scenario has been changing, on the rural front, the situation remains unchanged. Markandaya and Premchand are equally concerned about the plight of the rural womenfolk, who are trapped under social traditions and are discriminated on various grounds. They display the internal struggle and conflicts of female characters who are charged with promiscuity and are subjected to name calling in the society, whereas men's characters are not questioned. Premchand's and Markandaya's methods of dealing with the miserable plights of their female characters differ slightly; however, the purpose of displaying the reality of women working behind the curtains is the same. In *Godan*, Gobar falls head over heels for Jhunia, the widowed daughter of Bhola, but because of criticism, Hori hesitates in accepting Jhunia as his daughter-in-law. Gobar flees after impregnating Jhunia, and she has no choice but to seek shelter in Hori's home. The village people consider her a promiscuous woman and are outraged at him for allowing Jhunia to stay at his home, regardless of the fact that Gobar is equally responsible for the pregnancy.

In *Nectar in a Sieve*, Ira articulates the poignancy of barrenness and prostitution in a society that considers motherhood as the primary function of a woman. Markandaya highlights that the inability to bear children can wreak havoc in a woman's life, which often ends up with her husband seeking another wife. However, men do not have to face the same ordeal even if they are incapable of reproducing. Ira is deserted by her husband because she is barren. However, Nathan legitimizes it, saying, "A man needs children" (NS 45). Her condition is described poignantly by Rukmani: "Ira was sitting with her face in her arms. She looked us as her father and I came in and her mouth moved a little, loosely, as if she had no control over her lips. She was lonely still but strain and helplessness had shadowed her eyes and lined her forehead" (NS 52). Forced by the perpetual poverty and the uncertain climatic conditions that destroy the crop, she is forced to sell her body to feed her family. Ira's prostitution results in her bearing an illegitimate child; however, it disproves her infertility. Nonetheless, her life remains chaotic, and she continues to survive one turbulence after another.

Furthermore, the novelists unveil the nuances of domestic violence that have been normalised owing to the patriarchal structure of the Indian society. Premchand portrays a realistic picture of the misery of the women, who even after struggling throughout their lives, instead of being appreciated or valued, face

emotional, verbal, and physical abuse at the hands of their husbands. Even after being there for Hori through harsh times, on an uneven path of life, Dhaniya has to meekly bear every form of abuse. Poverty and exploitation have made her rough and average-looking, but her spirit remains intact. Similarly, Jhuniah and Punia, despite their financial and family situations, continue to face domestic violence without retaliating, as it is considered an everyday affair in the village. The condition of Selia is even worse than that of others, as she is sexually objectified, exploited as a labourer, and then ostracized by Matadin. The author observes: "Earlier he cunningly exploited her love for him; now she was no more than a machine which worked at his bidding" (*Godan* 64). Dhania slams: "All men are alike . . . When Matadin humiliated Selia, no one raised a little finger in protest, but when Matadin comes in for trouble, he gets all the sympathy in the world" (207). Similarly, Rukmani in the novel *Nectar in a Sieve*, does not retaliate even after learning about Nathan's extra marital affair, and at some point, or other, puts up with his abusive and whimsical behaviour.

Despite the various setbacks that life throws at them, the female characters do not lose their enthusiasm for life. They enjoy the tiny bits of happiness that occasionally come their way in the form of weddings or festivals, which is when they live to their hearts' content. In both novels, Dhaniya and Rukmani have to confront the sudden deaths of their husbands. After Hori's demise, the villagers advise Dhaniya to offer a cow in charity as Hori's last wish. Not having the hefty amount that would allow her to afford a cow, she takes out the twenty annas she has saved for a rainy day, sets it in the chilly palm of her dead spouse, and tells Datadin that this is all she has. Rukmani has to bear the agony of Nathan's death in the city, where they had gone to pursue a living. She expresses her poignancy: "For, how shall I endure to live without you, who are my love and my life?" (*NS* 191). The loss of Nathan was the most difficult for her to bear, as he had been a true-life partner to her. However, she does not lose hope, musters the courage to return to her village with an orphan boy, Puli, and struggles to provide for both until her last breath.

Markandaya lived in a South Indian village and closely observed the daily life of the rural folk, such as their customs, culture, and individuals' peculiarities; the effect of this is observed at numerous instances in *Nectar in a Sieve*. For instance, as opposed to clinical treatment for curing her barrenness, Rukmani puts her trust on the stone lingam, an image of fruitfulness, given by her mom on her deathbed. Her superstitious ways are reflected on another occasion, when because of the disappointment of an erratic downpour, she turns towards odd practices, such as offering a pumpkin and a handful of grains of rice to a goddess, rather than finding out rational methods for collecting water. Markandaya highlights the passive attitudes of the villagers that make them rely to a large extent on fate, as they submit to the extreme turbulent situations that are either created by nature or are a result of the lopsided social structure. Instead of voicing their discontent, they either sit idly under some spiritual hope or accept their fate, because of which Kenny calls them "acquiescent imbecile" (*NS* 116). As Khan says, ". . . the narrator and her husband still cling stubbornly to a belief in the old ways and in the power of the land to sustain its people" (101).

Hori is also a God-fearing person who cannot think of transgressing the social boundaries and violating traditional values and customs and continues to silently bear the unjust exploitation. Hori says, "It is the voice of God that speaks through the punches, but what is written must happen. Nobody quarrels with fate" (*Godan* 57). At another instance, Hori says, "What can we do when God has made us slaves" (21).

Migration has been identified as a survival strategy among the poor, specifically among rural dwellers. It acts as a catalyst in the transformation of the destiny of individual migrants as well as that of the condition of family members left behind. Gobar is symbolic of a new generation, and appears to represent changes in the form of modern values. He retaliates to the fatalistic views of his father: "These are fancies, only to console the mind. God creates us all equal. Those who have power oppress the poor and become rich" (*Godan* 18). Born and raised in dire financial circumstances, he believes that material riches are the key to happiness, and thus, he leaves for the town in his search for better prospects, leaving his parents utterly dismayed.

Markandaya raises the same issue of migration on the rural front through Nathan. She expresses that migration from a village to a city includes a change of the "physical and social condition" (Majumdar and Ila 114), as both places offer different patterns of life. Likewise, it comprises of substitution of old values to make

a place for new ones, making it more difficult for the rural folk to adapt to their new situations. Rukmani and Nathan's life battle become progressively troublesome. Unable to stand the poverty and wretchedness in the village, they take shelter in the city, hoping it would bring some peace in their life. However, things turn out to be an antithesis of their expectations, as they end up working as stone-breaker at a quarry to earn sufficient money to return home; also, in a tragic turn of fate, Rukmani has to bear the sad demise of her husband. Nathan says, "I shall be where I was born and bred. This city is not place for me, I am lost in it" (NS 181).

Conclusion

Kamala Markandaya's *Nectar in a Sieve* and Premchand's *Godan* display the horrendous face of misery, which is a permanent fixture in the lives of the rural people. This study reveals the grim situation in the villages, where pseudo feudalism is a façade for corruption, manipulation, hypocrisy. The narrative offers a vivid glimpse of multiple problems that farmers have to encounter. Both novelists describe the various strata of rural society, their daily vagaries, hard work, struggle, dismal fates, and the miserable predicaments, which we are all aware of but hesitate to accept. They display the lopsided structure of the political pyramid in their work, where the upper part of the pyramid is commanded by landlords and moneylenders, and the base comprises of helpless inhabitants belonging to the peasant class. The novels make us realize the realities of life looming before us. It would not be improper to term these novels as harbingers of a new tradition of realistic writing that accurately presents the reality of rural life. This paper presents the age of rapid transition, political instability, and the miserable predicament of Indian farmers and their struggle against a rigid social set-up. Thus, the two novels that we based this study on can be termed as sagas of Indian rural farmers, as they articulate the reasons for their miserable states.

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UNDERSTANDING THE ROLE OF RELIGION AND SOCIAL STRUCTURE IN INDIA IN
V.S. NAIPAUL'S TRILOGY

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ABSTRACT

V S Naipaul is one of the most distinguished and prolific contemporary writers. Most of his representative works are relative to the construction of cultural, religious, social structure, poverty conditions in India and cultural confrontation which is significant in the postcolonial study. This paper attempts to explore the religion, social conditions and caste system in India in his trilogical works in *An Area of Darkness*, *India: A Wounded Civilization* and *India: A Million Mutinies Now*. Moreover V S Naipaul's devotes his deepest interest towards Mahatma Gandhi, the most significant and reputable spiritual leader and very famous representative of Hinduism as well as the author's positive description on Gandhi. On the contrary, Naipaul blames Gandhi for having a "defect of vision" and Naipaul's concept on the "underdevelopment ego" which is the reason why Indian people are so difficult to be understood by the rest of the world. V S Naipaul broadly describes the Dravidian movement which is against the Brahmins and their traditions initiated by Periyar.

Keywords: Religion, Social structure, caste system, poverty, Hinduism.

Introduction

V.S. Naipaul (Sir Vidiadhar Surajprasad Naipaul) was born on August 17, 1932, at Chaguanas, Trinidad and Tobago and died on August 11, 2018. His forefathers hailed as indentured laborers from India. Naipaul's upbringing familiarized him with every sort of deprivation, material and cultural. He got a scholarship from Oxford University and thus came to England. It was at Oxford that V.S. Naipaul discovered the writer in him. V.S. Naipaul traveled extensively in India and Africa. At that time decolonization was taking place and Sir V.S. Naipaul noticed from close quarters the resulting turmoil of emotions. These observations were reflected in his writings. V.S. Naipaul wrote about slavery, revolution, guerrillas, corrupt politicians, the poor and the oppressed, interpreting the rages so deeply rooted in our societies. V.S. Naipaul has discussed Islam in several of his books and he has been criticized for harping on negative aspects of Islam. V.S. Naipaul's support for Hindutva has also been controversial. He has quoted describing the destruction of the Babri Mosque as a "creative passion", and the invasion of Babur in the 16th century as a "mortal wound." V.S. Naipaul has won many awards and honors for his writings. In 1971, Naipaul received the Booker Prize for his book "In a Free

State" and became the first person of Indian origin do so. He accomplished the Jerusalem Prize in 1983 and Nobel Prize for Literature in 2001.

His travels to India provide him an opportunity not only to put to test his concepts formed but also having the first-hand experience of religious practices in birth place of these religions.

Furthermore, his travelling enables him to enlarge his fund of religious knowledge. In this connection we can mention Naipaul's travels to India, which go a long way to develop his vision especially his vision of Hinduism. The experience of his three tours to India in 1962, 1975, and 1989 provide him with the material to his great works, *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977) and *India: A Million Mutinies Now* (1990).

According to R N Sarkar, Naipaul's vision is blurred by his Western modernism. His "approach to India is basically from the outside, as from an outsider." It is in sharp contrast to the approach of R.K. Narayan who renders an inner view of Indian society. India remains for Naipaul an outside experience. Likewise his vision of Hindu religion is also defective, since he visualizes it not with the eyes of faith but of scepticism. As Sarkar observes, "Naipaul overviews Indian Hinduism in sharp contrast with western modernism which does not count even Christianity as the basic infrastructure of their achievement".

Religion and Social Structure in an Area of Darkness:

The substance of the Indian character lies in the deeply rooted Hindu tradition and the caste system, which determines the social structure in India. Hinduism is the most important and significant Indian religion apart from Buddhism and Islam. The Hindu-Muslim conflict is many times aroused in the trilogy. The rattles and the mutual misunderstandings between the devotees of the two religious groups are usually shown on the way people are living. Naipaul marks about the Muslim ghettos placed out of the rest of the Hindu society. V.S. Naipaul acts, as a representative of Hindu, with Azis, a representative of Muslim, we can trace a considerable misunderstanding between those two religions. Naipaul himself confesses that despite the fact that his relationship to Azis was more or less warm and on friendly terms, there occurred some moments of misapprehension. Naipaul comprehends that Muslims "were somewhat more different than others", because "they were not to be trusted; they would always do you down" (Rai 16).

However the author does not prominence on these relations that much as he focuses on Hinduism itself. It stands at the background to every characteristic of life portrayed in his books. Naipaul himself has a very ambiguous position in terms of religious relationship. Though he clearly states that he is not a believer that he "remained almost totally ignorant of Hinduism" (*Darkness* 1987:32) and that his Hindu upbringing evoked only "that sense of the difference of people, [...], a vaguer sense of caste, and a horror of the unclean" (*Darkness* 1987:32-33), there was evidently "Hindu-traditional, Brahmin side of him" (Rai 10). It appears in the way he is accepting the people practising their rituals, in the way he is sympathizing with the Brahmin family and their eating habits and in his aptitude to "separate the pleasant from the unpleasant" (*Darkness* 1987:45).

The individual spiritual raise is superior to the prosperity of the whole nation. The only thing that matters in terms of Hindu lifestyle is caste, clan and family. This deeply conventionalised social structure is the base of the Indian social hierarchy. Everyone is predetermined by birth to play a definite role in his life. There is no acceptance of social mobility within caste system. Caste is what primarily describes each person within the society.

"Class is a system of rewards. Caste imprisons a man in his function. From this it follows, since there are no rewards, that duties and responsibilities become irrelevant to position. A man is his proclaimed function. There is little subtlety to India. The poor are thin; the rich are fat". (*Darkness* 1987:75).

Naipaul dedicates his deepest interest to Mahatma Gandhi, the most significant and reputable Indian spiritual leader and famous representative of Hinduism. Gandhi has a very prominent role in *An Area of Darkness*, because of his western experience. The author uses Gandhi to show the contrast of western vision of India and

the Indian perception of reality. Like Naipaul, Gandhi developed a capability to see India with a western eye through his long residence abroad. The whole Indian society is centred on Gandhi.

The observer and the unsuccessful reformer, is of course Mohandas Gandhi. Mahatma, great-souled, father of the nation, deified, his name is given to streets and parks and squares, honoured everywhere by statues and *mandaps* [...], he is nevertheless the least Indian of Indian leaders. (*Darkness* 1987:73).

In *An Area of Darkness*, Naipaul's portrayal of Gandhi is mostly positive. He sees him as the greatest Indian reformer, who, having gained a western experience, could objectively perceive the reality in India and who felt a strong need for a change. The first and foremost thing Gandhi noticed is the obscenity all around India. He was not blind to the poverty and dirt like any other Indian people. He asserts that

"Instead of having elegant hamlets dotting the land, we have dung-heaps. [...] By our bad habits we indulge our sacred river banks and furnish excellent breeding grounds for flies. [...] Separation of night-soil, cleaning the nose, or spitting on the road is a sin against God as well as humanity, and betrays a sad want of consideration for others. The man who does not cover his waste deserves a heavy punishment even if he lives in a forest". (*Darkness* 1987:71).

Religion and Social Structure in India: A Wounded Civilization

Naipaul emphasizes again that the traditional Hindu attitudes "subvert the cause of progress" (Nightingale 197). The Hindu principles work on the individual's withdrawal into his inner world; meditation and non-violence are the only ways of resistance. "The outer world matters only so far as it affects the inner." (*Wounded Civilization* 1979:101). It is the Hindu way of protection and the way of coping with the difficulties of outer world. They believe that to stay passive and to withdraw into their inner world every time when some trouble occurs is the best thing to do to be able to survive. This is exactly what Indians do instead of facing the discrepancies in their own country. Instead of trying to find the reasonable solution, they shut away in their inner world.

While his world holds and he is secure, the Indian is a man simply having his being; and he is surrounded by other people having their being. But when the props of family, clan, and caste go, chaos and blankness come. (*Wounded Civilization* 1979:103).

India is not a nation; it is the country of personalities. For Indian being an Indian does not have the same meaning as for Americans being Americans or for British being British. 'Indian' is just an unoccupied word. What matters in India is the caste, family or clan. People's identities are shaped by these smaller units; Indians do not perceive themselves as being the members of some larger entity on the basis of the whole nation. Naipaul calls this phenomenon the "underdeveloped ego". It is "created by the detailed social organization" (*Wounded Civilization* 1979:102).

Caste and clan are more than brotherhoods; they define the individual completely. The individual is never on his own; he is always fundamentally a member of his group, with a complex apparatus of rules, rituals and taboos. (*Wounded Civilization* 1979:102).

The concept of the "underdeveloped ego" is the reason why Indian people are so difficult to be understood by the rest of the world. Their mental and intellectual capacities operate in a way that is absolutely incomprehensible for 'outsiders'. This is the reason why Indians look at India from a different perspective, why they are blind to many aspects that are striking for many non-Indians and why their behaviour in some particular situations is regarded, to say the least, bizarre. They are simply being misunderstood.

In *India: A Wounded Civilization* Naipaul's attitude towards the doctrine of Mahatma Gandhi and his role in the forming of the modern Indian nation considerably changes. The author no more sees Gandhi as overall positive. He is more critical about Gandhi's actions and reforms and finally, he regards Gandhi's influence in India as a complete failure. As far as Naipaul's attitude is concerned, it almost seems that *India: A Wounded Civilization* stands in straight contrast to *An Area of Darkness*. Whereas in *An Area of Darkness* Naipaul praises Gandhi for his ability to see India and Indian people from a European point of view and

evaluates his aptitude of proper judgements, in *India: A Wounded Civilization* this idea is not applied any more. On the contrary, Naipaul blames Gandhi for having a "defect of vision" (*Wounded Civilization* 1979:97). Moreover, Naipaul claims that Gandhi completely failed to understand the needs of India and that he led India to an even much greater retreat.

Religion and Social Structure in India: A Million Mutinies Now

As Indian society is deeply religious, Hinduism cannot be considered merely as a religion in India, it is rather a lifestyle. It determines and transfuses into every aspect of Indian life and, in its traditional form, it has put an obstacle on the Indian way to progress. Therefore, as I have already stated earlier, the traditional religious and social principles of the Indian society have gone through radical changes. Although Hindu religion cannot be completely diminished, which is not even necessary, it becomes more fitted to the needs of the contemporary economic development of the Indian society. Everybody tries to change things to suit himself. [...] [The rituals] were being adapted all the time (*Million Mutinies* 1998:56). Some of the old traditions and rituals perished and those, which survived, were transformed to better serve the needs of the individuals. From the previous two books it is clear that most of the rituals practised in India are not fully understood by Indians themselves and with every new generation they are losing their meaning.

[...] it might have seemed then that Hindu India was on the verge of extinction, something to be divided between Christian Europe and the Muslim world, and all its religious symbols and difficult theology rendered as meaningless as the Aztec gods in Mexico, or the symbolism of Hindu Angkor.

But it hadn't been like that. [...] a Hindu India has grown again, more complete and unified than any India in the past. (*Million Mutinies* 1998:143)

The caste system as a social order in India is still prevailing, but, as in the case of religion, in its reduced forms. Many protests run through the whole country and the new attitudes are shaped. Naipaul broadly describes the Dravidian movement against Brahmins and their traditions initiated by Periyar:

[...] other middle castes began to produce their own prominent personalities. Many of these middle-caste people were well-to-do [...] many were landlords; some could send their sons to Oxford and Cambridge. As soon as such people had emerged from the middle castes, the antique brahmin caste restrictions would not have been easy to maintain. What Periyar did was to take this mood of rejection to the non-brahmin masses. (*Million Mutinies* 1998:223).

This movement had taken form of "braking idols, cutting of brahmins' churkis and sacred threads, and rubbing of the religious marks on the forehead" (*Milion Mutinies* 1998:253). Vegetarian restaurants were known as "brahmin hotels", whereas non-brahmin restaurants were called "military hotels". The Brahmin side of Naipaul is revealed when he indicates that in the "military hotels" the conditions are very poor and unclean.

Caste system is still defining people's position in the country. Indians are not able to completely withdraw from their long ago established caste system. It became too much part of their identity. Though, the approach of individuals slightly changed, caste is still determining for certain positions and functions.

Caste [...] was the first thing of importance. A man looking for office or a political career would have to be of a suitable caste. That meant belonging to the dominant caste of the area. He would also, of course, have to be someone who could get the support of his caste; that meant he would have to be of some standing in the community, well connected and well known. (*Million Mutinies* 1998:187).

Yet there appears a remarkable shift in their caste system organization. Middle-class people grow in importance not only economically, but intellectually as well, while, the members of the highest castes are consequently losing their established position in the Indian society. The new stratification of the society is evident from Naipaul's interviews. The new Indian elite springs out of these transformations.

Conclusion

In conclusion, the author remarked that the ideas which he mentioned in *An Area of Darkness* form the concept for Naipaul's further works *India: A Wounded Civilization* and *India: A Million Mutinies Now*. The author deals with the same ideologies in all three books, but with different perspectives, which are formed through his own experience. The Indian trilogy wonderfully explains the journey through darkness, caused by the death of the old wounded civilization and through million mutinies resulting in the birth of a new nation.

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A GNRE – INVESTIGATION ON THE FRONT PAGE FORMAT OF THE M.A.
PARTIAL RESEARCHES OF TRANSLATION IN THE UNIVERSITY OF KHARTOUM

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ABSTRACT

The current study presents an analysis of the front-page format of 50 M.A. partial researches of Translation at the University of Khartoum. The main aim of the investigation is to examine whether the authors of such academic community have certain conventions in terms of the organization, positioning and order of the moves of format of the front page. The study employed the quantitative analysis method based on the CARS model 2004 version under the scope of Swalesian approach. In general, although the partial researches' front page format have shown a certain convention of writing , there are considerable variations as regards the order and number of the components of the format which amounted to 14 variables. The results of the study can be summarized as follows: the Basmala(In the name of Allah (God)) occupied the top position in most researches front page format scoring 66%. The name of the university came in the second position of the order reporting 60%, whereas in the third position of the format appeared the faculty registering the highest percentage with 54%. Moreover, in the fourth position, the unit (department) reported the highest percentage amounting to 56%, whereas in the fifth position came the title of the researches amounting to 56%. Furthermore, the highest frequency in the sixth position was made by Title reporting 22%. The researcher, finally, recommended the standardization of the front page format.

Keywords: Front page, genre, format, investigation, order.

Introduction

There is a growing interest in the concept of genre, which is defined as " a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by the members of the professional or academic community in which it regularly occurs" (Swales, 1990). The evolution of new genres are gradually and obviously observable not only as textual organizations but also as having common meanings across various disciplines. Written genres like research articles, proposals, introductions and dissertations' sections have been examined in several studies (Bhatia ,1993; Swales,1990,). In such studies, much attention has been paid to the generic organization, the rhetorical moves and the steps forming the moves. Although, considerable research has been oriented around the organizational patterns of academic

genres, there is little research on the discourse structural and linguistic characteristics of the front pages' formats of dissertations.

Genre Analysis using rhetorical moves was originally developed by Swales (1981) to describe the rhetorical organization patterns of research articles. Its goal is to describe the communicative purposes of text by categorizing the various discourse units within the text according to their communicative purposes or the rhetorical moves. A move thus refers to a section of a text that performs a specific communicative function. Each move not only has its own purpose but also contributes to the overall communicative purposes of the genre. In Swales words these purposes together constitute the rationale for the genre, which in turn "shapes the schematic structure of the discourse and influences and constrains choice of content and style" within texts in a genre exhibiting "various patterns of similarity in terms of structure, style, content and intended audience" (Swales, 1990).

Connor, Davis and De Rycker (1995), cited in Douglas et al (2007) note that in move analysis, the general organization patterns of texts are typically described as consisting of a series of moves, with moves being functional units in a text which together fulfill the overall communicative purpose of the genre. In addition, Connor and Mauranen (1991), cited in Douglas et al, say that Moves can vary in length, but normally contain at least one proposition. Some move types occur more frequently than others in a genre and can be described as conventional, whereas other moves occurring not as frequently can be described as optional. Moves mainly contain multiple elements that together, or in some combination, realize the move. These elements are referred to as 'steps' by Swales (1990) or strategies by Bhatia (1993a). The steps of a move primarily function to achieve the purpose of the move to which it belongs (Swales, 1981). In short, moves present semantic functional units of texts that have specific communicative purposes. In addition, moves generally have distinct linguistic boundaries that can be objectively analyzed (Douglas, Ulla, Douglas, 2007).

Lewin, et al (2001) and Bhatia (1993a) underscored two additional characteristics of moves. The first is that some move types may be optional. Lewin and Bhatia employed the term strategy as opposed to 'steps' with the aim of reflecting the variability among elements within a move. They also noted that move elements may or may not appear regularly, and they can be used in a different sequential order.

The section below reviews the previous studies done on generic formats and templates. Various studies were conducted on news headlines' formats, CV templates..etc as explored below.

Mohammad & Nafiseh (2011) conducted a study on 46 randomly collected M.A. theses. They examined the discussion subgenres and found that some moves are considered obligatory, conventional or optional. They also noted a significant difference in the move frequency of the discussion subgenres of the M.A. theses written by Iranian versus non Iranian EFL students.

In addition, De Souza (2004), cited in Jose (2016: 46) established an analogy between the media organization and the living beings organization, noticing that while in 'biology' various species constitute a genre on TV, 'various formats constitute a genre program'. The format, however, is the substantial unity or material, with determined configuration and certain peculiar characteristics that distinguish the items of the same structure.

Moreover, Furka (2008) found that although students had had explicit instruction in CV writing in their Hungarian language and literature classes, only two out of nine students tried a table – format CV. His study showed that two CVs were closer to the template in format but some of the content's elements appeared sporadically. The study also examined if there are cultural characteristics of the parent culture.

Statement of the problem.

Many studies are prepared according to a format called IMRAD. Such abbreviation stands for the initial letters of Introduction, Material, Method, Results and Discussion. It indicates a pattern or a format rather than a whole list of components of dissertations. The missing parts of dissertation are the covers, or front pages of researches. The present researcher observed, from his own experience, that Translation graduates may

encounter some difficulties in writing and organizing the front pages' format. We noted some variations concerning the frequencies of occurrence of the components in terms of positioning in the format. Some partial researches showed non – standardized template in terms of the organization and order of the components.

Research Questions.

1. What component scored the highest frequency in the top of the format?
2. What component scored the highest frequency in the second position of the format?
3. What component scored the highest frequency in the third position of the format?
4. What component scored the highest frequency in the fourth position of the format?
5. What component scored the highest frequency in the fifth position of the format?
6. What component reported the highest frequency in the sixth position of the top-down order of the format?
7. What component registered the highest frequency in the seventh position of the top-down format?
8. What component made the highest frequency of eighth position of the format?
9. What component scored the highest frequency in the ninth position in the order of the format?
10. What component scored the highest frequency in the tenth position of the format?
11. What component made the highest frequency in the eleventh position in the order of the format?
12. What component scored the highest position in the twelfth position in the order of the format?
13. What component registered the highest frequency in the thirteenth position in the order of the format?
14. What component made the highest frequency in the fourteenth position in the order of the format?

Objectives of the study.

The current investigation aims to achieve the objectives below:

1. To know the highest frequency of every move in every position in terms of the order of the format.
2. To recognize whether there is a conventionalized order of the front page format.
3. To check whether the front-page format contains a cultural characteristic.

Research problem.

In spite of its presence in professional communication, very little attention has been paid to the discursal structural and linguistic characteristics of front page template in format of academic dissertations. For the literature review, there seems to be a lack of substantial empirical research on the genre of front pages' templates of dissertations. Thus, a set of 50- front pages samples was collected. The sample was compiled in order to carry out an attempt at describing the generic characteristic of this genre. Doulgas,et al(2007) noted that by providing in – depth descriptions of one particular context, information for a wider decision – making perspective, such as writing practices for graduates, may be available.

Methodology.

Corpus – based analysis: A corpus – based approach requires analysis of a well – designed representative collection of texts of a particular genre. These texts are encoded electronically, allowing for more complex and generalizable research findings, revealing linguistic patterns and frequency information (Baker, 2006:2). That is not to say a corpus – based approach is simply a quantitative approach. Corpus – based discourse analysis depends on both quantitative and qualitative techniques. Even with a corpus – based approach the moves in every text must first be identified and tagged individually by the researchers making qualitative judgments about the communicative purposes of the different parts of a text. However, once quantitative data are managed, results will be interpreted functionally. According to Bibert.et al (1998:4) functional or qualitative interpretation is an essential step in any corpus – based analysis.

Data collection method.

The analysis of the present work is one on a large representative collection of 50 – front pages of partial researches submitted to the University of Khartoum in fulfilment of the requirements of Master degree in Translation. All texts were manually and randomly collected.

Data analysis method.

All the texts were electronically and manually coded to allow for computerized calculations using SPSS program. Once the coding rubric for move types were developed, all the texts in the corpus were coded to identify the functional units, their positioning and order in the format. The empirical part of the study is quantitative, qualitative and descriptive in nature and its main purpose is to generate a hypothesis regarding the front-page template in format writing practices.

Results and Discussion

Table (1). Frequencies and percentages of components in the first position.

Compo.	Frequency	Percentage
Univ	11	22.0
B	33	66.0
T	6	12.0
Total	50	100.0

As indicated in table (1), B (Basmala) scored the highest frequency registering 33.0 in the first position in the organization and order of the format of the cover of M.A. partial translation researches. Following the Basmala , came the frequency of Univ (University) reporting 11.0, the second highest one in terms of position in the order and organization of the format. T (title) of thesis registered the lowest frequency in such position in the order of the format showing 12.0.

Table (2). Frequencies and percentages of components in the second position.

Compo.	Frequency	Percentage
F	9	18
T	5	10
Publish+Year	1	2
F-Unit	1	2
PrtR	3	6
Univ	30	60
Pstg	1	2
Total	50	100

As shown in table (2) above, Univ (university) made the highest frequency in terms of the second position in the order and organization of the format registering 60.0. It is clear that F (faculty) recurred less than University in the same second position of the order of the format. In the second position of the order and organization of the format other element recurred with lesser frequencies ranging from 1 to 5 as indicated in the table above where T (title) frequented 5 times, F –U (Unit belonging to the faculty) 1 time, PrtR (partial Research submitted to the University of Khartoum in fulfillment of the requirements for the degree of M.A. in Translation.), pstg (Postgraduate)made 1.0 and publishing year 1.0.

Table (3). Frequencies and percentages of components in the third position.

Compo.	Frequency	Percentage
Unit	9	18.0
Pstg	4	8.0
A	4	8.0
PrtR	1	2.0
Trans	2	4.0
Edition	1	2.0
F	27	54.0
T	1	2.0
Prep. by	1	2.0
Total	50	100.0

As reflected by table (3) above, the third position in terms of the order and organization of the format is occupied by various components . F (faculty) represented the highest frequency registering 54.0 , Unit (department) reported 18.0 . The other components recurred with different percentages ranging from 1 to 4 times as shown by the table where A (author) recurred 8.0, Pstg (postgraduate) 8.0, Trans (translated by) 8.0, Edition 2.0 and Prep.by (prepared by) 2.0.

Table (4). Frequencies and percentages of components in the fourth position.

Component	Frequency	Percentage
T	9	18
A	3	6
Unit	28	56
Prep.by	1	2
PrtR	3	6
Publisher	1	2
F	2	4
Qua	3	6
Total	50	100

As seen above, table (4) indicates different components recurring with various frequencies in the fourth position in the hierarchical order and organization of the format or front page where the unit (department) reported the highest percentage making 56.0. The other components came as follows. T (Title) indicated 18.0 , A (author) 6.0, Prep.by(Prepared by) 2.0, PrtR (partial research) 6.0, publisher 2.0, F (Faculty) 4.0 and Qua (Qualifications) 6.0.

Table (5). Frequencies and percentages of components in the fifth position.

Component	Frequency	Percent
S	3	6
Prep.by	4	8
T	27	54
Qua	1	2
Editor	1	2
PrtR	6	12
Unit	2	4
Press	1	2
Y.ed	1	2

A	2	4
Publisher	1	2
Univ	1	2
Total	50	100

Table (5) above represents the components' position in the order and organization of the front page. As indicated, T (title) made the highest frequency occupying the fifth order in the hierarchy with the recurrence of 19 times reporting 54.0. The other components recurred in such position with lesser and different percentages. As shown, the S (supervisor) recurred 6.0, Prep.by (prepared by) 8.0, Qua (qualifications) 2.0 , Editor 2.0, PrtR (partial research) 12.0, unit (department) 4.0, press 2.0 , year.ed (year edition) 2.0, A (author) 4.0 , publisher 2.0 and univ (university) 2.0 .

Table (6). Frequencies and percentages of components in the sixth position.

component	Frequency	Percentage
Prep. by	3	6
Qua	2	4
T.	11	22
A	10	20
Year	5	10
S.aff	3	6
PrtR+Year+Month	1	2
Publisher	1	2
PrtR	7	14
Sec.S	3	6
Transt.by	3	6
S	1	2
Total	50	100

As table (6) shows,T (title) reported the highest percentage registering 22.0, then A (author)registering 20.0,while PrtR (partial Research submitted to Khartoum University in fulfillment of the requirements for the M.A. in Translation) indicated the highest third percentage 14.0 in the sixth position in the order and organization of the front page format The other components recurred in the same position with lesser and various frequencies. Prep.by frequented 6.0, Qua (qualifications) 4.0, year 10.0, S.aff (Supervisor affiliation)6.0, prtR+ year and month 2.0, trans (translated by)6.0, sec (second supervisor)6.0 and S (supervisor)2.0

Table (7). Frequencies and percentages of components in the seventh position.

component	Frequency	Percentage
Prep. by	4	8
S	7	14
Year	5	10
PrtR	10	20
A	14	28
Collected by	1	2
Edition	1	2
Trans.by	4	8
Prsnt.by	1	2
None	2	4
T.A	1	2
Total	50	100

Table (7) above reflects the frequency of the components occupying the seventh position in the order and organization of the front page format where component A (author) indicated the highest frequency recurring 14 times and registering 28.0. The other components recurred as follows. PrtR (partial research) indicated the second highest percentage registering 20.0 while S (supervisor) reported 14.0 , Prep.by (prepared by) represented 8.0 , trans.by (translated by) showed 8.0, whereas Year 10.0 , collected by 2.0, prsnt (presented by) 2.0 , T (title) 2.0 and none 2.0 . (year plus month) 4.0 , none 4.0 , T.A (title in Arabic) 2.0 and year of publish 2.0

Table (8). Frequencies and percentages of components in the eighth position.

component	Frequency	Percentage
Univ	2	4
Year	4	8
Prep.by	4	8
S	9	18
PrtR	8	16
A	6	12
Unit	2	4
Transt by	6	12
Revi	1	2
F	1	2
A.E	1	2
None	6	12
Total	50	100

Table (8) above represents the frequencies of the components which surfaced up in the 8th position in the order and organization of the front page format . It is obvious that S (supervisor) made the highest frequency in this position recurring 18.0 .The other moves frequented as follows. PrtR (partial research) 16.0, A (author) 12.0 while none reported 12.0 ,trans (translated by) 12.0 , year 8.0 and prep.by 8.0.It is obvious that other moves showed less percentages in the same position like univ (university) which registered 4.0 , unit (department) 4.0 , Revi (revision) 2.0 , F (faculty) 2.0 and A.E (author written in English) 2.0 .

Table (9). Frequencies and percentages of components in the ninth position.

component	Frequency	Percentage
T.Ar	1	2.0
Transt. by	4	8.0
S	18	36.0
Prep. by	6	12.0
F	3	6.0
Qua	1	2.0
A.E	1	2.0
Year	4	8.0
PrtR	3	6.0
Unit	1	2.0
None	8	16.0
Total	50	100.0

Table (9) , as shown above , reflected the moves and their positioning in the order and organization of front page format. The S (supervisor) recurred 18 times making the highest percentage 36.0 .The other moves

recurred as follows. Prep.by (prepared by) indicated 12.0, trans (translated by) 8.0 and year 8.0. Both F (faculty and prtR (partial research) showed 6.0 while T.A (title written in Arabic) reported 2.0 , Trans. (translated by) 8.0, Qua (qualifications) 2.0, A.E(author written in English) registered 2.0, unit (department) 2.0 and None 8 times.

Table (10). Frequencies and percentages of components in the tenth position.

component	Frequency	Percentage
S	15	30.0
Prep.by	1	2.0
PrtR	1	2.0
Unit	2	4.0
None	16	32.0
Place	1	2.0
Year	10	20.0
Stamp	1	2.0
transt	1	2.0
Transt by	1	2.0
A.Ar	1	2.0
Total	50	100.0

Table (10) above, as seen, represented the components which recurred in the 10th position in the order and organization of the cover format. None had the highest frequency recurring 32.0, whereas S (supervisor) made 30.0. As indicated the other elements recurred as follows. Year reported 20.0 whereas unit registered 4.0. It is clear all the other moves recurred showing the same percentage 2.0. As seen in the table above , Prep.by (prepared by) represented 2.0,, PrtR (partial research) 2.0, place 2.0 , ,stamp 2.0 , trans (translation) 2.0 Transt by (translated by) 2.0 and A (author) 2.0.

Table (11). Frequencies and percentages of components in the eleventh position.

component	Frequency	Percent
Qua	1	2.0
Place	1	2.0
Year	8	16.0
S	7	14.0
Trans.	1	2.0
None	30	60.0
Stamp	1	2.0
Pub.Ar	1	2.0
Total	50	100.0

Table (11) above shows the positioning of the elements in the order and organization of the front page format. As indicated in the 6th position, various moves frequented differently. None indicated the highest percentage making 60.0 , whereas year showed the second highest percentage 16.0. S (supervisor) registered 14.0 , Qua(qualification) 2.0,place 2.0 , trans (translation of) 2.0, stamp 2.0 and pub. Ar (publisher written in Arabic)2.0.

Table (12). Frequencies and percentages in the twelfth position.

component	Frequency	Percentage
S.	3	6
Qua	1	2
None	44	88
Year	2	4
Total	50	100

Table (12) shows the elements which recurred in the 12th position in the order and organization of the first page format. As represented, None had the highest frequency in such position representing 88.0 , then S (supervisor) which recurred 3 times making 6.0. The Qua (qualifications) reported 2.0 , whereas year showed 4.0 in such position.

Table (13). Frequencies and percentages of components in the thirteenth position

component	Frequency	Percent
Year	2	4
S	3	6
None	44	88
PrtR	1	2
Total	50	100

As table (13) shows, various elements frequented in the 13th position where None recurred 44 times reporting 88.0, S (supervisor) made 6.0 and PrtR (partial research) indicated 2.0..

Table (14). Frequencies and percentages of components in the fourteenth position.

component	Frequency	Percentage
Year	5	10
None	45	90
Total	50	100

As represented by in table (14) above, it is clear that the 14th position in the order of the format was occupied by a few components . None recurred 45 times representing 90.0, whereas year made 10.0 .

Conclusion

To conclude up, the present research investigated the frequencies of the components in terms of order and organization of the first page format of the partial researches submitted to the University of Khartoum in fulfillment of the requirements of M.A. in translation. It was observable that the components reflected significant differences in the frequencies of the components in the same position ,the matter which showed no strict conventional standard of organization and order when the researchers wrote the front page. The results also indicated that some components like qualification (Q), Stamp, expressions of " translation of " and translated by frequented at very low percentage which reflected their non -significance . However, expressions such as trns.of and trns.by (translation of and translated by) seemed to be substitutes of the expression "prep.by" which scored the highest frequency and percentage implying they are conventional .Moreover it was found that certain components reported the highest frequency in certain positions in the order and organization of the format as follows respectively: Basmala (naming of Allah) in the first position; University in the second position;Faculty in the third position; Unit in the fourth position; Title in the fifth position ; Author in the seventh position; Supervisor in the ninth position; and Partial research (PrtR) in the seventh position. It was obvious that some components showed highest frequency in one position like Author and partial research but with a significant difference. Depending upon the results above, we recommend a front page format as follows: Basmala>University>Faculty>Unit>Title>Author> Partial Research submitted to the University of Khartoum in fulfillment of the requirements of M.A.> Prepared by >Supervisor> Year .We also recommend that Academic Front page format writing should be instructed by supervisors to their students who should be move – sensitive.

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TRAUMA THROUGH AUTOBIOGRAPHY: A CRITICAL ANALYSIS OF FAUZIYA
KASSINDJA'S *DO THEY HEAR YOU WHEN YOU CRY*

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ABSTRACT

This paper is intended to examine Fauziya Kassindja's autobiography, *Do They Hear You When you Cry* (1998), with the aim of exploring the author's traumatic experience and its effect on her psyche and character as a woman. This autobiography has been selected for the present research because it draws attention to how people can psychologically be evolved and destroyed in an adolescent age due to the impact of former incidents. The current paper contributes to the scholarly studies for it analyzes an example of women's autobiographies to uncover their traumatic agony and particularly to shed light on the negative consequences of trauma on women's psyches and characters. The theoretical framework and methodology of the study depend mainly on Judith Herman's theoretical perceptive of trauma theory, the notions of captivity and finding a survival mission as exposed in *Trauma and Recovery* (1992). Based on the discussions and analysis, the researchers conclude that Kassindja's autobiography uncovers the trauma of women who suffer from cultural norms that restrict them from taking their own decisions in life. Using Herman's theory of trauma and its relation to captivity the research asserts that Kassindja's prolonged trauma has a major effect on her psyche and character. This is because Kassindja faced horrible events that dreadfully changed her life. In her autobiography, she highlights that women are maltreated and forced to migrate and they can also be imprisoned because of false rituals. The author of this autobiography is indeed one example of many other women who confront horrible incidents that completely change their lives forever. Kassindja confesses in her autobiography that it was hard for her to write about the events that happened to her and share them with the others in public. Yet, she proficiently explained them in detail. Through a deep analysis of the text, the study reinforces Herman's theory of trauma as well as it confirms that the author is psychologically distressed due to her past experiences that made her suffer from post-traumatic stress disorder (PTSD).

Keywords: Fauziya Kassindja; Autobiography; *Do They Hear You When you Cry*.

1. Introduction

Humans in nature are exposed to traumatic experiences that are beyond their ability to control. According to Eve Carlson & Constance Dalenberg (2000: 5), traumatic experiences include three elements: "suddenness, lack of controllability, and an extremely negative valence." The consequence of traumatic experiences may develop a serious mental disturbance. Individuals can sometimes be victims of depression, instability or post-traumatic stress disorder (from now on PTSD). Victims can experience a psychological dissociation that results in losing their ability to incorporate either cognitively or emotionally.

The traumatic events, which women confront, are generally relevant to patriarchal ideologies, cultures and traditions. Through their lives, women suffer from abusive behaviors: emotionally, physically, and even sexually. This happens because patriarchal societies in general devalue women and force women to undergo some cultural rituals that devastatingly affect women's characters and psyches. Fauziya Kassindja's autobiography, *Do They Hear You When you Cry* (1998), which has been selected for the present research, tells the story life of the author herself. She is a young woman who published her life experience in a book to expose her trauma to readers all over the world. She expressed herself explicitly and gave a forthright voice to her emotions and experiences. The present study attempts to examine Kassindja's autobiography with the aim of exploring the author's traumatic experience and its effect on her psyche and character as a woman. This autobiography has been selected for the present research for it draws attention to how people can psychologically be evolved and destroyed in an adolescent age because of the past incidents. The current paper contributes to the scholarly studies for it analyzes women's autobiographies to uncover their traumatic agony and particularly for it sheds light on the negative consequences of trauma on women's psyches and characters.

David Martin (2005) examines the case of Kassindja and another one called Abnakwah for the two are gender-related asylum cases. While Kassindja was forced to undergo the female genital mutilation (from now on FGM) because of the ritual practices in her tribe, Abnakwah was subjected to FGM as a punishment because the elders of her tribe discovered that she was not virgin. Both women suffered in prisons. For instance, Kassindja suffered from humiliation and mistreatment used by the guards against her. Martin (2005) confirms that Kassindja's publicity shook her patriarchal society. This also led migration judges to sympathize such asylum cases. Martin (2005) also suggests lessons about cross-culture complication in considering asylum application such as the negative stereotypes about homeland that eventually damages the cause of asylum seekers.

By the same token, Lisa Frydman and Kim Seelinger (2008) discuss the development of decisions that involve the female genital cutting (from now on FGC) and referring it to Kassindja. They explain that the board of migration appeals had come with more decisions involved FGC. Firstly, in the case of women who had already undergone FGC, their asylum was denied because they would not undergo the procedure again so there is no fear left. Secondly, parents who are eligible for withholding of removal fear to their daughters' safety from FGC are denied and the claim is to be found "derivative" and the parents own lives are not threatened upon the removal (Frydman & Seelinger 2008).

Similarly, Alex Kotlowitz (2007) reveals that the U.S immigration authorities began to recognize sex-based precaution as grounds for asylum seekers. Kassindja's story has also been mentioned by other women's struggle seeking asylum. She was granted asylum as she was considered as a member of a "social group" (Kotlowitz 2007). She was a member of a particular tribe that had special characteristics that could not be changed.

2. Theoretical Framework and Methodology

The methodology of this study is a combination of two theoretical perceptions derived from Judith Herman's trauma theory as illustrated in *Trauma and Recovery* (1992). This section provides a detailed explanation about Herman's theoretical approach that can assist in understanding the trauma in Kassindja's text. Before the era of psychological theories which took place in patience of mental illnesses, the formulation

of hysteria was examined in the scientific and religious explanations. Male scientific experiments on women's hysteria were as an approval of men's domination over women. This strengthens men's power as an enlightened view that women in general should be opposed to higher professions because of their higher risks are mentally instable as illustrated by Stewart in the except below:

The fact that many of Freud's early patients were women was a factor which complicated matters, not merely because they seemed to have been victims of a sexist denial of the reality of their abuse, but also because hysteria, the primary form of traumatic neurosis under discussion at this point, was thus gendered female. (Stewart 2003: 7).

At the beginning of the twentieth century, Freud's discovery and conclusion were much relatable to the early life experience of childhood abuse, sexuality and violence. This led to establish the main roots behind women's hysteria. Yet, the study of psychological trauma was farther discussed. According to Herman (1992a), there was a need to psychological interference after the failure of medical interference to analyze men's hysteria who experienced exposures of horrors, break downs and witnessed multination and faced death. They also revealed symptoms of traumatic memory or losing their memory and the lack of capacity to feel and respond to the surrounding. Gradually, Freudian theory of trauma was adjusted and included to analyze male patients. In other words, Freudian works established the main grounds for the contemporary trauma theories.

Judith Lewis Herman is an American psychiatrist, researcher and trauma specialist. She is a professor of clinical psychiatry at Harvard University Medical School. She is also a founding member of the Women's Mental Health Collective. Her books — *Father Daughter Incest* (1981) and *Trauma and Recovery* (1992) — widely contributed in investigating the trauma theory. Herman (1992a: 3) defines the psychological trauma and also suggests treatments and the fundamental recovery stages which are "in safety, restoring the trauma story and restoring the connection between survivors and their community." She stresses on the domestic abuse and she defines trauma as to bear witness to horrible events. The individual either was subjected to a "natural disasters" or "human design" (Herman 1992a: 7). According to Herman (1992a: 33), trauma is "a feeling of intense fear, helplessness, loss of control, and threat of annihilation." As she explains, there are similarities between survivors of battered women at homes and political prisons. She gives an emphasis to the psychological disorder that it is not only related to men in wars but also to women in family life such as domestic violence. Herman emphasizes on the response of catastrophic events that deeply weaken human beings and evoke characteristics of helplessness and terror. According to Herman (1992a: 34), when neither "resistance nor escape is possible, human system of self-defense becomes overwhelmed and disorganized." Hence, people who face danger are more likely to reflect traumatic reactions.

People who endure in an oppressive environment usually afterwards suffer from complex PTSD. This can be in the soldiers in wars who were taken as captives and also women who undertake domestic violence. In this research, Kassindja, the victim has been held in a political and domestic captivity. These syndromes essentially exist in victims who suffer a lot and at the same time cannot escape from their tribulations. Herman (1992a: 74) emphasizes on the complicated symptoms that come as a consequence of "domestic captivity that physical barriers to escape are rare." In other words, women and children, who are set free of physical barriers, can also provoke responses of these syndromes. Based on Herman's explanation, victims may experience negative emotions including extreme sadness, explosive anger, feelings of hopelessness and shame. Consequently, the International Classification of Diseases consider these symptoms as "personality changes from catastrophic experience" (Herman 1992a: 122). Thus, victim's personality might be reformed and deconstructed according to how much intense the experience is.

Victims of chronic trauma may feel as not herself any more. Herman (1992b) discerns that people with PTSD usually suffer from multiple symptoms. They may reveal significant problems in multiple domains such as somatic, cognitive, affective, behavioral and relational. According to Herman (1992b: 382), "every aspect of the experience of prolonged trauma combines to aggravate depressive symptoms." This is because victims cannot express their rage or their feeling of humiliation because it puts their survival at risk.

Traumatized people experience an intrusive and hyperarousal symptoms even after being released. Herman (1992b) gives an example of prisoners in the Second World War or the Korean War who still had nightmares, flashbacks and severe responses to reminders of their prison experiences. Others express their distress as types of somatic symptoms such as abdominal pain, headaches, body disturbance or rapid heartbeat. After they reduced their goals to survival, they apply it in every aspect of their lives, relationships, sensations and memories. Their state in captivity can lead to a "kind of atrophy in the psychological capacities that have been suppressed and to overdevelopment of a solitary inner life"(1992a: 87). In this research, the victim in captivity suffer from a deep self-conflict while trying to adjust with her situation in prison.

In captivity, the human mind alters the unbearable reality of suppression, denial and minimization. It directs the consciousness towards memories and emotions in the unconsciousness. In fact, this complex practice adjusts in the traumatizing state as balancing the human mentality. Herman mentions Orwell's conception called "doublethink" which is identified as "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (Herman 1992a: 87). Prisoners tend to practice and instruct one another to achieve contentment through chanting, praying and simple hypnotic and meditation techniques. This method can ironically be developed in some prisoners to the state of creating either positive or negative hallucinations to "dissociate parts of their personality" (Herman 1992a: 88). Due to prolonged experience which is considered powerful and clear, prisoners might concentrate on the double consciousness.

The intensity of captivity may disturb the meaning of the past and future for some prisoners. They develop a sense of control regarding their perspective the future, and consequently, they feel disappointed and depressed. To avoid that, they "narrow their attention focusing on limited goals. For them, the future is minimized to a matter of hours and days" (Herman 1992a: 89). After liberation, they consciously avoid the memories of their past time in prison. They lose the sense of continuity and they see no difference between the past and the future. They believe that life is not fare and painful to bear.

Since prisoners are always busy with tasks in jail, they switch their focus from escaping to surviving. Herman suggests that humans determine to find ways to make life in prison more "bearable". For example, "a concentration group inmates' schemes to obtain a pair of shoes, a spoon, a blanket"; political prisoners may tend to grow vegetables; prostitute play tricks to hide money from her pimp; an abused women teaches her children to hide when an attack is coming (Herman 1992a: 90). According to Herman (1992a: 90), "narrowing in the range of initiative" turn out into a basic routine in the prisoner's lives to the extent that some find it hard to abandon such habits.

Political prisoners, who are usually isolated from other prisoners, establish a malicious relationship with the perpetrator. Others, who could maintain a good company with other prisoners, devote themselves to them and their human manners come to its extremist. The bond between prisoners cannot be destroyed in any condition.

Prisoners characters change and the value of their previous image is destroyed including their image of their bodies, ideals, beliefs and personalities. This is because the victims' names are replaced with numbers as an act of dehumanization. Women in political or religious cults and sexual exploitation are stigmatized with inhuman designation number to "signify the total obliteration of her previous identity and her submission to the new order" (Herman 1992a: 93). Thus, this highlights the inhuman treatment, which is practiced against women in particular in prisoners in general, during captivity and its effect on their identities.

Prisoners tend to question their faith and values which were once strong. Their beliefs of God and his justice are shaken. Herman (1992a: 97) quotes a statement from one of the Holocaust survivors Wiesel who described his bitterness: "Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live Those moments which murdered my God and my soul and turned my dreams to dust ..., even if I am condemned to live as long as God Himself. Never." Jails systems are built to "produce negative, long-lasting change" (Haney 2002: 97). The brain washing systems are biased on inflecting the psychological trauma and are designated to implant terror and helplessness to destroy the victim's sense of self, autonomy and human being relations. The most effective methods practiced are violence, deprivation of food, sleep, shelter,

exercise and personal hygiene or any privacy. The perpetrator attempts to forbid any attachment with the surrounding. Therefore, victims reach the point of breaking down and question the evil nature in human beings and not an act of God.

However, with Herman's understanding of captivity, women and children can also be prisoners in man's home. The psychological force that the perpetrator apply on women and children is seen as a kind of oppression and subordination. Women come to the fact that they cannot escape because of economic, social, psychological or legal burden. This will apparently be exposed when analyzing the Kassindja's story in the next section.

3. Discussions and Analysis

As discussed earlier, Kassindja's text illustrates the traumatic experience of the author herself who was put in a jail in the United States as being an illegal migrant. The core of the story is structured around the author's life that changed because of tribal customs and long struggle to gain freedom. The experience of hostages, political prisoners and survivors from all over the world have a strange similarity even in domestic situations. Kassindja described her uncle: "How he could be so cruel? Did he feel no sympathy for us at all? No love for his own brother? I buried my face in my hands and sobbed" (Kassindja 1998: 89). She later adds: "My aunt stood watching my reaction. No! she would not see me crumble" (Kassindja 1998: 89). Her struggle started when she was living according to her father's notions in education especially his recusant opinion about arranged marriages and female circumcision. In other words, Kassindja's father was open-minded as his daughter confirms in the following quotation: "My father was a modern man in a traditional culture who neither repudiated that culture nor let himself be bound by it" (Kassindja 1998: 56). However, after the death of her father, her guardians considered his aforementioned opinions as the reason that spoiled the mind of the daughter.

Victims of domestic violence are always forced to be isolated and away from their families. Kassindja suffered a lot from the customs of her tribe. She was forced to stay at home while her brother completed his education. This can obviously be seen in her aunt's opinion who told Kassindja that: "You're just going to end up married and spending the rest of your life in the kitchen. You don't need any more schooling. You 've had enough" (Kassindja 1998: 94). In addition to that, due to the death of her father and the absence of her mother, Kassindja's guardians mainly her uncle reduced her connection with her closest members of the family. Kassindja expressed her situation of being loneliness and her sad feelings when she knew that she would not see her mother again. She said: "I'd lost my father. And now I'd lost my mother too. I went hysterical with rage and grief" (Kassindja 1998: 91). This reinforces what has been illustrated earlier that the victims of trauma are forced to be away from close members of their families and also away from any assistance. Though this kind of captivity did not have a physical hurt, it she psychologically and emotionally affected her character.

Women in patriarchal societies have traumatic experience of different forms of captivity. This can obviously be seen in Kassindja's autobiography when the author indicated that she could not resist and did not try to escape from way miserable situation. As illustrated earlier, Kassindja's father refused to treat his daughter in a tough manner but after his death she was a victim of overwhelming painful events. However, these chocking events were considered as normal to the other women of her tribe. Kassindja described her shock from her aunt in the following quotation: "My stomach got queasy. She couldn't be serious. She wouldn't take that away from me too. She couldn't. It was all I had" (Kassindja 1998: 94). In fact, her aunt, as most women in Kassindja's tribe in Togo, believed that school was a waste of money and time. Being able to read and write was enough for her.

Depression and sadness are the mostly expected effects after the notion of the series traumatic events from being an orphan. This can be seen when Kassindja lived away from her mother and forbidden of completing her study. This deprivation made her feelings collapse into depression. Her mentality and emotions got worse when her aunt wanted her to be circumcized and preparing her for a polygamous marriage for a man who was three times her age—45 years old. Though her mother and sisters tried to stop it, they could not

because her legal guardian was her uncle. Kassindja thinks that: "this was some kind of a bad dream, I was their property now. They could do with me as they liked" (Kassindja 1998: 97-98). In fact, her opinion about her uncle changed as he became the most powerful person in controlling her life. Then, she described her attitude as "I'd never yelled at my aunt before, she was enraged. She kicked hard at the edge of the seat. I was sitting in and sent it to tumbling over backward, with me in it. The back of my head struck the floor a loud thwack" (Kassindja 1998: 99). As she showed her rejection and raised her voice over her aunt, Kassindja had not only a verbal abuse but also a physical one for she could not change decisions. Her mental and emotional status became strong.

The perpetrators against Kassindja were extremely powerful and their impact of such subordination changed her life psychological. Kassindja tried to be strong by saying "no" every time her aunt tried to familiarize the idea of marriage to her: "I thought she was waiting for my final surrender.... I'd keep saying no forever. She won't force me I thought. As long as I keep saying no, she 'll wait" (Kassindja 1998: 100). Kassindja's perspective of her house and mainly her room changed. She wrote: "where once it had been full to overflowing, it was just a small, barren room ... Empty, empty— everything was empty now" (Kassindja 1998: 103). Though her guardians knew that their attitude was against the beliefs of Kassindja's father, they justified their deeds and related their actions to customs and traditions.

Kassindja was chained by the culture she adopted before she knew the dark side of her tribal culture. Her shock led her to a total surrender to her destiny and to a psychological numbness. During the preparation of her wedding ceremony, she had not been notified about its time, she exploded "I began sobbing hysterically" and arguing her aunt "please! Don't do this! Don't do this to me" (Kassindja 1998: 102). And later she added: "I was a rag doll. I let them do what they wanted" (Kassindja 1998: 103). Her dreams of completing her education was destroyed. She writes, "I was dressed like a princess and all I wanted to do was die ... was dressed for a funeral. My own" (Kassindja 1998: 109). She also described her depression: "I just saw nothing but blackness. It was the black of my future, a long, dark, endless suffocating tunnel from which I could see no escape. This was the end for me. A death sentence" (Kassindja 1998: 209). These traumatic events changed her from a girl filled with life to a hopeless one. She considered that arranged marriage as a death sentence. As a result, there was an internal conflict between surrendering and resisting. On one hand, she described her loss in this excerpt: "my aunt has won ... Trying to grasp the reality. I would never go back to school. That part of my life was over ... I felt like the weight of the world had just been draped over me" (Kassindja 1998: 104-105). On the other hand, she rejected her thoughts of weakness and tried to defeat them as she had to survive a ritual custom, (FGM), as seen in this quotation: "No! I couldn't think like that! I had to fight this. They were going to cut me. It would hurt terribly ... my mind raced with thoughts of death" (Kassindja 1998: 104). Her mental state was no longer stable. She was in great conflict between what her father taught her to fight for and what the culture drives her to be.

The distressing events, which Kassindja had undergone, had a huge influence on her life. She was a victim of a patriarchal culture and particularly domestic pressure. The domestic captivity, for more than one year and a half, destroyed her sense of warm home. As a result, she illustrated her struggle since her uncle became her guardian. She explained in the first chapters the culture, traditions, and how she and her family lived in Togo. After she fled with a totally stranger from Togo with her sister's help and her mother's money, her traumatic experience continued. Though she could escape from being circumcised at last minutes, her life was still in danger. She had not traveled or lived away from Togo. She left the house just when she went to school. Even when she lived in foreign countries, she was not free for she was always frightened carrying an illegal passport. The effect of captivity can obviously be seen in Kassindja's identity for instance when she was a stranger in the German airport where a Chinese woman helped her, Kassindja writes "there I was, scurrying along in my blue cotton dress ... Rudina calling after me. I felt like a circus animal following behind its handler" (Kassindja 1998: 131) and later she adds: "like some kind of wild animal in a cage!" (Kassindja 1998: 323). She also described how badly she was treated by the officers in the prison especially when she was menstruating as quoted below:

A man's face was looking at the narrow window, looking in on me as I sat naked on the toilet seat. Oh, God. This wasn't happening to me. I lowered my head and covered my face with my hands. My body was no longer my own. Anyone could look at it. I had been stripped naked and put on display like an animal in a zoo. (Kassindja 1998: 175)

This act of dehumanization reflects what has been confirmed by Herman (1992a: 84) that "prisoners who lived through this psychological state often describe themselves as having been reduced to nonhuman life form." Similarly, Kassindja feels "like luggage gone astray" (284). Prolonged captivity leads prisoners to lose their identities. They also lose their ideas of the self and their values. This happened also to Kassindja for she lost her identity. She writes that "my whole sense of myself, who I was, what I could expect from the world, my faith in fairness and justice, all this had been shattered" (Kassindja 1998: 452). In other words, her values and faith collapsed under the pressure of the prison.

In addition to that, Kassindja was treated by the officers with racism and humiliation. For instance, the officers asked her not to worry about the situation in prison for "it's not a bad prison. You will meet other Africans there" (Kassindja 1998: 168). Another officer adds: "I don't know why these people can't stay in their countries" (Kassindja 1998: 169). This racist treatment led Kassindja's psychological status to be traumatized. She was always frightened. Fear and terror preoccupied her mind. This reinforces what has been discussed earlier that the feelings of the victim of chronic trauma might change due to the depressed events that they experience. In the same autobiography, she portrays the scene when the officers striped her from clothes. she writes: "I took my underpants and stood in front of her completely naked, soiled pad exposed, shamed beyond words" (Kassindja 1998: 171). She also adds that as the officer asked her to squat and cough. She said: "I did as she told ... I turned around and do it again.. it didn't matter ... I wasn't there anymore. I had gone some-place far away" (Kassindja 1998: 171). Under such stressed moments, Kassindja's psyche altered from rushing feelings to total surrender because as illustrated in the quotation above she even lost her dignity and honor in the jail.

The shock of living in prison and moving from prison to another increased Kassindja's feelings of depression and numbness. Herman (1992a: 84) explains that "there is a shutting down of feelings, thoughts, initiative and judgment." Kassindja has lost the chances of getting out of prison and this led her consciousness to develop a kind of solitary inner life. For instance, she writes: "I was becoming more and more depressed. One unending day of prison life after another, ... I didn't have to think. I didn't have to feel. I could just watch TV" (Kassindja 1998: 212-213). This coincides with the arguments of the American sociologist Kai T. Erikson as quoted below:

Something alien breaks in on you, smashing through whatever barriers your mind has set up as a line of defense. It invades you, possesses you, takes you over, becomes a dominating feature of your interior landscape, and in the process threatens to drain you and leave you empty. (Erikson 1994 in Walkerdine & Jimenez 2012:83).

Being captive in prison led Kassindja to alter between periods of obedience and resistances. She sometimes surrendered to the reality that she would not be able escape set free and at the same times she tried her best to resist and fight from time to time as quoted here: "it felt like sickness trying to take hold. I was determined to fight it, ... I only had to hang in, hold on, be strong for little longer" (Kassindja 1998: 224-225). The human survival instinct made Kassindja refuse to be defeated. She believes that the only way to keep her consciousness from damage is to fight.

The mind of prisoners can alter the intolerable reality by shifting the consciousness and unconsciousness. This has been discussed earlier as "double thinking". Herman (1992a: 89) illustrates that the mind plays "tricks with the reality ... also satisfies himself that reality is not violated." The human psyche has the ability to modify the traumatic situations as it holds two contradictory beliefs to evoke specific emotions and to enter trance between consciousness and unconsciousness. This state is arisen by memories, prayers and simple hypnotic techniques. Kassindja consciously tries to adjust by remembering emotions of her home and family. These flashbacks can be seen when she said: "I was outside. Out in the fresh air and sunshine ... It

reminded me of Kpalimé” (Kassindja 1998: 295). She tried to seize anything that would remind her of her roots and bring warm feelings to her. She tried to find thin line to memory to keep herself in moments of diversity. As a result, she remembered her father's new car with her cousin who helped her when she stayed in prison. She wrote: “I'd stood beside my father as he showed it off. Rahuf had walked around it, admiring it ... My father had smiled and winked at me....I'd felt so proud! So special! so loved, so happy. It seemed like a dream to me now” (Kassindja 1998: 298). Moreover, she prayed as part of balancing between her emotion and reality. She said: “The only comfort I found in my misery those days was prayer” (Kassindja 1998: 212). She limited her physical perception of pain and emotional reactions by concentrating on spiritual comfort in prayers. During her prolong traumatic experience, Kassindja reduced her feelings of terror and humiliation by altering her sense of reality.

During her captivity, Kassindja was isolated from other prisoners for a long time. At this time, her mind faced delusion that led her to hallucinate. This status developed trance which can be seen in hypnotizable people. Those people have the ability to form positive and negative hallucinations as an attempt to disconnect parts of their personality from the reality. Kassindja described her segregation as staying in a “box”. She adds: “I remember standing at my metal toilet-and-sink unit.... talking to myself... Then I'd laugh hysterically” and “I'd begun talking to those fuzzy phantom people on television” (Kassindja 1998: 325). This method was applied as she was in extremely physical illness and psychological pain. The smoke and the air in the prison cells made her asthma worse and the strong lights affected her eyesight. She also had a chronic stomach pain. In fact, segregation is established to control and increase prisoner's psychological trauma and, in Herman words, it is used “to destroy the victim's sense of self in relation to others” (Kassindja 1998: 78). In this way, the prisoners would live profoundly in physical and mental struggle as long as they stay in prison.

In addition to the effect of her isolation, Kassindja restricted and suppressed her notion of the future. The hope that she waited for collapsed. This emotion made her vulnerable and disappointed. As a result, she cohabited her miserable reality just to survive. Her mind focused merely on limited goals without future plans. Her trauma made her think more about the present. For instance, she said: “I started to lose track of time” (Kassindja 1998: 212). She also elaborated: “I made it through the day. I made it through the night. I had learned how to survive” (Kassindja 1998: 299). In other words, Kassindja thought that she had nothing to live for. She tried to keep herself busy by doing in prison. She devoted her time not to think about escaping but about how to stay alive. As she wrote, “I volunteered to hand out and collect the food trays” (Kassindja 1998: 225). She also exposed that: “I was very glad to have my work in the laundry. It passed the time, and it took my mind off things” (Kassindja 1998: 227). While she participated for a fashion show for two weeks in prison, she said: “it was my best day at Esmor, my best day in prison” (Kassindja 1998: 258). She tried to bury her unwanted emotions of depression, shame and the inability as a way to accept from her destiny. Though she tried to pass time by sleeping more hours and volunteering to work, there was a certainty that the negative emotions did not find a place in her mind again. This coincides with an argument by Jack Derrida as quoted below:

Granted, every human can, within the space of doxic phenomenality, have the consciousness of covering its tracks. But who could ever judge the affectivity of such a gesture? Is it necessary to recall that every erased trace, in consciousness, can leave a trace of its erasure whose symptom (individual or social, historical, political, etc.) will always be capable of ensuring its return?. (Derrida 2008: 135-136).

In addition to that, Kassindja was able to befriend other prisoners who share with her the same destiny. According to Herman (1992a: 91), “prisoners who have the good fortune to bond with others know the generosity, courage, and devotion that people can muster in extremity.” They also have “the capacity to form strong attachments” (Herman 1992a: 91). For instance, in the story, Sylvie was one of the prisoners and he usually called Kassindja “my baby”, “my daughter” and Kassindja considered her as her “mom” (Kassindja 1998: 296). In general, Kassindja's relationship with the other women in the jail was very strong.

Kassindja as a migrant in the hostland kept the small symbols that reminded her of her close friends and family in the homeland. She kept some pictures, letters and her father's watch. For Kassindja, preserving these symbolic minor objects is a kind of indirect resistance to her miserable and traumatic situation. This can be seen in the coming excerpt: "when the police man had me on the wrist with the baton, my watch must have taken much of the force of impact. It was Yaya, still protecting me" (Kassindja 1998: 275). In other words, she considered the watch that her father, Yahya, gave her as something that would give her luck and protection. In addition to that, when she looked at the photo of her family, she said: "I didn't have them anymore. But I had this picture now. I could look at their sweet faces. I wiped away my tears and sat looking at them, one by one" (Kassindja 1998: 231). These symbolic objects coincide with Herman's "transitional objects" as elaborated earlier (1992a: 93). In fact, people become attached to symbolic and memorial objects as a kind of nostalgia because they are homesick.

Even though Kassindja was disappointed because of the people who harmed her, she was grateful to the others who supported and assisted her. According to Herman (1992a: 92), "there are only a limited number of roles: one can be a perpetrator, a passive witness, an ally, or a rescuer." The perpetrators in Kassindja's story were her guardians, the patriarchal society, illegal migrant prisons especially Esmor. In contrast, her allies were her cousin, Rahuff, her friends in prison, Layli Miller, Karen Musalo and her team of lawyers. In addition to that, the passive witness was her uncle who was in America and refused to help her as quoted: "I could not believe that the man who had known me since childhood, ... had refused to help me when I needed him the most" (Kassindja 1998: 203). This reinforces what has been illustrated earlier that some survivors of trauma hate their passive witnesses. Kassindja indeed did not express hatred but rather she expressed her feeling of being denied and betrayed by her own family.

Even after her trauma had ended, Kassindja suffered of its consequences. While remembering and writing, she showed that she was still unhealed. For instance, she wrote that: "many memories were painful to recall and difficult to share" (Kassindja 1998: 513). In general, victims of prolonged trauma usually suffer from PTSD. However, Herman (1992a: 211) assures that such trauma is not easy to overcome and it is "never final; recovery is never complete. The impact of a traumatic event continues to reverberate throughout the survivor's lifecycle." Kassindja's trauma was not a normal personal trauma that consisted only of one traumatic event. It is multiple, more severe and intense.

4. Conclusion

Using Herman's theory of trauma and its relation to captivity the researchers asserted that Kassindja's prolonged trauma had a major effect on her psyche and character. Based on the discussions and analysis, Kassindja was the youngest daughter in her family and she was brought up in a good family. However, her traumatic experience had an impact on her personality and psyche. She went through depression and sadness in her homeland as well as when she migrated to the USA, she suffered a lot in prison for being illegal migrant. Since the American and African cultures are different, she lived in-between spaces. She had to adjust a lot of her the cultural heritage and the ideologies that she learnt in Africa. She also suffered from symptoms of complex PTSD. This happened due to her young age that did not allow her to resist the traumatic and painful events that she faced in her country and also in the USA. She was burdened with overwhelming emotional status, extreme anxiety symptoms, flashbacks and nightmares.

As indicated earlier by Herman, a prolonged trauma is not easy to recover from and the treatment occurs in long stages. The symptoms are not to appear immediately after the end of the trauma; they may take months and years. This confirms the argument of Rogers, Leydesdorff & Dawson (1999: 16) who explain that trauma "define the shape of a life and a life narrative by conditioning all other intellectual, emotional, and sensory processes." For instance, Kassindja wrote her story after a long time from release i.e. more than eighteen months. Her autobiography was covered specific details about her suffering. She explained her connection with her family with passion and admiration. She also reflected the disconnection she felt from her roots through mentioning specific details about her homeland. In other words, the symptoms of PTSD were very obvious in the story of her life. Nevertheless she was famous and appeared in some TV shows such as

CNN International and Nightline, the overwhelming feeling of freedom and the victory of granting asylum were a matter of temporary reaction.

In brief, *Do They Hear you When You Cry* is one of many references to what women suffer because of culture norms that restrict them from deciding their own choices in life. Kassindja is one example of many others who confronted such horrible experience. It completely changed her life forever. While writing her story, she confessed that it was hard for her to write about the intimate things that happened to her and share it with in public. Yet, she proficiently explained them in detail. This means she wanted to show how in some countries women are maltreated and forced to migrate and they can be imprisoned because of false rituals. Through deep analysis of the autobiography, the study reinforced Herman's theory of trauma. The research revealed that Kassindja suffered from PTSD which affected her character and psyche.

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NATURE: A DISCUSSION IN THE SELECTED POEMS OF MARY JANE OLIVER

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ABSTRACT

Environmental issue to this present world is a major factor for both the human beings and the other living organisms. The world in which we are inhaling is really becoming hell day by day for all the living things. For all these disasters, no one but we the humans are responsible. We have destroyed or destroying the nature rapidly. In this regard, it becomes for us, who are the culprits, very requisite to ponder over the problems which our planet and we are facing, today. So in this regard many ecologists, scientists, philosophers and also the literary figures; like, poets, essayists, novelist and dramatists age to age have made their auspicious efforts through their findings and literary works to bring out those problems before the human's eyes which are no doubt very perilous for the present as well as the future generations. The present paper, "Nature: A Discussion in the Selected Poems of Mary Jane Oliver" deals with Oliver's selected poems in the perspective of a discussion on nature with a brief outline of Eco-criticism, Romanticism, Ecology, Ecosystem, and Environment.

Keywords: Eco-criticism, Romanticism, Nature, Ecology, Ecosystem, Environment.

Introduction

"Eco-criticism is the study of the relationship between the literature and the physical environment." (Glotfelty xviii). And according to Lexicon, it is "an interdisciplinary field of study that analyses how the natural world is portrayed in literature, typically in relation to modern environmental concerns." (Lexicon). From the above definitions, it is quite clear that Eco-criticism in literature studies critically those literary texts that advocate the relationship between the human and the non-human world. For the present scenario, its value becomes more worthy because the present world is critically passing through the ecological crisis.

After the publication of *"Lyrical Ballads (1798)"* by two prominent literary figures William Wordsworth and Samuel Taylor Coleridge, the age of Romanticism came into being where love for nature, its remarkable beauty, use of free verse in poetry, and the use of common people's tongue made their place in the field of literature. One of the most important elements of this age is the expression of self, as in the definition appears. "Romanticism, a literary, artistic, and philosophical movement originating in the 18th century, characterized chiefly by a reaction against emotions, and marked specially in English literature by sensibility and the use of autobiographical materials, an exaltation of the primitive and the common man, an

appreciation of external nature, a predilection for melancholy and the use in poetry of older verse forms.”(Mirriam-webster). Those elements that were in the age of Romanticism were considered by some prominent writers in the 20 and 21st century among them; one is Mary Oliver, whose poetry has touched the soul of the Romantic Age of the late 18th and early 19th century.

In the Romantic period, nature and its beauty were in the centre of every literary figures, whether it be Blake or Keats or anyone. “Nature, in the broadest sense, is the natural, physical, or material world or universe. “Nature” can refer to the phenomena of the physical world, and also to life in general. The study of nature is a large, if not the only, part of science. Although humans are part of nature, human activity is often understood as a separate category from other natural world.”(Frederic&Denis). As Frederic and Denis put, Nature consists everything of and beyond the Earth: its rivers, seas, oceans, mountains, forests, wild lives including the man, even if he has separated himself from all these natural assets. And this partition of him has definitely brought destructions to the nature for that the persona from the different fields came together upon a dais to converse the matter not only about it, but also about the whole terminology related to the nature, such as ecology, ecosystem of the Earth, and the environment so and so on.

Ecosystem defined as “a community of living organisms in conjunction with the nonliving components of their environment, interacting as a system,”(Tansley, 1934; Molles, 1999, 482). Nature and Ecosystem are conversely alternative terms. They both talk of the relationships between the living and non-living objects. Today, the imbalance in ecosystem is a burning issue which the whole world is facing.

As in the way the world is behaving with the environment, it seems that very soon, the Earth will not be habitable. Degradation in environment which is “the surroundings or conditions in which a person, animal, or plant lives or operates (Lexicon), is a warning for it. Yes, it is true that the present world assuming the danger in future, as well as in present, has inclined towards this that has brought new stream of study, that is, Ecology. This is the “study of the relationships between plants, animals, people, and their environment, and the balances between these relationships. (Collins). The world needs today a deep and sincere study of the ecology. With the ecologists and the other intellectuals, the literary personalities are also not even one step behind. They are invoking the unconscious minds of the modern man to concern the problems through their literary productions.

Mary Jane Oliver (1935-2019) is a renowned American poet. She has won a lot of prestigious awards among them the most important are Pulitzer Prize for Poetry for *American Primitive* (1984) and National Book Award for Poetry for *New and Selected Poems* (1992). She is one of the most eminent figures in the area of literature that has taken these drawbacks of the atmosphere seriously, and like Wordsworth, Frost, Blake etc., through her poetry tried her best to draw the attention of the present people’s greedy thoughts against the love for nature and its attractiveness in the 20 and 21st centuries’ highly modernized, technologized and industrialized society. In 2007 *The New York Times* described her as “far and away, this century’s best-selling poet”. (Dwight).

Most of her poetry collection books give light to the nature and its importance for the present world. All her poems are great and widely read. The following selected poems by her are here for discussions on nature in the light of ecological, environmental, atmospheric perspectives.

- I Worried
- Ocean
- Starlings in Winter

I Worried

For Oliver, it is a matter of great surprise that the man knows the consequences of his actions which he has brought into the untouched world, yet he is denying it broadly. She knows the catastrophes that a modern man is facing, today. Oliver throughout this poem is in an extreme dilemma. She is surely apprehensive to see the climatic change around her. Her anxiety for the whole ecosystem of the Earth in this short poem, but

having a lot of meanings puts Oliver before the society like a benevolent soul that is born here to observe the nature and its significance, and bring her findings for the welfare of all humankind.

I worried a lot. Will the garden grow, will the rivers
flow in the right direction, will the earth turn
as it was taught, and if not how shall
I correct it?

Her uncertainties for the world whether it will survive or just taste the premature death are overt in the above excerpt. "I worried a lot. Will the garden grow, will the rivers / flow in the right direction," through these lines, the poet, at somewhere does go into a deep contemplation. On symbolizing the garden as the society, or the whole entities of the world, Mary Oliver speculates its devastation.

As in the way for the greed of money and wealth, the world is striding ahead, she putting herself into the centre of the entire existence says "Was I right, was I wrong, will I be forgiven, / can I do better?" That means, she is feeling sorrow over her actions performed by herself against the ecosystem of the Earth. She is in doubt whether she can do better, or just she will return.

Ocean

For her, these technological and industrial developments across the world are not satisfactory. For her, the complete satisfaction is lying in the lap of the nature, and its splendid beauty. In this fast growing world where nobody has time to spend their experiences with their friends, or families, to talk of mutual love or help or fraternity seems ridiculous.

I am in love with ocean
lifting her thousands of white hats
in the chop of the storm,
or lying smooth and blue, the
loveliest bed in the world.
in the personal life, there is

always grief more than enough,
a heart-load for each of us
on the dusty road.

Ocean is for her is "the loveliest bed in the world." This reveals her inner and depth love for the natural world which is quite opposite of the rest. "The dusty road," is all about the materialistic society which she does not like at all. Her grief to see the turning of the society contradictory to the primitive world becomes sometimes intolerable for her, and so she leaves "the dusty road," here it is not literal but symbolical, to rest on the sea bed. Her inner voice preaches to feel affection for the every aspect of the nature, and its mysterious activity.

Starlings in Winter

Like other poems, "Starlings and Winters" also portrays the materialistic society of the world where the abode of a non-human organisms is disappearing and is being destroyed, and that is the clue to the climatic disorder of the environment, of the ecosystem of the Earth. Through starlings that are jumping from telephone wire to the building, Oliver elucidates their troubled life inside the system of the present world. Like starlings, she herself breathes the contaminated air under the artificial framework of the society.

Chunky and noisy,
but with stars in their black feathers,
they spring from the telephone wire
and instantly

they are acrobats in the freezing wind.
And now, in the theatre of air,
They swing over buildings,
dipping and rising:

From the eco-critical points of view, "Starlings in Winter" fits exactly true. With the beauty of nature, she uncovers the dark side of it. Growing pollution in the atmosphere is explicit here when she talks of the ashy city. Symbolically, the ashy city discloses the wrong behaviors of the modern man against the nature.

Ah, world, what lessons you prepare for us,
even in the leafless winter,
even in the ashy city.
I am thinking now
of grief, and of getting past it;

I feel my boots
trying to leave the ground,
I feel my heart
pumping hard.

Over all, the poem is a finest instance by her hand to look into the quandary which this highly developed society, however it is not so, is struggling with.

Conclusion

Having multiple themes in the poems talked above in simple and intelligible language, Oliver argues the problems in relation to the degrading ecosystem, and the environment of the Earth. She knows the activity of the modern man who has set aside himself too far from the nature is not proper at all. The greed and extreme will for the wealth and money neglecting the damages in the ecosystem, this materialistic and highly technologized society knowing everything is still deranging them which is at any cost not ethical for the present, as well as the future. Without any question, Oliver's contribution through her literary texts, to make conscious a sleeping mind for the importance of the nature is worthy for both the human and the non-human world.

The poems, "I Worried," "Ocean," and "Starlings in Winter" are truly her remarkable literary productions that have all the ecological elements which throw overt evidence for the poet to be a person keeping a deep affection towards the natural world and its mysterious, auspicious attractiveness.

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KIRAN DESAI'S *THE INHERITANCE OF LOSS*: A STUDY IN IDENTITY CRISIS

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ABSTRACT

This paper analyses Kiran Desai's *The Inheritance of Loss* in terms of identity crisis. Everyman living in the world is bound to have an identity. Everyone undergoes a conflict with him/her self. He/she remains dangling between two identities and struggles a lot. *The Inheritance of Loss* can be studied from the perspective of identity crisis. The story unfolds various complex issues as it progresses. Desai shows how the lives of Gyan, Sai and her grandfather as well as the lives of their cook and his son are suffered and tossed at horrible turning points. Almost all the characters are the inheritors of loss in terms of dislocation of place, wealth and progress. All of them suffer from sense of loss. Through the delineation of opposite characters Desai illustrates the unfortunate consequences of imperialism. While Jemubhai's quest for identity is discussed through adoption of parameters of class of the whites, Gyan's is through an expression of 'resistance' and vengeance. 'The Inheritance of Loss' represents the mimic individuals struggling for lost identity. This is a story of alienation occurred both in the homeland and abroad.

Keywords: Kiran Desai, Displacement, Identity crisis,

Identity is an integral property which an individual possesses. Psychologically identity is a person's conception and expression of one's individuality. It is also an affiliation with a group or a community as in case of cultural identity. Identity can be defined as "the distinctive characteristic belonging to any given individual shared by all members of a particular social category or group" (Tiwari 6). It is also observed that individual's identity leads to complications and conflicts which the self of individual suffers. It is this crucial conflict that almost every human being encounters. This conflict is called identity crisis. Many characters from the novel under study suffer from identity crisis due to which they fail in their assimilation in their own land as well as in foreign land. This paper discusses the identity crisis in selected characters from the said novel by examining their experiences in their lives.

The prestigious Booker winning novel *The Inheritance of Loss* appeared in 2006. It took Desai eight years to complete this novel. The title of novel seems complex but it is still more informative and readers soon realize that it deals with various themes and issues related with Postcolonialism. The novel is set against the backdrop of the agitation for Gorkhaland in the north eastern hill. An orphan teenage girl Sai is living with her

grandfather Jemubhai Patel, a retired judge. They live in the town of Kalimpong on the Indian side of Himalayas. The story unfolds various complex issues as it progresses. Sai gets involved romantically with her tutor Gyan. The story switches between India and the USA. As the other string of the story, there is Biju, the son of the Cook, who leads very critical life in New York. Desai shows how the lives of Gyan, Sai and her grandfather along with their cook and his son are suffered and tossed at horrible turning points. After the end of colonial era, the world suffered differently, this period is associated, especially in the third world, with economic and political crisis, corruption and violence. Through this novel Kiran Desai points out every contemporary international issue such as globalisation, multiculturalism, economic inequality and terrorist activity. In short, the novel deals with various aspects of Postcolonialism. This paper is a humble attempt to critically examine the novel *The Inheritance of Loss* in terms of identity crisis.

The very first chapter introduces the reader to the major characters in the novel. The novel has one long flash back which traces the incidents that led up in the beginning of the story. There are stories within the story. The main plot is related with the lives of Jemubhai Patel, a retired judge who was educated at Cambridge, his orphaned granddaughter Sai, their Cook who worries over his son Biju struggling from job to job as an illegal immigrant in New York city. Almost all the characters are the inheritors of loss in terms of dislocation of place, wealth and progress. All of them suffer from sense of loss. Jemubhai Patel is an embittered person who often lives in the past. Sai lost her parents in an accident in Russia, the Cook, and his son Biju and Gyan all share one common thing and that is sense of loss. The desperate characters of the novel are bound by a shared historical legacy.

The beginning of the novel sets the introspective and somber tone of the novel. The British influence in India developed a society where the differences between the colonisers and the colonized were distinctive in respect of wealth and power. In this novel Desai juxtaposes two extremes of Indian society. Sai and her society with their Anglified taste and on other hand Gyan with his native habits. In fact, Gyan does not like western culture - "I'm not interested in Christmas!" . . . "Why do you celebrate Christmas?" (Desai 163). Further he asserts, "You are like slaves, that's what you are, running after the West, embarrassing yourself" (163). Some characters such as Uncle Potty and Father Booty represent the privileged people from the West living in India. On the other hand the Cook represents the poor people who lead their lives under dire circumstances due to poverty. The cook, unknown about reality, is proud of his son whom he imagines to be successful in America. Gyan's postcolonial status makes him perhaps the most complicated character of the novel. Kiran Desai highlights the issue of minority, especially ethnic minority, through the character of Gyan. Desai's characters like Lola, Noni, etc. are western products that generate the feeling of superiority of West. Desai emphasizes on the white privilege or the western influence. The delineation of opposite characters she illustrates the unfortunate consequences of imperialism. The infamous Macaulay Minute of 1835 declares the superiority of colonial education over the native one. Its aim was to mould Indians black in colour of skin but English in taste, morals and manners. Eventually it created a sort of inaccurate doubling of the colonized as a reflection of the colonisers. Desai attempts to locate this consequence of colonialism. Justice Jemubhai is the best example of the colonial aftermath. He holds onto colonial past even he lives in independence India. He has embraced the education, manners and values of white masters. He is ridiculed because of his westernized way of life. The life of Jemubhai is nothing but the mimicry of the Europeans. His obsession with the cleanliness makes him aloof from his own countrymen.

As rightly stated by Ashcroft et al. that displacement and/or shifting of location results in the crisis of identity. Ashcroft et al. remark "A major feature of post-colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place" (*Empire Writes Back* 8). In short, the search for identity is beset primarily with the problem of location. This novel has plenty of instances of displacement and shifting of location as is the case of Biju, Sai or Gyan.

The central characters of this work are seen as engulfed in a struggle to establish an identity of their own. This struggle arises out of the feeling of being conflicted between two cultures- one his own culture and the other alien culture. They are shifted from their native identity to something different. This is ". . . the

transformation of the native into something other than himself – a Westernised native or at least one who is in a crisis regarding his/her own cultural identity” (Abraham 3). Through this novel Desai confronts us to the basic concept of identity and at the same time she focuses on how identity is treated as monolith in postcolonial nations like India. The novel addresses the issue in a direct and most poignant way. To justify her idea, Desai has portrayed the characters that are mostly eccentrics or in exile or both.

The seeds of identity crisis are sown much earlier with colonization which not only destroyed native culture but also induced the natives to abandon their own culture and to imitate the colonisers. However, this can prove disastrous on the part of coloniser. Bill Ashcroft et al. remark:

When the colonial discourse encourages the colonial subject to ‘mimic’ the colonisers by adopting the colonisers’ cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather the result is a ‘blurred copy’ of the colonisers that can be quite threatening. (*Post-Colonial Studies* 124-25)

Jemubhai’s education in England caused him so much pain and suffering that he desperately tried to become as English as possible and hated anything Indian, including his family and his wife. His meeting with English culture was humiliation and that established anger in him for his own culture and men. Further he was rejected in England and this rejection fuelled in his soul a shame and dislike for his heritage, his culture and the colour of his skin. As a result “he retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and it crushed him into a shadow” (Desai 39). The result, however, resembles to what Bill Ashcroft and et al. remarks. He is neither European nor Indian. He loses his self and becomes an immigrant within himself. He becomes victim of double identity as is described by Desai in the novel - “He envied English. He loathed Indians” (Desai 119).

Justice Jemubhai begins his search for identity from a position of ‘other’. He tries to become a member of the mainstream by showing and acquiring ‘sameness’ with the powerful. He isolates himself from his original group in order to become member of white colonisers’ group. However, he remains dangling between two identities as he is not granted desired membership of the ‘civilised’ class of white masters nor accepted by his countrymen. Desai describes “He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone, English and Indians, both” (119).

Gyan’s situation is no longer different from that of Justice. He is from Nepalese descent and is dislocated from Nepal. He also faces the problem of identity as he loves Gorkhaland but does not full-fledged fight for it. Gyan’s journey to seek his identity provides the contrast, i.e. he undertakes the venture not through submission and subjugation but violent resistance through insurgency. While Jemubhai’s quest for identity is discussed through adoption of parameters of class of the whites, Gyan’s is through an expression of ‘resistance’ and vengeance. It can be said that “The feeling of inferiority, indeterminacy, and uncertainty leads individual to a quest of identity through achieving professional success vis a vis social position either through participation in the colonial administration or the insurgent movement” (Sen 103). In fact, many events happened in Jemubhai’s life are seen to be enacted in Gyan’s life. Many times Gyan is represented as dichotomy of Jemubhai. However, with many things in common – misogyny, violence against their respective female counterpart and identity crisis – these two characters are much closer to each other. Both of them struggle with their hybridized identity and at the same time trying to maintain their “recognition that identity makes a difference” (Alcoff 45). All such things can be observed in plenty in Kiran Desai’s novel *The Inheritance of Loss*.

The Inheritance of Loss represents the mimic individuals struggling for lost identity. The individual relations become a site for contest of assertion of identity and power. The plot portrays love, longings, and losses. The characters and actions move between local to global suggesting dislocation, displacement which eventually results in hybridized form of identity and culture as well. The longing of the character is the most important thing in the novel. The characters are desperately desirous of identity for themselves. Moreover, these characters feel the utmost requirement of their public acceptance. The story revolves round issues of identity – personal identity as well as group identity.

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THE CONSTRUCTION OF JOYCE'S IRELAND IN
A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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ABSTRACT

A Portrait of the Artist as a Young Man is the first novel of Irish writer James Joyce. It marks the political and cultural as well as literary awakening of Joyce who later goes on to utilize and further develop his own notions of Irish identity as well as Irish nationalism in his later works. In *A Portrait*, Joyce presents his opinions on Ireland as a newly emerging nation and his vision for his country. He does so through the voice of his fictional alter ego Stephen Daedalus and his interaction with the people around him. Joyce presents Stephen's life from his childhood to his college days when he decides to leave Ireland behind. What he in fact seeks to do is leave behind the idea of Ireland shackled by the manacles of Church or a political leadership which only replaces British imperialism in its essence. This paper analyses Joyce's stance on Irish nationalism through the interactions of Stephen Daedalus with the people around him who offer varying perspectives and therefore help shape his idea of Irish nationalism.

Keywords: James Joyce, Ireland, Irish identity, Irish nationalism

Joyce treats Ireland in the process of construction. This construction is not in terms of geography but in terms of identity. In fact, Stephen's, i.e., the artist's trajectory of growth is mirrored by Ireland's growth such that Stephen's potential to become a critical and independent artist represents Ireland's potential to become an independent and successful nation. Ireland is in transition from being a colony to becoming an independent nation. Stephen (and by extension Joyce) realizes the challenge at this stage is to create a separate Irish identity because as a country, Ireland has only started coming into existence to the feeling of an independent nationhood separate from the British forces. According to Stephen, this feeling can only be translated into independence of Ireland when the people thwart the authority of the British Empire as colonial masters as well as reject their own version of Ireland as a pre-colonial rural utopia. *A Portrait* is a portrayal of Ireland free from the weight of these two Irelands which do not correspond with Joyce's Ireland.

Stephen's perception of an independent Ireland includes complete rejection of the existing cultural value systems and social power relations. It is imperative to perceive Ireland outside the limits of institutions like religion and politics. This is evident in the views of Dante which mandate that Church should be muddled by politics and it is the duty of the priest to dictate what is right and what is wrong. For the morals of her church, she is prepared to let go of the future of her country by condemning Parnell. On the other hand, Mr. Casey weeps for the dead Parnell and calls him, "dead King" (45). Both of them in fact choose to replace British

imperialistic forces with their version of tyranny, either the priest or the political leader. Both Dante & Casey represent how excessive emotional attachment towards institutions like religion or politics impeaches on the rational approach needed towards the establishment of an independent Irish nation. The future of Ireland is compromised because of Dante's belief that the Church is supreme and because of Casey's hero worshipping.

During Stephen's visit to Cork with his father, Joyce elaborates the two different attitudes towards the construction of independent Ireland. One is Simon's nostalgia for a utopian dream and the other is Stephen's break from this nostalgia. He does not relate Ireland with his father's memories and is instead bored by Simon's rumination. This disconnection from the previous generation marks Stephen's place in the new generation of Irishmen who will construct a true national identity for the independent Ireland. It is evident that this new Irishman, like Simon will not be able to experience the joys his father experienced in the pub but will trade them for a critical construction of Ireland. Joyce problematises the idea of the flaneur as Stephen's visit is not an aimless urban wandering but affects him powerfully by transfiguring the image of Dublin.

Language is the cultural capital of the nation. Partha Chatterjee distinguishes nationalism as either political or cultural where cultural identity needs to be preserved from the colonial conquerors.

"That? said Stephen. – is that called a funnel? is it not a tundish?

What is a tundish?

That. The...funnel.

Is that called a tundish in Ireland? –asked the dean. – I never heard the word in my life" (233)

The struggle between 'tundish' and 'funnel' represents the diminishment that Irish culture goes through at the hands of its colonizer such that language, an intimate reservoir of cultural heritage adopts foreignness. Stephen says, "His language, so familiar and so foreigner, will always be for me an acquired speech"(234). This notion of 'acquired speech' holds true for English because ultimately it is the language of the colonizer imposed upon the colonized at the cost of his own language. Hence, it too is a weapon of subjugation. Joyce however decides to use the coloniser's tongue as a weapon. He chooses to make English Irish by talking about Ireland and 'Irishness' in English.

Joyce's Ireland needs to be free from both British colonialism and fake nationalism that hinges on the past glories of the time bygone. Thus, Joyce's Ireland is a break from Dante's surrender to religious institutions such that it leaves no space for either rationalism or multiplicity, or Simon's glorification of the ideal past and the idea of a pre-colonial utopia or even Casey's brand of patriotism that just replaces one form of tyrannical rule for the other.

Joyce therefore seeks to reconstruct Ireland such that it is not a revival of the past but a new beginning which is a break from the existing socio-political and cultural scenario. In the quest for this new Ireland, Stephen abandons all the old and decaying institutions like religion, education etc. *A Portrait* is as much about decay as it is about growth and the new order. It marks a desire for escape from all that is a political or social construct. The Daedalus myth is about escape from the geographically defined boundaries of nationalism and creation of the labyrinthine reality of multicultural and pluralistic Ireland which neither belongs to the glorious past nor is embroiled within the colonial present. Franz writes, "His dream nation is not simply a collective social construct, but an individual cultural collectivity"

Anderson in *Imagined Communities* states that nation is not a product of determined sociological conditions like language, race, or religion but is actually a collectively imagined political community (23). Joyce tries to question the arbitrariness of the nation-state. In opposition to the homogenizing agenda of nation and nationalism, Joyce presents the possibility of imagining a nation beyond the mundane conceptualizations of Irishman as a devout Catholic toeing the line of stereotypes. Instead, Joyce's Ireland presents you with its multiplicity. Joyce's Ireland is not mere geography but a culture. That is why Stephen needs to leave this Ireland to create a new nation of which he is the author. His Ireland is not simply constituted by an Irish race.

"Stephen's decision to leave Ireland is not just an escape of the colonized from the colonial confinement. But it is also an escape from the labyrinthine ways of a manipulated nationalism and the modern construct of the nation." (p.68 Franz)

During Stephen and Davin's conversation, Davin states that," a man's country comes first. Ireland first, Stevie. You can be a poet or a mystic after" (171). He is the stereotype of the "manipulated nationalism" that Joyce wants to do away with in his Ireland.

Both Stephen and Joyce escape but they do not "escape from [their] Ireland, they escape with it" (p.87 Deane). It is in the hopes of reconstructing an Ireland which is truly independent from its previous conceptions that Joyce leaves behind the Dantes, Davins, Caseys, and Simon Daedaluses.

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**THE PARABLE OF A DAUGHTER LOST AND FOUND: A DALIT WOMAN'S JOURNEY
TOWARDS HER SELF**

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ABSTRACT

The paper engages in a critical examination of the character of Suvarthavani in "The Parable of the Lost Daughter," a short story by M.M Vinodini. Ashamed of her identity as a Dalit Christian girl, Suvarthavani adopts a rather contemptuous attitude towards her own community and attempts to fashion a new 'privileged' self by mimicking the mannerisms of the upper caste. Her gradual realization of the hypocrisy of the upper caste and their contempt for people of her community makes her accept her folly and enables her to respect her own community and culture. By pointing out her denial and eventual acceptance of the basic aspects of her life and identity, the paper argues that liberation from social constraints of caste (and gender) can never be achieved by an internalized sense of the supposed superiority of the upper caste. Such a liberation involves not just educational or financial empowerment but also an ability to free oneself from the mental shackles of power binaries and hierarchical arrangements and an acceptance of one's own self. An individual or a community can never be delivered from oppression in the presence of an unchallenged socially conditioned and internalized power structure within themselves. Subsequently 'freedom of mind' becomes as significant as the external factors that contribute to this liberation and empowerment.

Keywords: marginalized, caste, gender, Dalit, patriarchal, self, identity

"If we do not define ourselves for ourselves, we will be defined by others - for their use and to our detriment."-M. Swathy Margaret

Introduction

The literary terrain in the contemporary times has been marked by marginalized voices and subaltern narratives that can no longer be ignored or overlooked. Frequent debates on human rights, rising prominence of theory and post-colonial literature, interrogation of existing power binaries, acceptance of mini-narratives and multiplicities in perspectives, and the willingness to experiment in literature are some of the factors that served to create a foundational base for the birth of stories of the marginalized in literature. Marginalized literature is at once an expression of social reality and a testimony of the brutalities faced by such communities, the passionate outburst of experiences hidden and voices silenced for a long time. Denied of

their rightful status and respect in the social sphere, the marginalized sections forcefully let their voices be heard and narratives known through the literary medium. Literature and the power of the written word lends them a voice so far denied and their stories become powerful weapons in their battle against social discrimination. Experiences of violence and injustice, pain and trauma, find their due space in such texts. As Narayan, who is often described as the first tribal novelist of Kerala, opines in his author's note to the highly acclaimed novel *Kocharethi* (1998), "The marginalized have a life of their own and their writing reflects their perception of life" (vii). The rise of subaltern stories not only brought their so far hidden lives to the literary arena, it also challenged the dominant position held by the colonial white mainstream voice in literature.

Dalit literature, which emerged in the 1960s, occupies a distinct position in Indian literature. Dalit literature, according to Sharankumar Limbale, is that literature which "artistically portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by Dalits" (qtd. in Rakesh 1). Perhaps the nature of Dalit literature is best outlined by the Dalit feminist writer, Bama in an interview with Jaydeep Sarangi. According to her:

It is the literature of oppressed people, telling about their pains, agonies, disappointments, defeats, humiliations, oppressions and depressions. It also speaks about their vibrant culture, dreams, values, convictions and their struggle for annihilation of caste in order to build a casteless society. It reveals their resistant and rebellious character, their strength and stamina to live amidst all odds and their resilient nature to love life and live it happily. It brings out their inborn tendency to celebrate life and to fight against the caste-ridden society by breaking through this inhuman system without breaking themselves. It liberates them and gives them their identity. It heals them and strengthens them to fight for their rights.

K. Satyanarayana and Susie Tharu see Dalit literature as "a social movement invested in the battle against injustice and driven by the hope of freedom..." (7). Works such as Laxman Gaikwad's *Uchalya* (1998), Bama's *Karukku* (2001), Omprakash Valmiki's *Joothan* (2003), Sharankumar Limbale's *Akkarmashi* (2007), and Vasant Moon's *Growing up Untouchable in India* (2007) shed light on the pitiable conditions of their life and their lamentable position in the social fringes despite years of independence and freedom. Representing the lives of the Dalits, it is an "attempt to articulate unheard, unspoken voices" and the "fight of the subjugated victims of society for liberty, honor, security and freedom from coercions from the authoritative rudiments of the society" (Kejiya and Tokala 401).

Instead of following the rules of an already established grand literary canon or creating artistic masterpieces that may stand the test of time, the foremost and ultimate aim of such writings is social change. While a total ignorance of the growing corpus of Dalit texts is certainly impossible, there have been efforts to marginalize them in the literary sphere, perhaps an attempt to duplicate their social marginalization. While many have accepted the revolutionary strain and the rawness of reality depicted in Dalit literary texts, there are an equal number of contestations and debates regarding the aesthetic quality and literary value of such texts. B.Krsihnappa, the founder- president of the Dalit Sangharasha Samiti, replies to such debates as he points out, "When the purpose is to provoke people against injustice, there is no scope for old aesthetic pleasures or artistic creativity or, indeed abstruse similes and metaphors. Dalit literature is not the literature of those whose stomachs are full" (Krishnappa 109).

Dalit Women's Writing

With feminism having expanded and branched out into *feminisms*, it has taken up issues of diverse sections of women, grappling with the question of gender in different spaces, contexts and intersectional borders. The Dalit experience cannot be grasped completely without taking into consideration the experiences of the Dalit women. However the experiences of Dalit women were for a long time ignored by the caste-ridden patriarchal society. Sharmila Rege in her article titled "A Dalit Feminist Standpoint" talks of the "masculinization" and "savarnisation of womanhood, leading to a classical exclusion of Dalit womanhood" (qtd. in Kejiya and Tokala 398). The emergence of autobiographies and other literary works by Dalit women and the rise of Dalit feminism has granted them a new visibility and a bold voice in the literary and social

spheres. Dalit women, through their works, narrated their experiences and interrogated the conflation of gender roles and caste issues that push them to a doubly marginalized position. Talking about the status of women in the Indian society, Raj Kumar, in his *Dalit Personal Narratives: Reading Caste, Gender, Identity*, says, “Unfortunately the caste system operates with gender oppression subtly and surely. That’s why if the higher caste/class women themselves subject to gender oppression, the women come from less privileged sections such as Dalits and adivasis are doubly vulnerable” (qtd. in Rajesh 16-17). When Dalit women writers such as Bama, Urmila Pawar, P. Sivakami, Shantabai Kamble, Kumud Pawade, Gogu Shyamala, Challapalli Swaroopa Rani, Madduri Vijayasri and M. M. Vinodini took to writing, the result was a collection of narratives that sketched the predicament of Dalit women in a society which works on the norms of class, caste and gender. These texts are powerful voices that speak to the readers of the Dalit woman trapped in a multi-layered and multi-stranded oppressive web of hierarchy, weighed down by gender and caste. These are heart-wrenching tales of oppression, violence, struggle, endurance, and above all the determination to rise despite the socially imposed shackles of gender and caste.

M. M. Vinodini, the author of “The Parable of the Lost Daughter”, is a scholar and a Dalit feminist writer who hails from Andhra Pradesh. Born into a family of Dalit Christians, her writings emphasize feminist aspects in the Dalit context. An Assistant Professor at Yogi Vemana University, her works usually focus on the everyday lives of Dalit women. For M.M. Vinodini, “awareness about identity consciousness alone will not bind all women together as every woman has multiple identities and she gets discriminated on the basis of these counts” (qtd. in Kidwai). She further elaborates, “feminist concerns take on a totally different color in the Dalit context as they are concerned not with the issues of gender, desire, realization of the individual self and sexual freedom but are very particular about the issues of hate and pollution that perpetuate a sort of ‘self-contempt’ among Dalit women” (qtd. in Jyotirmai and Ramesh 146).

Suvarthavani’s Journey Towards the Self

“The Parable of the Lost Daughter” written in Telugu and translated by Uma Bhrugubanda, revolves around Suvarthavani, an intelligent, academically bright and a beautiful Dalit Christian girl. Suvarthavani is the daughter of Paladasu, who works as a carpenter during the daytime and as a rickshaw puller at night, and Krupamma. Despite their poverty and bitter existence, the couple struggle hard to educate her as they “wanted their daughter to have a life that was unlike theirs. They wanted her to be happy and respected, and they believed that education alone helped a person achieve these” (Vinodini 167). As Suvarthavani completes post-graduation from a college in Rajahmundry and befriends a Brahmin girl, Gayatri, she gets impressed by the latter’s upper caste life. She consequently develops a fondness for her friend’s upper caste ways characterized by a simultaneous dislike and rejection of her own community and practices. Being pretty, educated and intelligent, she sees her caste as the only detrimental aspect in her life. Hence Suvarthavani’s growing fondness for Gayatri’s Brahmin family is accompanied by a rising contempt for her own family and community. She tries to distance herself from her ‘Christian Dalit self’ and attempts to adorn the ‘brahmanical mask’ considering it to be a signifier of elegance, respect and status. Her Dalit existence shames her as much as she admires the ways of her friend’s Brahmin household. Similar to the “the colored woman who endeavors to ‘whiten the black race’ Vani longs for ‘sanctification’ of all Dalits” (Jyotirmai and Ramesh 146). Like the colonized self who accepts and internalizes his own inferiority and the superiority of the colonizer and attempts to be like the latter, Suvarthavani becomes the “Fanonian black woman” ...with a “brahmanical mask” (Jyotirmai and Ramesh 146) and an archetype of the oppressed woman who looks up to and yearns to be like her elite sisters of the higher castes. She dresses up and talks like the upper caste. As she comes (or at least as she thinks) closer to her friend’s upper caste family, she sheds off parts of her Dalit existence and identity. Just like she drops the ‘Suvartha’ from her name and abbreviates it to Vani or S. Vani, she attempts to estrange herself from her very roots of existence. She forces herself to develop a taste for Sanskrit, classical literature and poetry, all of which she considers are markers of elegance and sophistication. She fusses about aspects of touch, purity and cleanliness at home and gives up eating meat. She also develops other habits like “bunking church, wearing a red thread around her wrist like many Hindus do, and wearing a bottu whenever she visited Gayatri’s house” (168). Not only does she pay extra attention to her appearance, manners and

language, she also insists and expects the same from the members of her family. The comparison she draws between her lacklustre family and life, and the supposedly elegant life led by Gayatri's family makes her come closer to the latter and estrange herself from her own dearest ones.

When Suvarthavani has to attend a spot valuation at a university in Hyderabad, she decides to stay with Gayatri's parents who recently shifted there. Although Gayatri settled abroad following her marriage, Suvarthavani feels that she still enjoys the same freedom in her the house. She fails to notice the discomfort and contempt in Gayatri's parents' attitude towards her and thinks of them as her own family. It is during her week- long stay with her friend's family that she finally sees their real colours. From this point, the story binds together feminist and Dalit concerns, taking on the question of a woman's status and position in a male-dominated society, particularly emphasizing the status of a Dalit woman in a caste- ridden male dominated society. Although the story primarily revolves around the central character, Suvarthavani, and caste issues, it also highlights the secondary position faced by women in the society, regardless of caste or class. This is reflected through the attitude and behaviour of the men in the story towards women and also through certain customs such as the menstrual taboo. Menstruating women are often considered 'impure' and are required to follow certain practices during their menstruating days. During Suvarthavani's stay at Gayatri's house in Hyderabad, she is worried about whether she might menstruate. To put it in simpler terms, she is worried about the beliefs and practices followed by Gayatri's Brahmin family in relation to menstruation. She wonders about whether or not to tell Gayatri's mother or sister about her menstruation and how to dispose the used pads if she hides her menstruating status from them. Most importantly, she is anxious about the kind of practices followed by the menstruating women in their family. "Would she also have to sit separately in that small space near the bathroom without touching the rest of the, like Gayatri's sister did recently? Would she have to wash her won plate and glass and leave it here too?"(172-73). The story also hints that menstrual taboo is higher among the upper castes as such concerns do not really matter in Suvarthavani's own house.

The position accorded to women in a patriarchal space, particularly the position of the Dalit woman is best exemplified through two significant characters in the tale- Mr. Piratla Subramaniam and Gayatri's brother-in-law. During her stay at Gayatri's place, Suvarthavani is disturbed by the attitude of Gayatri's brother-in-law. One day as she is on her way back home, he offers her a lift, deliberately aiming at the potholes and applying brakes unnecessarily. He takes her to a café and expresses his opinion on the sexual and moral codes of Dalit Christian girls and talks about his "*friendly*" (174) relations with several of them. His thoughts about using Dalit women for sexual pleasure and his cheap remarks on the women of her community shocks her. Brother-in-law's remarks remind the readers of a line from M.M Vinodini's story "Mariya" -"No one practices untouchability when it comes to sex" (qtd. in Kote). One can also trace parallels to the "'hegemonic power' that the white man assumes to sleep with his black female slaves with that of the brahmin man's 'ideological hegemony' that stereotypes Dalit women as being careless in morality and chastity" (Jyotirmai and Ramesh 147). She realizes that despite his external gentlemanly appearance and claims of being a respectable Brahmin, he is every bit a male chauvinist who has no respect for women, particularly for those from the lower castes.

Gayatri's father, Subramaniam is a writer who has authored numerous books, the subjects of which are "oppressed castes, exploited classes, the poor and the needy, lonely women [and] prostitutes" (172). As a writer, he espouses rather progressive and modern views and his narratives often feature handsome young men from upper castes marrying women from the lower castes or class. One naturally expects Subramaniam to be a progressive minded writer with a remarkable sense of social equality and a creative artist with enough of broad-mindedness to accept those on the fringes of the social sphere. His willingness to take up even prostitutes as subjects of his literary creations creates an impressive mark in the minds of the readers. However the reality of his attitude towards women is far from what he depicts in his writings. This is clearly seen in his attitude towards his wife, Kameswaramma. During her week- long stay at Gayatri's house, Suvarthavani observes that Subramaniam is "always nagging his wife or scolding someone or the other loudly over the phone" (172). But the depth of his patriarchal dominance and caste prejudices are blatantly exposed when Suvarthavani hears him shouting at his wife when he returns home at night and sees that Kameswaramma has missed out one bolt when the carpenter came home to repair the bolts.

You filthy bitch! What have you been doing all day ... displaying your body to those low-caste bastards? You rotten old whore, why was the bolt not fitted on the main gate? Did you sleep with those bastards that you let them off with only half the work done! You mala bitch ... you madiga bitch ... you act just like those low caste bitches. You have picked up all their habits ... you Christian bitch, why don't you hook up with those bastard of a carpenter ... those mala madiga buggers." He went on and on. There was no shutting him up. (176)

His abusive language sums up his attitude towards women and the low castes. The hypocrisy and double standards of Subramaniam as a writer who voiced the concerns of the voiceless through his artistic creations is laid bare as Suvarthavani realizes that "there was nothing in common between the lofty words spoken by the protagonists of those books [authored by him] and the abuses he used just now" (177). In fact she realizes that his abuses are aimed not only at his wife, but also at the lower caste communities in the society. She understands that "it was not just his wife that he abused. He had abused her too! He abused her cast, her religion, and the women of her community, and the men of her community" (177). In fact Mr. Piratala Subramaniam has nothing but utter contempt for the women in his life and for the lower castes. He is merely one of those high caste writers and intellectuals who accept modernity and social equality in the open but hold on to such beliefs behind the closed doors.

The attitude of these two men also reveal the dominant patriarchal strains in the gender relations in family and society- the man who abuses a woman for her follies linking it to her supposedly sexually fallen nature and woman being considered as a man's sexual property. Their words and attitude also cement and perpetuate gender hierarchy and caste prejudices. Hence Gayatri's father who abuses his wife as a woman with loose morals and her brother-in-law who thinks of lower caste women as objects of sexual pleasure are both representatives of a typical patriarchal mindset. This is no surprise since "for much of recorded history women were the property of men, with their value as property measured largely by their sexual "purity"" (Whisnant 2017). Subramaniam's attitude also reveals the male tendency to link a woman's mistakes and character to her (supposed/imagined/real) sexual nature. When he discovers that his wife forgot to ask the carpenter to repair the bolt on the main gate, he immediately abuses her claiming her to be a sexually fallen woman. Perhaps it is significant to note that while he writes of prostitutes in his stories (probably espousing their cause), he considers his own wife as a "rotten old whore" (176) for a slight mistake.

Brother-in-law's remarks on the lower caste women and Subramaniam's contempt for them (as revealed through his abusive language) shocks Suvarthavani and the truth finally dawns on her. While the former sees Dalit Christian girls as readily available sexual objects, the latter merely uses them to create literary pieces that talk of social equality and progress. She now thinks of all those experiences which she earlier overlooked as insignificant aspects in the way they dealt with her. She remembers how she does not object when Gayatri applies a *bottu* on her face before taking her home or when she refuses to apply turmeric on Suvarthavani's feet during a ceremony pointing out that "brahmins shouldn't touch the feet of harijans" (170). She recollects the remarks made by people surprised at her beauty and caste, and comments such as "are there such lovely girls among the harijans!" (169). She ponders upon her foolish attempts to adorn a façade of upper caste mannerisms and her inability to recognize the hypocrisy of Gayatri's family.

She began to think of the number of times he was humiliated and insulted because of her caste. She thought of the time Gayatri placed a *bottu* on her forehead without even asking her. She thought of the time when Gayatri avoided drubbing turmeric on her feet alone in that large gathering of women. It didn't matter that she was her friend. She was a harijan and therefore untouchable. Why did ever think that their customs and their language were respectable? Why could she not respect her own language and culture? (176)

When Suvarthavani bids farewell to Gayatri's parents while leaving for the university on the final day of her stay, she purposefully avoids her *bottu*, something that she always wore when she was at Gayatri's house. When Kameswaramma reminds her that she has forgotten her *bottu*, she replies, "No, Mother. I haven't forgotten. I am a Christian girl. I am a Dalit girl" (177). Saying so, she walks out of the house. As she leaves the

place without her *bottu* and wearing her little Jesus pendant (which she had earlier hidden), she also sheds behind her mask of upper caste respect and accepts her own true *self*- her identity as a Dalit Christian woman. She accepts her religion, her caste and her 'self' as a girl with her own dignity and respect. She comes to terms with the roots of her existence. She no longer wishes to hide her real self behind a make-believe façade and is now confident and happy of who she is. She leaves behind pretensions and worries and steps into a world of freedom and liberation- liberation from social notions of caste and gender and her expectations of rising to meet them, a liberation that comes only when one accepts what or who one really is. She frees herself from the shackles she had put upon herself and embraces that part of her identity that she had been ashamed of for so long. Not allowing herself to be a victim of brother-in-law's sexual whims or Subramaniam's disdain for her caste, she thus finally emerges as a strong woman ready to lead her life on her own terms. Hence Suvarthavani returns to her roots, her family, community and identity just as the prodigal son in the Gospel who repents and returns to his father.

Conclusion

"The Parable of the Lost Daughter" by M.M. Vinodini highlights several issues related to caste and gender. It however takes a detour from the usually depicted representation of Dalit women as doubly marginalized victims and presents a well-educated and empowered girl being a prisoner in her self-constructed power maze. It outlines Suvarthavani's "huge leaps to move as far as she could from them [her family and community] to reach the other side" (Vinodini 169), her gradual realization of the hypocrisy of the upper castes and her own foolishness to be like them, and her final decision to 'come back' to her identity as a Dalit Christian woman. It charts the journey of an educated, intelligent and beautiful girl who initially perceives her caste and religion as shameful, but eventually comes to terms with it. The self-introspective journey that she undertakes reminds the readers of the significance of 'mental' or 'inner' liberation, an aspect that is as important as the external aspects such as education and employment. True liberation in terms of caste or gender constraints can never be achieved if one believes in lopsided power binaries. At times, an internalized sense of supposed inferiority affects one's self-esteem and proves to be a great hurdle for those in the lower rungs of the social ladder. In framing the narrative of Suvarthavani, the writer points out the futility of creating a mimicked self, negating one's real identity. Such attempts only lead to internal conflicts and dilemmas. Suvarthavani's mistake does not lie in innocently aping Gayatri's upper caste family, it lies in the superiority she associates with them and the power equation she constructs in her mind placing her own community in the secondary position. While she has almost all other desirable qualities such as intelligence, beauty, education, employment etc., it is her mental imprisonment to caste binaries that prevents her from accepting her real self and being happy. While Fanon's colonized puts on the white mask on his black skin, Suvarthavani puts on the upper caste garment on her Dalit self. But her liberation and independence lies in the fact that she is able to shed off this mask before it's too late. In her, the readers come across a girl who accepts her true identity and discovers her 'self'. Thus in a society where caste notions and patriarchy strut as norms, she emerges as a woman bold enough to break free of the mental shackles of caste and gender.

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REGIONAL COMMITMENT IN EUDORA WELTY'S "PETRIFIED MAN"

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ABSTRACT

This article examines the sense of regional commitment in Eudora Welty's short story "Petrified Man." The study mainly focuses on the regional representations in the story. These representations are dedicated to The Mississippi's surroundings and how they reflect Welty's commitment to her living regions in these surroundings. Thus, the study demonstrates how Welty expresses her regional commitment to her life near The Mississippi. This life encompasses the social interactions within the society in which Welty was brought up. Therefore, Welty has a nostalgic longing for recalling this life in the context of her "Petrified Man." Accordingly, she portrays this life implicitly by expressing her nostalgic insights in the novel. Such insights are exemplified indirectly. As such, the study will apply Mikhail Bakhtin's concepts of monologism, dialogism, and polyphony to analyze Welty's authorial voice projected in her narrative. On the other hand, the characters' voices will be analyzed by applying Gerard Genette's concepts of intra-diegetic and extra-diegetic narrators. The application of these concepts reveals how Welty provides a literary regional commitment in "Petrified Man."

Key Words: Dialogism, Extra-diegetic narrator, Intra-diegetic narrator, Monologism, Polyphony

1. Introduction

This article examines a very familiar piece of textual analysis concerning Eudora Welty's short story "Petrified Man." It will mainly focus on three complementary discourse presentations of the story. The first of these is Dialogism; the second, Monologism; and the third, a polyphonic mode in terms of the plurality of independent voices in the text. The transactional structures of the story's components of discourse acts, and of its evidences of cultural traits are used by Welty to emphasize her spatial concomitant relation with life styles in the southern parts of America especially the Mississippi.

Throughout the study, I will mainly apply Bakhtin's theoretical model of discourse in fiction. Consequently, I will highlight some pertinent concepts to accentuate Welty's regional style revealed in her story. This is evident in the story's plurality of both dependent and independent voices regarding the author's ideological representations in the story's contextual hints.

Using Bakhtin's terminology, I will show how "dialogism" in "Petrified Man" interweaves with the authorial "monologic" voice, which is revealed in the incarnation of the author, Eudora Welty, in the story's characterization. From this point, Bakhtin concludes that the dialogical methods support discourse analysis in quite simple forms, which may actually enhance the interpretation of a text by bringing into sharp focus elements in the literary pattern so clearly defined by such discourse methods. What is thus revealed about the dialogic, he suggests, may have particular relevance to the interpretation of the discourse; i.e.; the characters' speech, has particular relevance to the interpretation of the text i.e. the author's final outlet of his/her ideology.

In addition, Bakhtin approaches the concept of Monologism. According to Bakhtin, this term refers to the author's own ideology, which is exemplified and clarified in the characters' discourse in the text. In studying Monologism, I will use Gerard Genette's theory of "voice" as a narrative concept. Genette maintains that the narrative voice is either "intra-diegetic" or "extra-diegetic." The former refers to the internal narration of the literary text, and the latter to the external narrative stance. In "Petrified Man," for example, Leota and Mrs. Fletcher exemplify the intra-diegetic narration since they interact within the story discourse. On the other hand, Mrs. Pike and the petrified man's somehow anonymous identity embody the extra-diegetic narration because they carry out the author's external "monologic" narrative voice, which exposes social milieu in a small southern town in Mississippi. This is true to the characters' behavioural attitudes that Welty purely tackles.

Moreover, Genette divides narrators into two main types, namely, the "hetero-diegetic" narrator who does not appear as a character in the plot; like Welty's narrative presence which is implicitly revealed in the story's characterizations, and the "homo-diegetic" narrator who appears as some of the characters, like Mrs. Pike, Leota, and Mrs. Fletcher.

In studying "Petrified Man," I will rely on a number of narrative and structural stylistic theories, such as Mikhail Bakhtin's *The Dialogic Imagination: Four Essays*, Michael Holquist's *Speech Genres and Other Late Essays* and *Bakhtin and His World*, and Gerard Genette's *Narrative Discourse: An Essay in Method*. In elaborating my argument, I will utilize Edward Quinn's *A Dictionary of Literary and Thematic Terms*.

2. Analysis and Discussion

"Petrified Man" takes place in a small southern town in Mississippi. There are three principal characters: Leota, Mrs. Fletcher, and Mrs. Pike. Leota owns a beauty shop. She is a beautician. The story begins with Leota treating Mrs. Fletcher's hair with chemicals. They are engaged in a lengthy conversation. The whole story is written in dialogues. The main topic of their conversation is Mrs. Pike who has newly arrived to the town. She is from New Orleans. Mr. and Mrs. Pike have rented a room in Leota's house. Leota tells Mrs. Fletcher that Mrs. Pike is very smart, because she has recognized Mrs. Fletcher's pregnancy from a distance.

Mrs. Fletcher is upset because her pregnancy is obvious to other people. Leota and Mrs. Fletcher engage in the other qualities of Mrs. Pike's character. Mrs. Pike has impressed Leota in many ways. Then, Leota tells Mrs. Fletcher that she and Mrs. Pike have attended a freak show. Leota talks about the strange and frightening-looking people that she has seen in the show. She is particularly interested in the petrified man who can stand still like a statue and moves his head right and left without moving the other parts of his body. In the second part of the story, Leota and Mrs. Fletcher meet again. This time, Leota is upset with Mrs. Pike because Mrs. Pike has recognized the petrified man as a rapist who has raped four women in California. His name is Mr. Petrie. He is wanted, and there is a cash reward of five hundred dollars for his capture.

Mrs. Pike has informed the police and has taken the money. Leota is jealous of Mrs. Pike Luck. There is hardly male presence. The women in the story talk about their husbands. The only male presence in the story is the young son of Mrs. Pike. The story ends with the boy getting a sound paddling from Mrs. Fletcher for stealing old peanuts and he exclaims, "If you're so smart, why ain't you rich?" Every personality in the story is a moral freak of one kind or another. Mrs. Fletcher is jealous and judgmental of others. Leota spreads rumors and gossips with her clients.

In textual terms, the dialogic aspect is considered a relative relation between the author and his text (Abu Jweid and GhadaSasa 338). Mikhail Bakhtin describes this process as the “dialogic relations.” These relations require the “monologic mode” which represents the author’s own voice. In “Mikhail Bakhtin and the Dialogical Dimensions of the Novel,” David Patterson discusses the “dimensions” of the dialogic novel. Patterson maintains that dialogism refers to the relationship between the text and the reader: “The dialogical dimensions of the novel draw its readers into a dialogical interaction with the novel” (131). Dialogism, furthermore, depends on the authorial monologic mode (Abu Jweid and Sasa 164).

The multiplicity of discourses uttered by the characters in “Petrified Man” embodies Welty’s critical perspective of her society. In the following excerpt, the little boy, Billy Boy, embodies the complex relations between Welty and her social circle, which represents the author’s “monologic” voice: “If you’re so smart, why ain’t you rich?” (1976). Here, the writer appears relatively free from the constrictions of society.

Bakhtin also introduces the term “heteroglossia” which means the “coexistence” of a number of discourses in one “linguistic code.” In this sense, heteroglossia is similar to dialogism. In “Discourse in the Novel,” Bakhtin’s discusses the importance of language to heteroglossia; Bakhtin contends:

From this point of view, literary language itself is only one of these heterolog languages-and in its turn is also stratified into languages (generic, period-bound and others). And this stratification and heteroglossia, once realized, is not only a static invariant of linguistic life, but also what insures its dynamics: stratification and heteroglossia widen and deepen as long as language is alive and developing. (1199)

Accordingly, the authorial voice is represented through the author’s commitment to the text (Abu Jweid, Termizi, and Majeed 73). This is obvious in the author’s utilization of textual devices that pertain to his/her monologic mode. Clearly, “Petrified Man” reflects the function of such textual devices. Welty’s exposition of her characters’ comments reveals her characters’ “dialogic” mode since the whole story is written in dialogues. The quotation below foregrounds the authorial relationship with the outer society.

“Well,” said Leota,” at first Mr. Pike didn’t want to do anything about it. Can you feature that! Said he kinda liked that ole bird and said he was real nice to ‘em, lent ‘em money or somethin’. But Mrs. Pike simply tole him he could just go to hell, and I can see her point. she says, ‘You ain’t worked a lick in six months, and her I make five hundred dollars in two seconts, and what thanks do I get for it? You go to hell, Canfield,’ she says.” (49)

Commenting on the same topic of the discourse relation literary texts, Julian Wolfreys *et al*, in *Key Concepts in Literary Theory*, approach the stylistic nature of heteroglossia. Wolfreys *et al* describe heteroglossia as:

Term refers to the many discourses that occur within a given language on a microlinguistic scale Heteroglossia literally signifies as ‘different-speech-ness.’ Bakhtin employed the term as a means of explaining the hybrid nature of the modern novel and its many competing utterances. (50)

Furthermore, the dialogic relationship between Leota and Mrs. Fletcher highlights this assumption. This dialogic relationship will, in turn, lead to Welty’s monologic notion that society suffers from jealousy, rumors, and gossips. These themes have been repeatedly a subject of observation by Welty. In “Petrified Man” Welty’s idea is revealed in the following discourse:

“Did Mrs. Pike like the petrified man?” asked Mrs. Fletcher.

“Not as much as she did the others,” said Leota deprecatingly. “And then she likes a man to be a good dresser, and all that.”

“Is Mr. Pike a good dresser?” asked Mrs. Fletcher sceptically.

“Oh, well, yeah,” said Leota, “but he’s twelve or fourteen years older’n her. She ast Lady Evangeline about him.” (1971)

At this point, Welty's appreciation of her society brings about another apparent theme, namely life experience. As the discourse proceeds, the story clarifies the southern ways of life. In so doing, she depicts the behavioral norms of her characters. Here, the dynamic nature of Mrs. Pike, for example, serves as a representation of such nature: "Lord, yes, she's from New Orleans. Ever'body in New Orleans believes ever'thing spooky. One of 'em in New Orleans before it was raided says to Mrs. Pike one summer she was goin' to go from State to State and meet some grey-headed men, and, sure enough, she says she went on a beautician convention up to Chicago ... "(1972). In addition, their locomotive experience carries out Welty's contiguous depiction of her southern regions. Viewing her societal situation as a customary prerogative, Welty portrays it through the use of restricted narrative.

Additionally, the dialogic nature of a fictional work has a close affinity to the all-knowing narrator (Abu Jweid and Termizi 16). Such narrative aspect constitutes a vital vehicle for more heterolog and dialogic voice of the author. Since "Petrified Man" is completely told by an omniscient narrator, Welty's narrator conveys her perspective on the regional surroundings. In his treatment of *heteroglossia* in *Fictions of Discourse: Reading Narrative Theory*, Patrick O'Neill discusses Gerard Genette's classification of the kinds of narrators who interact in the text:

In terms of narrative level, since every narrator either produces or is part of a particular narrative reality-or, as Genette calls it, a *diegesis* – every narrative first of all has an extradiegetic narrator who produces it; any character within that primary narrative who also produces a narrative is an intradiegetic narrator; and any character within that (second-degree) narrative is a hypodiegetic narrator.... In terms of participation in the narrative reality presented, any one of these three kinds of narrator may either play a greater or lesser role as a character in his or her own narrative, in which case Genette speaks of a homodiegetic narrator, or may be entirely absent from it, in which case the narrator is said to be heterodiegetic. (60-61)

From the beginning of the story, Leota and Mrs. Fletcher initiate their speech: "Reach in my purse and git me a cigarette without no powder in it if you kin, Mrs. Fletcher, honey," (1967). Here, it is obvious that Welty directs her story towards the modern qualities, such as wealth using social issues. Consequently, she enhances the life experience, which is typical to her story. Furthermore, Leota's wealthy state represents this social issue: "Mrs. Pike is this lady from New Orleans," said Leota, puffing, and pressing into Mrs. Fletcher's scalp with strong red-nailed fingers" (1967).

Additionally, narrative communication involves both intratextual communication between the characters, narrator and narratee, and extratextual communication between the author and the reader (Abu Jweid and Termizi 178). In this case, it is obvious that the structural implication of text in "Petrified Man" offers references to this analysis. The discourse between Leota and Mrs. Fletcher, for example, illustrates the intratextual communication between the characters. At the same time, it refers implicitly to the extratextual nature of the text, which tackles the social concerns like gossips. Welty, in "Petrified Man" alludes to this communication:

"Who's Mrs. Pike?" asked Mrs. Fletcher, settling back. Hidden in this den of curling fluid and henna packs, separated by a lavender swing-door from the other customers, who were being gratified in other booths, she could give her curiosity its freedom. She looked expectantly at the black part in Leota's yellow curls as she bent to light the cigarette." (1967)

As for the intratextual relationship, there are different communicative relations among the characters (Abu Jweid 530). In this sense, it is vital to show how the characters embody the author's voice. The "dialogic" voices in "Petrified Man" share independent characteristics. The textual discourses of the story interact with each other differently (Abu Jweid and Hardev Kaur 4). The following quotation demonstrates the intratextual relationship between Leota and other characters: "This won't take but a minute," said Leota."Who is it you got in there, old Horse Face? Just cast your mind back and try to remember who your lady was yestiddy who happ'm to mention that my customer was pregnant, that's all. She's dead to know". (1968). Being so, the story "levels" of "Petrified Man" clarify the dual relationship between the author and society and invite comment on

the writer's social vision. Within the dialogic context, another distinct feature emerges, which, at first glance, appears relevant to the traits of discourse.

O'Neill describes such narrative aspects as: "The fundamental discrimination upon which all modern narratological theory is founded, however... is precisely that between the two 'levels' of *story* and *discourse*" (20). Similarly, Toril Moi talks about the relation between Kristeva's and Bakhtin's intertextual theories. In *The Kristeva Reader*; Moi argues:

In this context Kristeva's insistence on the importance of the speaking subject as the principal object for linguistic analysis would seem to have its roots in her own reading of Bakhtinian 'dialogism' as an open-ended play between the text of the subject and the text of the addressee, an analysis which also gives rise to the Kristevan concept of 'intertextuality.' (34)

In a similar way, Welty's text represents a dialogic relationship between the reader and the author. In so doing, Welty introduces a thematic observation of the public opinion about women. For example, the following excerpt embodies the women's lives as workers in a seemingly conservative society:

He belongs to Mrs. Pike. She got her a job but it was Fay's Millinery. He oughtn't to try on those ladies' hats, they come down over his eyes like I don't know what. They just git to look ridiculous, that's what, an' of course he's gonna put 'em on: hats. They tole Mrs. Pike they didn't appreciate him hangin' around there. Here, he couldn't hurt a thing. (1969)

Here, Mrs. Pike represents Welty's social critique. In turn, the reader absorbs the text's meaning. This problematic depiction demonstrates the cultural dimension, which Welty writes about. Simultaneously, the author's critical notion is conveyed from inside the textual discourse.

Michael Holquist echoes the same idea in *Dialogism: Bakhtin and His World*. Yet, Holquist discusses the relationship between Kristeva and Bakhtin's concept of the textual "voice." Bakhtin, Holquist argues, replaces Kristeva's "singular unified subject" with the common relation between the "self" and "others." According to Bakhtin, others influence every person in an inevitable close way; thereby no voice can be said in isolation. Holquist comments:

In dialogism, the very capacity to have consciousness is based on otherness. This otherness is not merely a dialectical alienation on its way to a sublation that will endow it with a unifying identity in higher consciousness. On the contrary: in dialogism is otherness. More accurately, it is the differential relation between a center and all that is not that center. (18)

Furthermore, Kristeva discusses the textual subject. According to Kristeva, the subject's position indicates the writer, characters, and the pronoun "I." Therefore, it is divided into "the subject of enunciation" and "the subject of utterance." In *A Concise Glossary of Contemporary Literary Theory*, Jeremy Hawthorn comments on these terms as follows:

We can note that the important distinction between *utterance* and *statement* is that the former term links that which is uttered to its human originator, whereas the latter term concentrates attention on to the purely verbal result... *utterance*, that is to say, it calls to mind the *act* of producing a form of words which involves a human SUBJECT. In contrast, when enonce [enunciation] is used the intention is normally to consider a form of words independently from their context-bound association with a human subject. (69)

Pursuing this further, in "Petrified Man" the subject of utterance and the subject of enunciation interweave with each other. The following discourse about Mrs. Pike's age illustrates the function of the subject of utterance and the subject of enunciation: "Mrs. Pike's thirty-three, born in January, an Aquarian. He could move his head- like this. A course his head and mind ain't a joint, so to speak, and I guess his stomach ain't, either-not yet, anyways. But see-his food, he eats it, and it goes down, see, and then he digests it"

(1971). Purportedly, Mrs. Pike's age, food, and life experience reveal the subject of utterance where the omniscient narrator who exemplifies the authorial narrative stance directly reports her words. This clarifies the textual nature of discourse. In contrast, the subject of enunciation does not interact with the present discourse. The pronoun "I," however, illustrates the authorial "subject position" which indicates the nature of the text's social concerns.

In *A Dictionary of Literary and Thematic Terms*, Edward Quinn tackles the textual function of the omniscient narrator. Fictional works more or less represent the author's view through the text. The omniscient narrator, therefore, carries out the author's ideology; Quinn writes that the omniscient narrator is a "term for a type of FICTION in which the third-person NARRATOR has complete knowledge of the actions and thoughts of the characters. Frequently taken to be the 'voice' of the author, the omniscient narrator is the most common type of storytelling" (304).

In the same manner, Welty's heterodiegetic narrator does not play any part in the whole narrative. Consequently, he represents the seeking eye of the authorial position who knows more than the characters themselves. For example, Welty's narrator observes the textual reality through direct reporting of the author's depiction. In her short story, Welty describes the southern life styles and social problems of the time to comment on her community status: "Sure. See, the fortune-teller- I went back and had my other palm read, since we've got to rent the room agin-said my lover was goin' to work in Vicksburg, so I don't who she could mean, unless she meant Fred. And Fred ain't workin' here-that much is so" (1974). Here, social human types, such as fortune-tellers dominate the habitual life of the southern regions and thus become a typical image peculiar, to these places which accentuate public opinion about people relations in one area.

In "The Return of Omniscience in Contemporary Fiction," Paul Dawson discusses the dual nature of the omniscient narrator. Dawson argues: "This narrator's divulgence of omniscient knowledge ranges from omniscience to free suppression, depending on the artistic strategy required" (147-148). To illustrate, Welty's omniscient narrator observes the "omniscient" relations in the text more than the characters themselves. This is because the omniscient narrator mainly reports on events that take place in "Petrified Man".

Whether they designate the social or cultural aspects, fictional settings play essential roles in carrying the plot actions as if they were real. Regarding the spacious setting, O'Neill discusses the "psychological" effects of fictional settings. These effects are made for technical goals; O'Neill writes: "the setting reflecting the mood of the action or the psyche of the characters or both has been standard in device in literary texts for several centuries" (48). O'Neill, moreover, argues that settings elevate the reader's "interaction" with literary texts. O'Neill further adds, "The reader's reaction to the story presented can thus certainly be coloured significantly by the particular setting chosen" (48). This is clear in Welty's diverse spacious setting, which covers a wide range of southern parts of America like New Orleans, Mississippi, California, and others. This, in turn, might help the reader to conceptualize the reality of such southern regions.

In addition, intertextual theorists, however, tackle the loss of the subject in language (Abu Jweid and Termizi 1070). This explains the "apersonal" nature of language in general to allude to both the speaker positions and other people. This is clear in John Anthony Cuddon's and Claire Preston's *Dictionary of Literary Terms and Literary Theory*. Cuddon's and Preston maintain that:

He [The French linguist, Emile Benveniste] distinguishes between the 'personal' and 'apersonal' aspects of language. In one sense 'I' is personal; in other, apersonal. When apersonal, 'I' is nothing other than 'the person who utters the present instance of discourse containing the linguistic instance 'I.'" (875)

To bring that into play, Leota's speech in the following words embodies the linguistic feature of the pronoun 'I':

"Well," said Leota," at first Mr. Pike didn't want to do anything about it. Can you feature that! Said he kinda liked that ole bird and said he was real nice to 'em, lent 'em money or somethin'. But Mrs. Pike simply told him he could just go to hell, and I can see her point . she says, 'You ain't worked a lick in six months, and her I make five hundred dollars in two seconts, and what thanks do I get for it? You go to hell, Canfield,' she says" (1975).

Here, the pronoun 'I' refers to Leota, who exemplifies the subject of utterance. Being so, it represents the 'personal' linguistic nature of the subject of utterance. Simultaneously, this pronoun refers to the 'apersonal' linguistic discourse since it is "lost" in textual writing, i.e., the 'I' refers to the authorial instance, which directs the 'personal' linguistic instance of the character (Leota) in the text. In this 'apersonal' utterance, Welty, as an author, longs for a more just and fair social life. Furthermore, Leota's speech exemplifies the nature of the southern life style and spoken language, which linguistically does not fit the normal language qualities. Thus, it leads to an inherent thematic insight, which Welty explicitly observes.

In *The Dialogic Imagination: Four Essays*, Bakhtin focuses on "various forms and degrees" of the dialogic relations in discourse. Bakhtin argues that utterances in literary discourses are directed towards some objects:

Discourse lives, as it were, beyond itself, in a living impulse [napravlennost] toward the object; if we detach ourselves completely from this impulse all we have left is the naked corps of the word, from which we can learn nothing at all about the social situation or the fate of a given word in life.... The whole matter consists in the fact that there may be, between "languages," highly specific dialogic relations; no matter how these languages are conceived, they may all be taken as particular points of view on the world. (292-93)

In the course of "Petrified Man", Welty provides a variety of dialogic discourses, which relate to the authorial points of view. The quotation below, for example, reveals this authorial position. The following utterance is initiated from the omniscient point of view where the author's narrator directly addresses the reader: "From everywhere ladies began to gather round to watch the paddling. Billy Boy kicked both Leota and Mrs. Fletcher as hard as he could, Mrs. Fletcher with her new fixed smile" (1976). In this situation, the object of the discourse's utterance is, therefore, directed toward the chaotic social community, which is the subject of Welty's critique. Moreover, Mrs. Fletcher mediates on the community's closeness to the region in which some social customs take place and affect its people: "Hidden in this den of curling fluid and henna packs, separated by a lavender swing-door from the other customers, who were being gratified in other booths, she could give her curiosity its freedom. She looked expectantly at the black part in Leota's yellow curls as she bent to light the cigarette" (1967).

Furthermore, Bakhtin maintains that in the monologic voice of the characters do not appear in the author's abstract voice. Instead, they depend on the author's monologic voice to carry out his critique in the text. Bakhtin *et al.*, in *Speech Genres and Other Late Essays*, put it in these terms:

Language is regarded from the speaker's standpoint as if there were only one speaker who is not related to other participants in speech communication. If the role of the other is taken into account at all, it is the role of a listener, who understands the speaker only passively. The utterance is adequate to its object (i.e., the content of the uttered thought) and to the person who is pronouncing the utterance. Language essentially needs only a speaker-one speaker-and an object for his speech. (68)

Apparently, the multiplicity of voices in "Petrified Man" provide rich examples, which illustrate Bakhtin's concept of dialogism. Similarly, in *The Dialogic Imagination: Four Essays*, Bakhtin talks about the dialogic or heteroglossic novel: "It [heteroglossia] serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking and the refracted intention of the author" (324). Here, Bakhtin describes heteroglossia synonymously with dialogism. Examples of heteroglossia are evident in Welty's narrative discourse. In the following excerpt, the author

portrays the social position of Mrs. Fletcher who, with other characters, became aggressive towards other people: "If a certain party hadn't found it out and spread it around, it wouldn't be too late even now," said Mrs. Fletcher frostily, but Leota was almost choking her with the cloth, pinning it so tight, and she couldn't speak clearly. She paddled her hands in the air until Leota wearily loosened her" (1973).

In this respect, heteroglossia provides a kind of interaction between the text and the author (Abu Jweid and Termizi 137). The description of Mrs. Fletcher represents the author's monologic perspective on the dominant community. Thus, the dialogic nature of this story involves Mrs. Fletcher and Leota simultaneously. Mrs. Fletcher recognizes her change through some social problems like gossip. By its nature, dialogism occurs when Welty reveals her social ideological vision through the characters' discourse. Consequently, society suffering from such problems becomes more "spooky" and frightening: "Lord, yes, she's from New Orleans. Ever'body in New Orleans believes ever'thing spooky. One of 'em in New Orleans before it was raided says to Mrs. Pike one summer she was goin' to go from State to State and meet some grey-headed men, and, sure enough, she says she went on a beautician convention up to Chicago" (1972).

The representation of cultural reality is faced by many challenges (Abu Jweid 102). Foremost, we have seen southern life styles cope with hegemonic forces within and outside the society. We have also seen regional culture measured constantly against its social life experience, especially in modern qualities, which often exemplify the public opinion attitudes to the spoken language, women's status, social problems, and so forth. Obviously, it is in the work of Welty that socio-cultural images of life experiences are perpetuated. It may be observed that positive and impressive aspects of human traditions are under-explored and maintained by a southern writer. In her eagerness to apply self-critique as a strategy, Welty mostly tends to focus on the human aspects of her culture.

3. Conclusion

This article has focused on Welty's spatial concomitant relation with life styles in the southern parts of America, especially the Mississippi surroundings in "Petrified Man." Welty has a profound vision of her national geographical features in her society. She incarnates these features into her narrative where regional aspects of the Mississippi are exposed and portrayed in the story. Welty uses her own cultural insights to negotiate her natural surroundings in the story's fictional events.

Thus, the study has applied fictional discourse concepts to analyze Welty's fictional treatment of her geographical surroundings. Bakhtin's concepts of monologism and dialogism are applied. The concept of monologism refers to the author's abstract voice. This is projected in the fictional characters' voices which reflected the author's implicit voice. The dialogic voice, or polyphonic utterances, exemplifies the author's (Eudora Welty) desire to represent her geographical or natural surroundings in her story.

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ALLEGIANCE AND HONOUR IN “THE BRIDE OF LAMMERMOOR”

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ABSTRACT

This study brings into focus Sir Walter Scott's magnum opus *The Bride of Lammermoor* which is a compact narrative and a work of the mature years of Scott who wrote it while in great pain. The present study confines itself to the exploration of the great values of allegiance and honour as painstakingly discovered in the actions and interactions, dialogues, moods and calculations of certain characters that leave an indelible mark on the mind of the keen researcher. In this study we would be compassing the twin characters of Alice and Caleb, the two loyal inhabitants of the house of Ravenswood. This work offers a fresh look at the characters without a reference to any prior research undertaken on the topic.

Keywords: Scott, Bride, Lammermoor, Alice, Caleb, Edgar, Lucy, William

Sir Walter Scott's contribution to the field of letters has been a unique feat of unparalleled craftsmanship in the field of novel writing. The historical novel found a rare companion in Scott, whose superlative imagination gave rise to tales of myriad hues interspersed with characters of varied dimensions. The magic of Scott's quill endues prosaic pieces of history with the poetic charm of romance. The art of Scott discovers a rare balance between fact and fiction; and the reader is so enthralled by the racy narrative combining with it the brilliance of vivid description that he is not fain to put down the volume ere he has assimilated the last word on the final page of the novel. The characters of Scott are drawn from diverse sections of the social fabric of Scotland ranging from a monarch in his castle to a menial in his poor hovel; all serving a specific aim in the narrative. Knight errants in their chivalry wooing Ladies of high repute; fallen Lords paying visits to prophetic hags who guide them in great endeavors of future success; all these and more form the plethora of personae Scott uses to populate his dramatic narratives.

Among the novels written by Scott, *The Bride of Lammermoor* stands out for its compactness and well-knit narrative; and it “exhibits Scott’s art at its most mature.” (Brown, 1979, p.129) Scott wrote this masterly work while he was suffering from a strange ailment that was so painful that he was unable to move from the bed; and when he got a slight respite from the pain he would force “himself to go on with *The Bride of Lammermoor*, creeping downstairs to his study and stooping painfully over his desk.” (Johnson, 1970, p.646) Scott's story, inspired from a bizarre incident of the tragedy of a bride who is possessed and meets her untimely end after wounding the groom, has been artistically constructed. Scott makes extensive use of medieval gothic settings to impress upon the readers the subtle play of the supernatural in the story.

The Bride of Lammermoor recounts the love story of Lucy Ashton and Edgar, Master of Ravenswood. Edgar's father was asked to relinquish his position in the government since he had supported the cause of the deposed James VII. Lucy's father subsequently bought the Ravenswood estate and Edgar hated him for having usurped the rights of the Ravenswood family. Edgar falls in love with Lucy and consequently gives up the idea of avenging the wrong perpetrated by Sir William Ashton. Lady Ashton, Sir William Ashton's scheming wife, does not like the engagement between her daughter and Edgar, Master of Ravenswood. On the contrary, she desires a politically profitable alliance for her daughter; and for this she plays the devil by intercepting Edgar's letters to Lucy, and gradually begins to persuade her daughter that Edgar has forgotten her. In the meanwhile Edgar leaves for France to pursue his political activities that will help him bring back the lost glory of the Ravenswood family. Lady Ashton continues her villainous ways; first by asking Captain Westenho to tell everybody around that Edgar has planned to get married to a French girl in France itself; and later she even appoints a witch called Ailsie Gourlay to show Lucy omens and token of the faithlessness of Edgar. With her implicit faith in the genuine love of Edgar for her, Lucy continues to write letters to Edgar, most of which are intercepted by her mother. Lady Ashton also asks the Reverend to apply religious persuasion to Lucy to desist from communicating to Edgar. Incidentally the Reverend also tries to help Lucy in sending a letter but then there is no answer from Edgar. Edgar returns just a day before the wedding and chides Lucy for breaking off their engagement and planning to get married to Bucklaw; and in all this Lucy is hardly able to speak. Wedding takes place the following day. Later, while the celebrations are in progress and the guests are dancing; at the bridal chamber, Lucy stabs Bucklaw who gets severely wounded; and soon after that she suffers from insanity and dies. *The Bride of Lammermoor* is a masterly achievement of Scott and it is not surprising that it has won great acclaim at the hands of great critics. "In all, *The Bride of Lammermoor* offers a beautifully formed tale of tragic pride and the treachery of the self, smoothly interwoven with a Scottish peasant sense of the supernatural based on penetrating insight into the social life of the time and the hidden processes of the mind." (Jeffares, 1970, p.205)

Bucklaw recovers and later Lucy's brother challenges Edgar to a duel; and Edgar falls into the quicksand and dies while going to meet Lucy's brother.

The Ravenswood family has been trusted and looked up to for their benevolence and aid to the common folk of the highlands. The dependents and menials who have been serving the cause of this ancient family, suffer a great shock at the news of Lord Ravenswood losing his position and ultimately passing away. Their allegiance has always been with the family of the deceased; and therefore they continue to show their loyalty to the heir of the Ravenswood family Edgar, despite knowing very well that the castle of the Ravenswood now belongs to Sir William Ashton and that Edgar Ravenswood has been compelled by force of circumstance to dwell in a lonely tower called Wolf's Crag atop the hills of Lammermoor.

Among the dependents of the family of Ravenswood who display their unceasing loyalty to the house, the names of two individuals stand out doubtlessly; first one is that of Alice, the blind dame, and second that of Caleb Balderstone, the caretaker of Wolf's Crag. These two characters of Scott go to prove the age old belief that persons of the bygone days had an enduring belief system that was dearer to them than their life itself; and they were in no way prepared to give up their values and their beliefs.

Alice is a blind old woman dwelling within the bounds of the lands of the Ravenswood people which now belongs to Sir William Ashton who procured the Castle after the demise of the Lord Ravenswood. She dwells in a sequestered valley in a hut a mile away from the castle. Lucy is in the habit of meeting this old woman for her wisdom and her endearing way of speaking to her; and therefore, one of the evenings when Lucy is accustomed to take her father for a walk, she suggests that why take a walk to the humble hut of the old woman. Though Sir William is unwilling, Lucy compels her father to accompany her to the dwelling of the blind hag.

Forced to obey her daughter, Sir William Ashton is led to the simple dwelling of the blind woman; and Lucy, on reaching the gate of Alice solicits her attention to the fact that she is accompanied by her old father. Old Alice bids a warm welcome to the Lord Keeper and asks him to be her guest for some time. The Lord

Keeper complies with the request and soon both daughter and father are seated in the little garden of Alice where the Lord Keeper's attention is drawn to a bee hive and to break the awkward silence he asks old Alice about the upkeep of the bees and how she is assisted in this regard. To this query Alice informs the Laird that she has kept an assistant Babie by name; and this girl performs all the tasks of the hut including that of cooking victuals for the old woman. Alice now blows a small whistle that is dangling from her neck to call upon Babie to attend to the guests. The girl is ready to respond instantly and the moment she is there, Alice orders her to fetch bread and honey for the Lord Keeper and Lucy. Baby courtesies to the guests and soon she is there with the bread and honey on a large plantain leaf that she offers to the guests. The Lord Keeper is now comfortable sitting on the decayed tree trunk at the garden of Alice; and fain to protract the conversation with Alice, he essays to question her on her origin and her stay at Ravenswood. To this query the old dame cautiously replies that she has been the inhabitant of the place for sixty years and that by origin she is an English woman. When the lord keeper further questioned her, being quizzed about her attachment to the place despite her being an English woman, she replied that she had seen better days as the wife of an honorable hardworking husband and the mother of 6 children; and that the family lived an honorable existence for over twenty years. As time advanced, her husband reached the heavenly abode and in the years that followed she lost all her children one by one; all of them lay buried in the ruined chapel across the dilapidated hutment of hers.

Alice was not just an industrious woman, but a woman devoted to a cause and loyal to her people. Even though existing in conditions surrounded by poverty, she maintained her self-respect. She never asked, even of the successor of the late Lord Ravenswood, to repair her falling hut; and at the same time she cannot leave her allegiance to the age old name of Ravenswood. Her loyalty to the decayed family and her sense of honor for the present condition of her own self, provide us a lesson of self-reliance and self-respect hardly observed in most dwellings of the servitor classes. When the lord keeper draws her attention to her hut that is falling into ruins, and when Lucy herself comes up with support for her in the form of a request to her father to repair the collapsing hovel; Alice has a ready answer and replies that the hut is strong enough to last till her time; and that the lord keeper need not give himself any trouble on the account of repairing her hut.

Lucy then reminds the old dame of her flourishing house of the bygone days and her long gone prosperity. To this the blind woman replies that her present state is of her deserving; and that if her heart hasn't broken probably it is because of its resilience. The lord keeper then observes that she, with several years of experience behind her, must have witnessed many changes and must have learnt to expect them. To which the wise dame replies that time has taught her to endure those changes; and thus stressing on her inner strength and tolerance to various events that may not have been to her choice or liking.

The lord keeper tells her further that knowing the circumstances in which things were placed, she should have been ready for such a change. To which she cleverly, concealing her allegiance in a metaphor, replies that she very well knows that the stump on which he is seated was once a massive tree; and she regrets the taking down of the mighty tree that overshadows her dwelling. The metaphor of the tree conceals the benign form of the late Lord Ravenswood who is the object of her sweet remembrance and affection. And so the allegiance she owes to the old family of Ravenswood will continue and even the rise of lords like Sir William Ashton will not be able to take the place of the grandeur and magnanimity of the family of Ravenswood that she badly misses.

The lord keeper displays his generosity by suggesting to the old dame that she need not be worried about losing her credit with him for having gratitude for the late Lord of Ravenswood. He was willing to help her by getting her hut repaired and was ready to extend to her his hand of friendship. But Alice, who was a woman of loyalty, curtly refused the proffered friendship observing that she was reluctant to make any new friends in her age and also that she was unwilling to accept anything at his hands. This reply of Alice is an affirmation of her allegiance to the fallen family of Ravenswood. The lord keeper is a bit ruffled at her reply, and to bolster his hurt ego, tells her to keep staying on his property till she desires. Further, Alice offers a warning to the lord keeper to beware of the house of Ravenswood. She observes in a bold ringing voice: "Therefore I may well say, beware of pressing a desperate man with the hand of authority. There is blood of

Chiesley in the veins of Ravenswood, and one drop of it were enough to fire him in the circumstances in which he is placed. I say, beware of him.”(Scott, 1991,p.52)

Caleb Balder stone is a loyal old man in the service of the Ravenswood family for more than sixty years when the story opens. We observe him for the first time when the young master of Ravenswood Edgar, along with his guest in hiding ,the Laird Bucklaw, come up to Wolf’s Crag riding in haste, tired and hungry after the day’s hectic proceedings. The wind has risen and the weather threatens to be stormy and the master along with Bucklaw are in haste to enter the tower before it starts to rain. “ Open the gate, Caleb,” said his master, in a more soothing tone, partly from his regard to the ancient and faithful seneschal, partly perhaps because he thought that angry words would be thrown away, so long as Caleb had a stout iron-clenched oaken door betwixt his person and the speakers.”(Scott,1991,p.84) Caleb, at length undid the bar and let both master and the guest come in; meanwhile making excuses for his unpreparedness observing that he wasn’t expecting master to arrive so soon. At the same time Caleb is an alert old man and to avoid any further embarrassment concerning his ill preparedness to receive them, he shouts out to Mysie, the maid, in the local Scottish dialect,” Mysie—Mysie, woman! stir for dear life, and get the fire mended; take the auld three-legged stool, or ony thing that's readiest that will make a lowe. I doubt we are but puirly provided, no expecting ye this some months, when doubtless ye was hae been received conform till your rank, as gude right is; but natheless——” (Scott,1991,p.85)

Family honour is at stake because the tower of Wolf’s Crag has no provisions left since the last time when it was occupied by the supporters of the late Lord Ravenswood. Many subordinates had attended the last rites of the late lord and later had given themselves up to orgies that had lasted far into the night and in the process had consumed all the wine and the provisions that the tower held at that time. Nothing remaining to assuage the hunger of the master and his guest, Caleb has to buy time and to do this he again calls out to Mysie in the following manner, expressed best in the original Scottish dialect so close to Scott, “ Mysie, kill the brood-hen without thinking twice on it; let them care that come ahint.” (Scott,1991, p. 85) In fact, when Caleb utters these directions to Mysie, actually there is nothing left but the bones of that poor hen which was consumed during the riotous festivity after the funeral. All this talk about killing the hen is just to convince Bucklaw that there is nothing lacking and that the preparations for feeding the guest are afoot. This is the first instance of how Caleb the loyal old man tries to uphold the honour of the Ravenswood family.

Later, when Bucklaw observes the horses have not been put up in the stables and they haven’t been provided for, he calls the attention of Caleb, who calls out for the stable boys and unable to find them , he ultimately promises to the master to do the work himself and he adds this “if ye dinna regard your ain credit, think on mine; we'll hae hard enough wark to make a decent night o't, wi' a' the lees I can tell.” (Scott,1991,p.86) Here what Caleb means by the word credit is honour i.e. if the master is not concerned about his honour, at least he (Caleb) is concerned that the honour of the family should not fade before a guest. When the master enquires of Caleb if sufficient hay and corn are available for the horses, Caleb who is a smart protector of family honour says, “Ou ay, plenty of hay and corn”; this was uttered boldly and aloud, and, in a lower tone, “there was some half fous o' aits, and some taits o' meadow-hay, left after the burial.” (Scott,1991,p.86) What is to be noted here is that the first part of Caleb’s statement about hay and corns is loud and clear meaning that there is plenty of hay and corn for the horses (for all to hear) , whereas the later half of his sentence is uttered in a lower pitch since it is meant only for the master to hear and not the guest; and the reality is that there is hardly any hay and corn left after the burial of the late Lord Ravenswood. The high sense of honour that Caleb possesses could best be summed up in the words of Edgar himself who says this of Caleb: “ His passion consists in representing things about our miserable menage, not as they are, but as, in his opinion, they ought to be;..” (Scott,1991,p.87)

Caleb is ever ready to cover up the shortcomings of the Ravenswood family by putting forth his best efforts to procure those things that will keep up the honour of the family. Apart from his own care in keeping up honour, Caleb also has a very sound piece of advice for Mysie to whom he observes: “tak it a' on yoursell; never let the credit o' the house suffer.” (Scott,1991,p.88) Therefore the best advice to anybody who wishes to uphold his or her honour is - let not the credit of your house suffer at any cost.

The greatest ingenuity of Caleb in maintaining the honour of the house of Ravenswood is discovered when to cover up the fact that the wine had been consumed and nothing was left, he enacted the following drama which is expressed best in the words of Scott himself: "Still, however, Caleb was too good a general to renounce the field without a stratagem to cover his retreat. He undauntedly threw down an empty flagon, as if he had stumbled at the entrance of the apartment, called upon Mysie to wipe up the wine that had never been spilt, and placing the other vessel on the table, hoped there was still enough left for their honours." (Scott, 1919, p.90)

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LOOKING FOR INDIANNESS: THE IDENTITY QUAGMIRE OF INDIA'S NORTHEASTERN
MIGRANTS

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ABSTRACT

The year 2020 marks a watershed moment in the global fight against racism. As protests erupted against systematic racism in America in the wake of the brutal murder of George Floyd and continue till date, it is high time that we, Indians too, become conscious of the presence of similar patterns of racism in our own nation. This paper addresses the identity politics that have led to the impossibility of truly belonging to the fabric of Indian democracy for our neighbor-stranger northeasterners. It explores how this socio-politically disadvantaged and marginalized community challenges the idea of the post-1947 India as a vibrant democracy by exposing it as a concept essentially founded at the human cost of segregation.

Keywords: Racism, Racial Discrimination, North-East India, Post-Independence India, Axone

In 2013, two Swedish economists in the course of finding out whether economic freedom made people any more or less of a racist highlighted data from the World Values Survey which showed that India was among the 2 of the most racially intolerant nations out of the 81 nations that were surveyed with 40% of participants admitting that they did not want a neighbor of a different race.¹ The report raised a lot of questions by Indians who claimed that they weren't nearly half as racist as Americans. The truthfulness of this survey, however, was soon validated a year later on 29th January 2014, when a 20-year-old student of Lovely Professional University, Nido Tainam, the son of former Congress MLA Nido Pavitra from Arunachal Pradesh, who had come to the national capital in quest of educational opportunities with much hope, was beaten to death by a group of men in Lajpat Nagar, South Delhi, the reason being he simply looked 'different'.² The altercation started when a few shopkeepers made fun of his hairstyle that he protested and even though the police had intervened, it was not for long. When they later dropped both parties off at their initial location, he was beaten to death by a mob of 6 men. The outrage against alleged police inaction soon led to the case being handed over to the CBI who filed charges against the 4 accused- Farman, Pawan, Sundar Singh and Sunny Uppal. The charges of murder were dropped by the CBI during the filing of charge sheet citing Tainam's killing as the result of the brawl and not that of premeditated murder. Convicted under IPC sections 304 and 34, Pawan and Sunder were sentenced to 7 years and a fine of 20,000, Sunny Pal sentenced to 3 years and the main accused Farman was sentenced to 10 years but was granted interim bail on 19th May, 2020 after only 7 years of prison time by the Delhi HC despite the opposition of CBI while the 2 juveniles also accused were

released on probation for a period of one year. This was, however, not the first case of death by racism in India.³

A year ago in May 2013, Reingamphy Awungshi, a Tangkhul girl from Manipur was found mysteriously dead in her rented room in New Delhi. A year before that in 2012, a 21-year-old Mutum Bony from Imphal, Richard Loitam, a second-semester student of the Acharya NRV School of Architecture in Bangalore North and a 21-year-old Garo girl Dana Sangma all died due to racism.⁴ These are just a few documented instances of racial discrimination that have led to death and yet there are innumerable other incidents over the years where these people have been mocked, ridiculed with racial slurs like 'Chinky', 'Chinese', 'Momo', 'Chowmein', 'Bahadur', 'Nepali Randi', 'Ching-Chong', 'Druggie' 'Dog Eaters' etc, harassed, humiliated, suspected, molested, beaten, looted, spat at, forcefully detained, locked in their own homes and faced other forms of violence such as being forced to lick the shoes of their house-owner and more. In response to Nido's case, the North East Support Centre and Helpline in a statement in 2014 said that it handles 15 to 20 distress calls from victims and witnesses of racial assaults each month which suggests the gravity of the issue.⁵

Nido's death formed a tragic landmark in the history of racism in India owing to the fact that it's sheer brutality for once, rekindled controversies, sparked marches and protests, led to mainstream national and international coverage and widespread soul searching on race and racism in the nation, if only momentarily, to move on to petty politics in a day or two's time.

Students and northeastern communities across Delhi held demonstrations and protest marches demanding justice for Nido, equal representation and strict anti-racial laws. Northeasterners in various other parts of the nation, in extending solidarity, also came forward with their testimonies of suffering racism, both in public and in private. It hardly came as a surprise that the mainland politicians vying for a seat in the parliament in the 2014 general elections did not gloss over the spate of attacks against the minority community, as they usually do. The then Prime Minister Manmohan Singh, Rahul Gandhi, Sushma Swaraj, the prime ministerial candidate, Narendra Modi and the Delhi CM Arvind Kejriwal all spoke out against the discrimination and sympathized with the protestors even as they were quick in playing the blame game with each pointing finger at the other instead of taking a united stand on the protection of northeast natives.⁶

While hate crimes against Indians in the west are quick to make it to headlines, those at home remain shunned by mainstream press. This was the first time that a case of racism in India had caught the attention of the significant English language print press like The Times of India, The Telegraph, The Hindu, The Indian Express, and Financial Express as well as many international ones like Al Jazeera.⁷ Following this incident, the Home Ministry and the Northeast Council also set up the Bezbaruah Committee, the first of its kind, on 21st February 2014 for protecting the well-being of northeasterners and even though it had recommended the existence of a stringent law as one of the first measures to combat the increasing menace of racism, such laws are still a distant dream for India.⁸

And yet it seems that the furor over the death of a student and the setting up of an individual committee solely dedicated to the welfare of the northeasterners has dissipated just as quickly and amounted to little change in the people's perspectives and attitude over the years as these migrants continue to be victims of hatred and abuse in the mainland. The global Covid situation in 2020 has witnessed a spate in racism owing to the misplaced anti-China prejudice targeting mainly the Chinese but also all those people tracing their ancestry to East Asia and in India this led to a rise in racial attacks and discrimination against the northeasterners across the country with them being beaten, spat at, verbally abused (nicknamed 'Corona'), refused at grocery stores, expelled from their rented homes and even hostels in esteemed educational institutions and in some cases being detained by the police and forcefully tested owing to anonymous complaints against them.⁹ On the other hand, a few months later, Indians across the nation as well as Bollywood celebrities have also gone on to demonstrate their solidarity to the #BlackLivesMatter movement, as they should, and yet it seems paradoxical that they should condemn racism in the west even as they remain incorrigibly insensitive to the plight of their fellow countrymen.¹⁰ This hypocrisy only goes on to highlight the precarious positioning of minorities along the fault lines of the new India.

Often lauded as the poster child of democracy, secularity and diversity, why then is India, that is home to nearly 2000 ethnic groups, being one of the most ethnically diverse nations in Asia, in its nationalist agenda of a future of relentless 'Development' and one that prioritizes exclusivity over the cultural tolerance of 'non-alignment' and syncretism has deteriorated into a nation where now the blatant infringing of the fundamental rights of a certain community is done not only by the common people but also the very pillars of the government, as we hear news of how 2 men from Manipur, out to buy groceries, were beaten by Koramangala police during the lockdown in Bengaluru?¹¹ What was once normalized as a few 'harmless' stereotypes and racial profiling over the years has aggravated our divisive mindset to the extent that now the institutions of law themselves have become a site of racial prejudice and yet, despite being a signatory of the International Convention on the Elimination of All Forms of Racial Discrimination, the authorities in our country remain unwilling to acknowledge the existence of and apply the 'r' word in an official context in its own nation, often blithely dismissing these cases as sporadic incidents of violence.¹²

The major reasons often cited for racism in India are that the northeasterners have mongoloid face-types that apparently suggest Tibeto-Burman genes as opposed to Aryan or Dravidian ones and that their culture, history and geopolitics have always remained somewhat of an enigma to us, a separate entity that has almost never been assimilated into the mainstream historical narratives by India's political system.

The mongoloid facial structure of the northeasterners is starkly different from the common imaginary of Indian face-types which often results in them being misrecognised as foreigners and outsiders hailing from largely China but also Bhutan, Nepal and other South East Asian nations. Olaf Caroe in his 1940 paper titled 'The Mongolian Fringe' used the term, usually applied to the ethnicities of central and eastern Asia according to the prevailing theories of race, to refer to people from the northeast as being a population 'ethnologically and culturally not different from Tibetans and Mongoloids'. While such identification reliant on phenotype facial characteristics is pretty imprecise to say the least, it propelled the problematic myth of northeasterners being linked to Chinese heritage and hence labeled as essentially Chinese, Chinese sympathizers and agents, a concern that is well summed up in the words of India's first Home Minister Vallabhbhai Patel to Jawaharlal Nehru following the Chinese takeover of Tibet in 1950 that "the existence on our side of a population with its affinities to the Tibetans or Chinese have all the elements of the potential trouble between China and ourselves." This apparent lack of Indianness is what continues to marginalize and discriminate them. Yet strangely, while the mongoloid face shape of the northeastern people that they share with Chinese continues to land them in troubles here, the identicalities between the Indian Tamils and Sri Lankan Tamils or the Bengalis in West Bengal and those in Bangladesh or the Sikhs in India's Punjab and those in Pakistan goes completely unnoticed and therein lies the hypocrisy of the argument.

In a country that never tires of boasting its democratic credentials and is the self-claimed melting pot of cultures, the average Indian hardly knows much about the northeast beyond the stereotypes of being home to insurgents demanding political autonomy, terror attacks and the AFSPA law. The media only does more harm by focusing chiefly on its lush biodiversity and tribal culture that furthers the stereotypes of northeast being a wild frontier province. There is no sustained discourse on the northeast in the academic curriculum of either schools or universities or any other form of representation in historical curricula. Thus, since independence, the Indian education system has consistently secluded and silenced the histories of more than 45 million people.

Dr Sukanya Sharma, professor of Archeology and Cultural Studies at IIT Guwahati, in a conversation with The Bastion mentions how the colonial intention to isolate the northeast for its own benefits and label these tribal communities as uncivilized and savage has more or less continued post-independence.¹³ Neither the cultural and political prowess of the northeast nor their efforts in India's freedom struggle have made it to public understanding and though the NCERT in 2017 commissioned the 'North East India: People, History and Culture' with the aim of increasing interest in the northeast, it is still far from giving substantial anti-racist education/cultural sensitivity training or even clarifying why it only took 73 years to do something like this. Despite being a democracy, modern India with its selective readings of an 'Indian' past seemingly continues with the colonial administrative strategies. To top it all, the present government's emphasis on policies of 'One

Nation, One Identity', 'One Nation, One Language' and so on which are essentially the remnants of the colonial mindset of being superficially unified, is trying to forcefully amalgamate all cultures and communities of India into one homogenous entity which would only go on to kill these regional cultures.

Bollywood, the one platform that has time and again taken up social issues like domestic violence, sex trafficking, bullying, workplace harassment and more has sadly remained mute to the struggles of the northeastern people. No interest in this issue as a main theme for a film (and not as a sub-theme like in 'Chak De! India') has been shown by any major production house until now and there has been little representation of people from the northeast in Bollywood with their actors like Adil Hussain, Andrea Tariang, Danny Denzongpa etc being largely relegated to secondary or villain roles.¹⁴ *Axone*, (named after the traditional pork delicacy from Nagaland) a recently released critically acclaimed Netflix film by Khasi director Nicholas Khargonkor and starring Sayani Gupta, Indo-Tibetan actor Tenzin Dalha along with an actual cast from the northeast like Lin Laishram, Asenla Jamir, Merenla Imsong, Lanuakum Ao and Adil Hussain (instead of casting anomalies like Priyanka Chopra for the Manipuri boxer Mary Kom) follows a day in the life of a group of friends living in Delhi, India's North-East Harlem.¹⁵ The Indian culture of all perceiving misogyny and sexism is especially harsh on the northeastern women who have to bear the brunt of the two-pronged mainland discrimination-racism and sexism and are constantly targeted by the men from mainland because they supposedly seem 'easy picking' owing to their fashionable looks and bold lifestyles. This intersectional discrimination is aptly highlighted as we see men fantasizing out loud in public about having sex with Chanbi, one of the female leads and yet when she confronts them, nobody in the vicinity comes to her aid. We see the girls threatened to be thrown out by their bigoted neighbors for cooking the titular pungent delicacy in their own home and people making crass comments like "malai", "tum sab ek jaise dikhte ho", "iski toh aakhein bhi nahi khuli abhi tak", "jackie chan ka birthday hai kya?" and more about their appearances, outfits and customs. The seeming antipathy of the non axone eaters towards the consumption of axone also reminds us of the dichotomies in the mainlander's attitude towards the tribal consumption of pork and dog meat who on the one hand, are highly vocal about the plight of these animals that are being eaten and yet otherwise do not give a passing thought to the stray animals who are left to fend for themselves or the other animals that are consumed by the populace such as chicken and fish and are hugely ignorant of the cultural habits and culinary traditions of the northeast.

Axone exposes how the racism experienced by northeast communities has become a problem of metropolitan India and not merely that of life in the borderland under draconian laws and exceptional governance provisions. The biases depicted are not unheard of and yet to see how the casual racism has been internalized as a part of their daily lives is tragic. We realize that in the absence of any external solidarity and support, they band together and intermingle, not as a deliberate choice but rather as a survival mechanism. This all-too familiar issue is depicted in the film as well where we see the girls being criticized for not befriending other people and trying to supposedly create their own Northeast in Delhi even as Indian immigrants, all over the world too, build an ethnocentric community of their own wherever they go and yet this becomes not a sign of resilience but weakness and even arrogance in the film on the part of the migrants. The film however, is not perfect in its voicing of the concerns of the Northeasterners. What slightly undercuts the powerfulness of the film's portrayal of the racial politics of food is the ambivalent attitude towards the cooking of axone where on the one hand, the girls have to really strive to cook it in their own home secretly, on the other hand, the girl who is supposed to cook, herself, pinches her nose at the smell of the axone that she goes on to cook. Moreover Shiv's search for a northeast girlfriend, though depicted as cute and harmless can yet be interpreted as a fetishization of the Northeastern female. Nevertheless, the film is pioneering in itself what with its social commentary on the 'othering' of these people as they face overwhelming obstacles just to celebrate a friend's wedding never becoming didactic, lightened by observational humor and the romance angle and yet forming an adequately impactful reminder of how the people from the northeast have been left out of the conversation of the makings of modern India for long.¹⁶

After years of civil unrest, the northeast is still far from peace as it continues being plagued by ethnic, linguistic, gender based and cultural conflicts with the rest of the nation. India still has a long way to go as it

unlearns its prejudices and becomes safe for others who experience things that aren't the majority population's lived experiences. Beyond the 'Incredible Northeast India', 'Look East' and 'Act East' policies, the government's real measures have been rather lackadaisical and its response to racism never extending beyond performative outrage to non-optical allyship. The developmental lag in the northeast leading to mass migration to the metro cities, the lack of awareness due to historical amnesia and prejudices resulting from racial phenotypes, the perceived geographical distance and the apparent language barrier has created what The Hindu once called as 'divided neighborhoods' and while these states may only be at an arm's length from the mainland India in theory, their people are infinitely away in terms of acceptance and integration, left barely as second class citizens or foreigners but not in the status of white foreigners.¹⁷ To sum up, India's continued selective appreciation of its founding ideals, even 73 years after its independence, makes it a paradox where democracy exists only during elections, secularity only in writing, Nehru's ideal of unity in diversity is yet to be realized and the notions of social justice that the constitution affords the minorities is flimsy.

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PRESENT POSITION OF TEACHING ENGLISH IN THE SECONDARY LEVEL SCHOOLS
(CLASS-IX & X) OF ASSAM: A CASE STUDY

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Abstract

This paper attempts to highlight the teaching learning condition of English in the Secondary Level Schools of Assam and provide effective suggestions to improve it. In these days, the Assam Government has taken several measures to improve the quality of English teaching, though with little satisfactory result. This paper therefore aims at throwing light on the existing practices of teaching English in the Secondary Level Schools (Class-IX & X) of Assam and at the same time making the teachers alert about their role in upgrading the quality of English teaching so much, so that instead of blaming the students for their inability to learn, they should take teaching English as a great challenge in front of them. This study was carried out in Jorhat District of Assam (India).

Keywords: Teaching learning process, teaching English, English teachers, classroom.

Introduction

For almost two centuries now, English has been playing an important role in our educational system as well as in our national life. It is generally held that the British introduced English in our educational system in order to produce cheap clerks for their colonial administration and to produce what Lord Macaulay called "a class of people, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect".(1)

The English language is the window which opens up the vast prospect of human achievement and beckons to new horizons beyond. The more effective our grasp of English in all its diversities of speech, vocabulary, structure and meaning, the more will we benefit individually and contribute to the growth of our country as a modern nation on the threshold of the 21st century.

F.G. French said, "It is only through this language we have distilled the essence of modern knowledge in all fields of human activity. Anyone who can read English can keep in touch with the whole world without leaving his own house."(2)

According to the constitution of India, English is a second language.

"Educators define a 'foreign' language as one which is studied for the insight it affords into the life of another nation, and a 'second' language, as one which is studied for more utilitarian purposes, because of its direct value to the speaker or writer as a citizen of his own country. This is by no means an absolute distinction". (Pride, 1971, 22-23)(3)

The Position Paper of the National Focus Group On Teaching of English for NCF (National Curriculum Framework)-2005 makes it clear when it addresses the 'English language question'-

"English is in India today a symbol of people's aspirations for quality in education and a fuller participation in national and international life. Its colonial origins now forgotten or irrelevant, its initial role in independent India, tailored to higher education (as a "library language", a "window on the world"), now felt to be insufficiently inclusive socially and linguistically, the current status of English stems from its overwhelming presence on the world stage and the reflection of this in the national arena....."(1.1 Why English?)(4)

Regarding the status of English in India, The National Knowledge Commission (NKC-2007) points out, "There is an irony in the situation. English has been part of our education system for more than a century. Yet English is beyond the reach of most of our young people, which makes for highly unequal access. Indeed, even now, no more than one per cent of our people use it as a second language, let alone a first language.But NKC believes that the time has come for us to teach our people, ordinary people, English as a language in schools. Early action in this sphere, would help us build an inclusive society and transform India into a knowledge society. In just 12 years, it would provide the country's school-leavers with far more equal access to higher education and, three to five years thereafter, much more equal access to employment opportunities."(5) Unfortunately enough, the present status or position of English in India is not very much satisfactory.

English has become the language of science, commerce, trade and international negotiations. We must benefit ourselves by this language. Without English we will cut ourselves off from the world knowledge. Most of the people of India do not have a strong hold over the English language even after seven decades since Britishers left our country (India).

Assam is one of the states of North-East India. Three Language Formula is there in its Educational system. In the Assamese medium schools English is introduced at class V; recently it is being introduced in standard I. Up to the Matriculation (H.S.L.C.) level English is studied as a compulsory subject. Thereafter, English is studied for two years in the +2 stage and three years at the under-graduate level. In other words, English is studied as a core subject for eleven years. The time allotted for English class is the same as to other subjects, i.e. five/six periods of forty/fifty five minute's duration per week.

The Board of Secondary Education (SEBA) in our state Assam is the academic authority of the Secondary Schools of Assam. It also conducts the Final Examination (H.S.L.C.) of class X. The Sarva Shiksha Abhiyan (SSA) of Assam too prepares text books and these are prescribed for use up to class VIII since the introduction of the Bill of Compulsory Education for all children up to fourteen years of age.

It is witnessed that most of the students from Assamese medium schools are afraid of the English language. Their performance in English is very poor. Every year, a good number of students from Assamese medium schools pass the H.S.L.C. Examination at the mercy of the policy holders in the form of 'grace marks'. Due to lack of communicating power in English, the students are found unable to crack the competitive examinations. So, the English teachers' role is above all to motivate the students towards English and provide quality education. In this present scenario teaching English has become a great challenge in front of the English teachers. The English teachers should consider it to be a great opportunity and try to do their best to achieve the ultimate goal of success.

In a vast and heterogeneous society like ours, the needs of the learners for learning English will not be uniform.

"As teachers we should be able to identify the requirements of various groups of students related to the English language precisely and try to provide for each such group the pattern of courses which will be relevant to the needs of the learners".(6)

The key figure in any education is the teacher. Knowing the perceptions and beliefs of teachers enables one to make predictions about teaching and assessment practices in classrooms. "Teachers' beliefs about their

own effectiveness, known as teacher efficacy, underline many important instructional decisions which ultimately shape students' educational experiences".(7) Teacher efficacy is believed to be strongly linked to teaching practices and student learning outcomes.

Pedagogy of English – 1 (Bachelor of Education - B.Ed. Book) puts forward some specific objectives of teaching English at primary and secondary levels. At the secondary level the learner should:

1. speak English fluently and accurately;
2. speak freely. They should think in English and speak it with ease and frequently;
3. express their ideas in English in the classroom at school, at home and in society;
4. respond and react to situations actively and not remain only a passive listener;
5. acquire the ability to understand the native speakers and also be able to respond to them;
6. compose freely and independently in speech and writing;
7. read books, newspapers and periodicals with understanding;
8. develop sufficient command over vocabulary that should include frequent and choicest English phrases and idioms; and
9. use reference material like encyclopedia, dictionaries, reference books, etc.(8)

The teaching learning condition of English in the Assamese medium schools are not yet up to the level of satisfaction. The teachers are often seen to put the blame entirely on the students for their failure to acquire the knowledge of the language. Unfortunately however, improper and defective teaching is at the root of the problem. Teaching a foreign language requires proper knowledge, training, experience and devotion on the part of the teacher.

The school teachers engaged in teaching English should also try to equip themselves to accept the challenge before them to improve the situation. Teachers must know or decide what the learners must learn as well as how to lead them to it. Therefore this study attempts to find out the challenges faced by the English teachers at the Secondary Level Classes (IX & X). This study will also help us to find out the actual practices of teaching English in the class.

Objectives

The main objectives of this paper are:

- To find out the existing teaching learning process (condition) of English at the Secondary Level Classes.
- To provide some satisfactory suggestions/remedies to improve the quality of teaching English on the basis of the findings of the study.

Methodology

This paper is mainly an outcome of field study. Documents such as seminar papers, proceedings and minutes related to workshops and meetings have also been studied.

- One thousand, five hundred and six (1506) students, both boys and girls studying in class IX & X from Assamese medium schools have been taken as sample for the study.
- Thirty teachers (30) were randomly selected from Secondary Level Assamese medium schools (IX & X) to examine the role played by the teachers in the teaching learning of English.
- Fifteen (15) Heads of Institutions were interviewed to know some facts related to English teaching learning process.
- Fifteen (15) schools situated in greater Jorhat area were selected on purposive sampling basis.

Parameters used

The following parameters were used for the purpose of this study and data collection-

- A self prepared questionnaire for students.

- A self prepared questionnaire for the English teachers.
- An interview schedule for interviewing the Heads of the Institutions.

Data Collection and Analysis

Qualitative research techniques were adopted for classroom observation related to effectiveness of bi-lingual classroom situations. Data related to training of teachers, availability of teaching learning materials etc. were collected during the visits to the schools. Simple percentage calculations were used for analysis as and when necessary. The interview technique was adopted for gathering relevant information from students, teachers and Heads of the Institutions to know the teaching learning process of English.

Findings of the Study

After the classroom observations and the analysis of the data, the following facts have been found:

- 100% students understand Assamese (Mother tongue) better than English.
- 95.88% students consider English as difficult or very difficult. Among them 80.61% students do not find interest in English as they have an existing fear or belief that English is very difficult.
- 92.36% students have stated that their English teachers teach them by translating the lessons into their Mother tongue (Assamese) and 90.31% students have stated that their English teachers use question answer method in teaching English.
- No conversation in English is found between the teachers and the students inside the school campus.
- English teachers do not organize co-curricular activities for the students to improve their English i.e. Extempore speech competition, Essay writing competition, Elocution contest etc.
- 70.05% parents do not understand English language and 94.49% parents cannot speak in English.
- 48.65% classes are found overcrowded with students and thus students' participation in the class-work is quite impossible. The ratio of students in relation to teachers is not proportional. This is one of the reasons why individual attention is not possible to the students.
- Teachers do not organize group discussions, pair works and group activities among students to improve English.
- Teachers do not use audio-visual aids in order to supplement learning.
- 43.33% English teachers do not have B.Ed. degree.
- Teachers do not have any special training in case of curriculum change.
- Only 10% English teachers have been found teaching English grammar by creating real life (practical) situations.
- Most of the English teachers are found incompetent to realize the need and significance of English in the new perspective. They fail to revise their aims in the new setting and also to teach English most effectively within a short time. 80% English teachers do not know how to operate over-head projectors and other modern teaching aids for effective English teaching. Some of them even do not know how to use internet.
- 80% English teachers cannot speak English fluently. Their sentence construction capacity is also not up to the satisfactory level.
- No classroom inspection system is found available in all the schools.
- 40% Institutional Heads believe that they are not good administrators and 80% Institutional Heads do not have good command over the English language.

Suggestions

- Standard criteria must be followed by the authority concerned on appointment of the English teachers. Simply B.Ed. degree with English as method paper along with TET (Teacher Eligibility Test) qualified should not be considered to be the ultimate requisite qualification for an English Secondary teacher. After their (English teachers) recruitment proper training in English teaching must be offered to them by subject specialists of English.

- The English teachers should try their best to convince the students that without English they cannot move one step ahead in this vast world and hence their education will be incomplete or meaningless in this era of globalization. They should be made aware of the importance of English through instruction, guidance, meeting, conference, poster and so on. The policy regarding the place of English in our education system should be well defined to the students. Teachers should try to motivate the students to this language learning by showing them lots of opportunities in their future through English in the field of science and technology, social-sciences, philosophy, journalism, international trade and diplomacy and so on.
- English teachers must possess the quality of good fluency in English. They should make it compulsory for the students to speak only in English inside the English classroom. In this regard motivation is essential enough and the English teachers should put this belief into the students' heads that without expression (through conversation) their education will have no meaning as the prime objective of language is to interchange our feelings with one another.
- English teachers should have basic proficiency in English. They should possess the language skills to teach English effectively in ways appropriate to their situation and levels based on knowledge how languages are to be learnt. For this, first of all the teacher must have to build up the confidence level of the students for the English language. Hence in the Primary level, the teachers should not begin directly with the alphabets. Instead for few days they should ask simple questions to the students in English like-What is your name?, Where do you live?, Who is your best friend ? etc. The students no doubt do not understand the meanings of these questions, then the teacher for two to three times should try to make them understand the meaning. This way the students will be interested to the language. When the confidence level grows within themselves, definitely they will be much more interested to the language learning game and will come to the teacher the next day to learn new things. This episode being over, then only the teacher should go to formal teaching of English with alphabets.
- English teachers can organize group discussions, pair works, group activities etc. among the students and can also arrange co-curricular activities like extempore speech competition, essay writing competition, elocution contest etc. to create their interest towards English language and also to improve their communicating and writing capabilities.
- A grammar teacher should teach grammar to the students by creating different types of communicative situations inside the classroom. Normally after knowing the rules of grammar, one is expected to be able to speak English fluently but that is not the common experience. On the other hand, through communicative situations, one will be capable of using the grammatical items in real life situations. Through the use of these communicative situations, a learner can also avail the chance of developing the communicative skill.
- English teachers should use audio-visual aids for better teaching learning process. Audio-visual aids will help to generate many language activities in the class and will create realistic situation for teaching English.
- Tutorial classes should be arranged by the school management for the students who are poor/weak in English. This will somehow help the teachers to provide individual attention to those students.
- School libraries should have English language learning books, magazines, journals, teachers' resource books etc. for better teaching learning process.
- Provision of strict supervision (inspection) or evaluation method must be there in the schools at regular intervals to measure the quality of teaching learning process.
- Curriculum at the Secondary level should be less burdensome and more useful. It should be overhauled and due stress should be laid on testing of oral work and pronunciation. There should be questions on the texts to test speaking ability and reading comprehension and appreciation. Teachers can make practice of these activities through extensive reading texts provided to the students. Curriculum should be child centered and activity based which could promote English as a language

not as a subject. English teachers' involvement is must in curriculum development. Curriculum should be based on modern teaching methodologies. At the same time curriculum should be reviewed after some specific time. The question paper setting by the concerned Board should change the pattern altogether. It should be designed in a manner that it helps students to have an authority over English language rather it makes the students to take it for granted. Stress should be given not only on reading and writing but also on listening and speaking. Twenty to thirty marks must be allotted in the question paper to test these two language skills and at the same time evaluation should be done by experts not by the teachers of the same school where scope of manipulation is open.

- In-service training by subject experts should be provided to the teachers. Teachers should be trained by subject experts keeping in view the changes made in the curriculum. Government should provide special trainings and refresher courses to the teachers at regular intervals.
- Teachers' orientation programme should be organized for the Secondary teachers. These programmes will provide the teachers latest information on teaching learning process. Above all through these programmes the teachers will have a new platform to interact with new and experienced teachers, that will help them (teachers) utilizing new methodologies of teaching.
- The system of grace marks especially in English should be withdrawn at the H.S.L.C. Examination as it degrades the importance or status of English in H.S.L.C. syllabus. Because of the availability of the grace marks system some students do not want to labour hard as they think with the help of the grace marks they will pass the H.S.L.C. Examination easily.
- The Government should provide adequate teaching aids or equipments (audio-visual aids especially models, pictures, metronome etc.) to provide quality education. It will also help to motivate the students to create their interest in learning English.
- Proper guidance at home should be given. Guardians should be made aware of their responsibilities through parent-teacher meeting. Teachers should advise the guardians to provide their children different English books and magazines especially English newspapers and making sure that children read them regularly. Guardians also should have close contact with the teachers.

Conclusion

From the overall analysis, it can be summed up that there are lots of problems in the teaching learning process of English language in the Assamese medium Secondary schools of Assam, especially in Jorhat District. If the above mentioned suggestions can be implemented the quality of English teaching may improve to a great extent.

Table: 1 Findings (From the questionnaire to the students, to the English teachers and to the Heads of the Institutions)

Sl. no	Area of Interest	Results in percentage (%)
1	Students understand Assamese (Mother tongue) better than English.	100%
2	English as a language.	0.0%
3	Students find English difficult or very difficult.	95.88%
4	Students do not find interest in English classroom.	80.61%
5	English teaching by translating the lessons into Mother tongue Assamese.	92.36%
6	English teaching through question answer method.	90.31%
7	English conversation between teachers and students inside the English classroom.	0.0%
8	Libraries in schools.	86.67%
9	Facility of English newspapers, magazines etc.	13.33%
10	Use of co-curricular activities by the English teachers i.e. Extempore speech competition, Essay writing competition, Elocution contest etc.	0.0%
11	Parents understand English.	29.95%

12	Parents' ability to speak in English.	5.51%
13	Over-crowded classes.	48.65%
14	Group discussions, pair work and group activities.	2.12%
15	Use of Audio-visual aids.	0.0%
16	Loud reading inside classroom.	93.36%
17	Students living in Village.	75.17%
18	Students watch English programmes/News in T.V.	2.19%
19	Teachers having B.Ed. degree.	56.67%
20	Special training in case of curriculum change.	0.0%
21	Use of grammar translation method.	60%
22	Grammar teaching through situational approach.	10%
23	Lesson planning.	46.67%
24	Teachers know how to use over-head projectors and other modern teaching aids.	20%
25	Teachers know how to use internet.	46.67%
26	Computer trained English teachers.	33.33%
27	English teachers having fluency in English.	20%
28	Arrangement of classroom inspection by Heads of Institutions.	6.67%
29	Heads of the Institutions consider themselves to be good administrators.	60%
30	Heads of the Institutions fluent in English.	20%

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A STUDY ON HATHA YOGA PRACTICES AND KUNDALINI AWAKENING IN
KAKKANADAN'S "SRI CHAKRAM"

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ABSTRACT

Kakkanadan paved a new path in Malayalam by plunging deep into the heritage to bring forth tantric concept and to align it with literature to give a different dimension of thinking. His "Sri Chakram" occupies a unique position among his literary works. Through this story the author portrays a painter, a sensuous model and a guru. The story shows a lot of direct evidences for tantric practices in India, to arouse Kundalini. Hatha yoga practices harmonize the mental and pranic energy in human body. It is mainly focused on awakening Kundalini at the base of spine.

He begins the story by showing the efforts of the painter to invoke Kundalini in his body. The painter practices bhastra, a very important breath retention method in Hatha Yoga to awake Kundalini. An attempt has made in article to bring out tantric concept like Kundalini awakening through Hatha yoga practices, how they have influenced the inner core of a writer like Kakkanadan.

Keywords: Serpent power (Kundalini), Kumbhaka, Bhastra, Hatha yoga, Muladhara.

Introduction

Kundalini is the source of energy in human body. Arousing kundalini through yoga practices will lead to liberation. Sir John Woodroffe explains:

Man is the microcosm of the macrocosm. Kundalini Sakti is at rest –that is, in the form of static potential energy. This Sakti coiled around the Supreme Siva is called Maha- Kundalini, to distinguish it from the same power which exists in individual bodies, and which is called Kundalini. (Serpent Power 36)

Human being is considered as the microcosm of the macrocosm. When Kundalini awakes it pierces through the six knots to reach sahasrara. If one attains that stage one will get liberation from all bondages. In short, Kundalini is the individual bodily, representation of the great cosmic power (Sakti) which creates and sustains the universe. The rousing and stirring up of Kundalini merges an individual to the universal consciousness or union of the two is the essence of Indian yoga.

Kundalini is described as being coiled up at the base of the spine; usually within Muladhara. At the base of the spinal cord every human being has a powerful, yet dormant source of energy. Sir John Woodroffe observes this idea as:

The word 'Kundala' means coiled. The power in the goddess Kundalini or that which is coiled ; for the form is that of a coiled sleeping serpent in the lowest bodily centre, at the base of the spiral column, until by the means described she is aroused in that yoga is named after her, Kundalini is the Divine Cosmic Energy in bodies. (Serpent Power 1)

Kundalini is therefore the mightiest manifestation of creative power in human body. Jung's seminar on Kundalini Yoga, presented to the Psychological Club in Zurich in 1932, has been considered as a milestone in understanding of the transformation of inner experience. Jung describes serpent power as:

"Sakti- Kundalini or Devi Kundalini is goddess. She is the female principle, the self manifesting power which surrounds the gem at the center, the gold , seed, the pearl, the egg. The Kundalini serpent is however, also Devi – Kundalini, a chain of glittering lights, the 'world bewilder'". (The Psychology of Kundalini Yoga 74)

Jung explains how the awakening of Kundalini takes place:

"By the grace of heaven, which is the Kundalini something in you, an urge in you, a leading spark, some incentive.... and that is Kundalini". (74)

Jung continues:

"The Kundalini in psychological terms is that which makes you go on the greatest adventures. It is the quest that makes life liveable, and that is Kundalini, this is the divine urge".(21)

Jung explains Kundalini awakening and its results thus:

"From the standpoint of the gods this world is less than child's play, it is a seed in the earth, a mere potentiality. Our whole world of consciousness is only a seed of the future. And when you succeed in the awakening of Kundalini, so that she begins to move out of here mere potentiality, you necessarily start a world which is a work of eternity, totally different from our world". (26)

Jung says:

"To activate the unconscious means to awaken the divine the Devi, Kundalini to begin the development of the supra personal within the individual in order to kindle the lights of the gods, Kundalini which is to be awakened in the sleeping Muladhara world, is the supra personal, the non – ego for this reason Kundalini is the same principle as the Scoter, the saviour serpent of the Gnostics. (68)

Hatha yoga helps to hold mind and body in a harmony. It helps come out from all obstacles which hinder spiritual development. It helps to purify moral, mental, intellectual and spiritual side of human beings. It helps to navigate through life in a phenomenal way. Hatha yoga practices are designed to bring harmony within ourselves and with the Universe. Sir John Woodroffe writes:

"Hatha Yoga comprises those sadhanas, or prescribed methods of exercise and practice, which are concerned with the physical body. The word hatha is composed of the syllables 'ha' and 'tha' which means the 'Sun' and 'moon'- that is, the prana (which dwells in the heart) and apana (which dwells in the Muladhara) air. These two by their disagreement prevent each other from leaving body, but when they in accord to leave it. Both their union and yoga in the susumna and the process leading there is called pranayama. Hatha yoga or hatha vidya is therefore the science of the life principle, using that world in the sense of the various forms vital air (vayu) into which prana is divided. Prana in the body of the individual is a part of the universal breath (prana) or the "Great Breath". (Serpent Power 198-210)

When one is engrossed in material world, it is difficult for him to transcend his level of consciousness to experience the higher consciousness. It is only through the awakening of dormant energy in one's body – Kundalini, can achieve this goal. Yoga has gradual and systematic methods for awakening Kundalini. The painter wants to get liberation, in order to attain that state of bliss he uses a model. The very beginning gives a plethora of images on yoga. Kakkanadan writes:

Awake, the coiled up sleeping serpent power in Muladhara (13)

This very sentence substantiates the undertone of this story of Sakti and he is trying to arouse Kundalini in him. Awakening of Kundalini is basically the awakening of your own awareness and consciousness. Sir John Woodroffe reveals this idea of Kundalini as:

The Devi Kundalini, luminous lighting shining in the hollow of this lotus like a chain of brilliant lights, the world-bewilder who maintains all breathing creatures ,asleep coiled three and half times around the linga, covering with Her head in Brahma Dvara. (Serpent Power 118)

Kundalini lies in the Muladhara in the form of a sleeping serpent. She is coiled up in three and a half around a Siva linga. The opening line of "Sri Chakram" gives ample evidence to the practice of yoga. A worshipper especially a yogi does a lot of yoga practices to arouse Kundalini. The painter sits in padmasana and does pranayama, Kakkanadan conveys:

Sitting here in padmasana, blocking the perineal region, by retaining the air to ignite the fire in Svadistana chakra to make you awake. When you awake, you pierce through three knots (granthis) and six Chakras and reach Sahasrara to unite with Siva. As a result of this, elixir like nectar will permeates 72000 nerves in my body. Be merciful mother, awake, awake, awake. (13)

These words of the painter throws more light on the in depth knowledge of the author on yoga practices. Sir John Woodroffe's authentic words substantiates Kakkanadan's idea on nadis , Kundalini awakening and its effects. According to Hatha yoga scriptures, there are 72000 nadis in human body which control all the bodily functions. Among these, ida and pingala are the most prominent. The pingala nadi carries solar energy and ida nadi carries lunar energy. These two flow on either side of spinal cord, as ida on left and pingala on right. They carry high range of energy to chakra points. If the energy in the nadis does not flow freely, energy will be blocked. Hence the first and foremost function of Hatha yoga is the purification of the nadis. Muladhara is the meeting place of ida, pingala and sushumna.hence it is called as yukta triveni. Sir John Woodroffe explains the nerves (nadi) in human body as:

"The nadis (nerves) are the conduits of prana. Through them its solar and lunar currents run. Ida, pingala and susumna are the chief among the nadis. Out of these three, susumna is the chief. The three are also known as Ganga(ida), Yamuna (pingala), Saraswathi (susumna), after the three sacred rivers of India. The muladhara is the meeting place of the three "rivers" and hence is called Yukta-Triveni". (Serpent Power 111-112)

The main object of hatha yoga is to connect finite body with infinite source. Pranayama practices balance the pranic energy in the body. The purpose of the asana is to bring balance to ida and pingala to ignite Kundalini. These words give a crystal clear picture for the yoga practice of the painter. He wants to enjoy the bliss. He wants to get liberation that is why he is begging the divine mother to awake from sleep. These words shed more light on Kakkanadan's in- depth knowledge on Hatha yoga to arouse Kundalini. The painter first practices pranayama (breath- control). Through this Kakkanadan shows the exact pranayama practices of a yogi to awake the sleeping serpent in his body. Sir John Woodroffe observers this very idea as:

Pranayama is first practiced with a view to control and develop prana. The latter is then moved into Susumna by the stirring of Kundalini, which blocks the entry (Brahma Dvara) thereto .With the disappearance of prana there forms, Ida and Pingala "die" and the Prana in Susumna by means of the Sakti Kundalini pierces the six Chakras which block the passage in the Bhrama nadi and eventually becomes laya in the in the Great Breath which is the final end and aim of its process. (Serpent Power 212-213)

Kakkanadan's "Sri Chakram" gives ample evidence for Jung's ideas on Kundalini and Woodroffe's idea on Kundalini awakening. The painter in the story wants to get liberation. His efforts to portray the Mother became in vain. Mother is merciful; the painter only needs Her bliss for salvation. Kakkanadan tries to portray the inability of the painter to paint the Goddess on his canvas as:

“You are the abode of sound and meaning, I must have portrayed you on my canvas. What will I paint today? How will I portray you? The brush had fallen from my hand, my mind is frozen now. Kundalini, you are sleeping by drinking the elixir like nectar dripping from my Ida and Pingala”.(16)

The painter does pranayama, which is a main component of yoga. He blocks the air by Kumbhaka to stir Kundalini which blocks the entry to Brahmawara. Then only Kundalini could pierce six Chakras to reach Sahasrara. Kundalini is sleeping by drinking the elixir which drips from the nadis. The painter does Bhastra to arouse Kundalini to pierce through the knots. Kakkanadan shows the painter's effort to arouse Serpent power with great efficiency. Sir John Woodroffe observes this yoga practice as:

Bhastra is an important Kumbhaka, which aids the Prana to break through the knots (granthis), which are firmly placed in the sushumna. (Serpent power 214)

Sir John Woodroffe's authentic observation of Pranayama practices substantiates the idea of the painter's perseverance to wake Kundalini. The sleeping Kundalini resides in Muladhara and its ascent is through sushumna nadi. A sadhaka should be a regular practitioner of yoga, and then only one will be in communication with sushumna. The painter becomes desperate due to the inability to portray Almighty Mother on the canvas. His brush fails to portray Her. His mind is frozen. Kundalini power itself is Sabda Brahman. The Kundalini in the body of painter is sleeping; he tries to arouse it as:

I sat in padmasana posture in order to stop the flow of elixir. I retained breath to make you starve. I tried to invoke you from Muladhara. I craved for the union of you with the prana existing in the thousand petaled lotus. As a result of this union, I urged for a drastic change in my intellect and become wise by the exploration of the secret of your Sri Chakra (18).

These words clearly depict how Kakkanadan skilfully draw the painter's efforts to wake Kundalini by doing Kumbhaka. These lines clearly portray his ardent desire for bliss. He does Kumbhaka to wake Kundalini to reach sahasrara. Sir John Woodroffe shows:

The Yogi, assuming the Padmasana posture, inhales (puraka) and exhales (rechaka) alternatively through the left (ida) and right (pingala) nostrils, retaining the breath mean while (kumbhaka) for gradually increasing periods. The deities of elements of pranayama are Brahma, Rudra and Vishnu. The prana enters Sushumna and if retained sufficiently long goes, after the piercing of the Chakras to the Bhramarandhira. (Serpent Power 214)

Woodroffe's authentic words give a crystal clear picture of kumbhaka and pranayama. The painter does this method of yoga to inflame Kundalini from muladhara to attain salvation. Even though the painter could not stir Kundalini, his inner urge for awaking Kundalini is evident through the story. Overcoming the bondages and experiencing Divine Mother in every aspect of life is called liberation.

Conclusion

Kakkanadan has fantastically woven this story by interlinking ancient wisdom with modern vision. A close analysis of his work throws more light on his admiration for ancient knowledge, unquenchable thirst for attaining liberation. His devotion for Almighty Mother is shown through each sentence. His gratitude for the Almighty Mother, in the form of Kundalini is unexplainable. He adores Mother than anything in this Universe. He needs only Her blessings. His words portray the deep rooted desire of a sadhaka. Only one who is thoroughly passionate about such tantric practices will be able to follow that path. He wants to experience life more intensely. The painter tries to arouse Kundalini without necessary guidance and assistance. Hence he loses mental and physical balance.

Kakkanadan has imbibed all the core concepts of hatha yoga practices and Kundalini to awake serpent power in human body. His “Sri Chakram” gives ample evidence for Jung's ideas on Kundalini and Woodroffe's idea on Kundalini awakening. The author shows his deep knowledge by encompassing the details of Hatha Yoga practices and Kundalini.

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PORTRAYAL OF WOMEN IN INDIAN SHORT FILMS

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ABSTRACT

India is the largest and a wide- ranging film delivering nation in the world and also stands at the top three in print broadcasting and digital media. The most one of kind highlights of the Indian entertainment industry is its assorted variety and profundity. Cinema has become the cornerstone of the present era. It is very important to understand that whatever may be the medium, cinema shall always remain the womb of stars and the screen icons will keep on impacting popular patterns. Even though in the most recent decades, the feminist discourse has produced a spurt of publications of on the women of the society, but still there lies a dearth of material on the 'New 'Women' of the society and also the role of a woman with respect to short films. Domestic violence at home is a worldwide issue across the nation. This issue is wide spread, profoundly ingrained and it seriously affects a woman's wellbeing and prosperity. This paper shall thereby spur the women to come out of traditionalism and fight against the odds. The short films 'Crossing the Waters' and 'The Relationship Manager' depict that how domestic violence affects a woman's life. The films taken in this paper has been innovative in itself as it discovers the concept of the polarity between traditionalism and modernism of the women in the society. The study adds color and texture to the shades of women being portrayed in the society. It also portrays the flexibility and versatility of the 'New Woman'. Short films these days are highly appreciated as they are considerably more evident and go directly to the point. Short films don't have to be entertaining and there is no romantic sequence in such films but what remains important is that the central idea of the movie has to be conveyed well.

Keywords: Domestic violence, gender disparity, quest for herself, women in society/short films, women as a warrior.

"If you want to know what it's like to survive hell and still come out shining brighter than the Sun, just look into the eyes of a woman who has survived intense damage and refused to allow it to destroy her softness." – Nikita Gill (Poet and Writer)

Domestic violence is a widespread affliction that tears the texture of communities and menaces the life, well-being and exhilaration of the affected women. In spite of the fact that women in the current scenario have substantiated themselves in every aspect of life but still there exist such women who are becoming the victims of domestic violence. Have you ever heard about a man being tortured by a woman on grounds of domestic violence? In 95% of the cases the answer is No!! "According to the Study of Domestic Violence among currently married females of Haryana, India-only 0.1% to 4.5% of females have ever initiated physical and emotional violence respectively against their husbands." The aim is to focus on the way women's point of view has been portrayed in the recent Bollywood trend of short films. Domestic violence does not only talk about physical abuse but it equally focuses on the mental and emotional health of a woman. The films taken up for this purpose where domestic violence is faced by a woman are 'Crossing the Waters' (2019) and 'The Relationship Manager' (2020).

The film 'Crossing the Waters' is a twelve minute short film on 'domestic violence' faced by a woman. The film is produced by the Soil Film Production Company. Soil Films was established in 2013 as an independent, women-driven and International Film Production Company situated in Berlin. The production company is creating and delivering innovative projects based on 'personal stories' with a strong universal methodology for a huge and assorted crowd. Soil Film has partnered with "Narika", California based non-profit organization that underpins the victims of brutality and domestic violence, especially in South Asian Communities. The escalating domestic violence across the country has been taboo to discuss about and tragically been a norm for many women of India and other countries as well. The victims of domestic violence find it hard to come out of such unfortunate circumstances so organizations like Narika promote any women's independence and well-being by assisting these victims of domestic violence and further they also help the survivors of domestic violence with reinforcement, education and advocacy. This group works with assorted community accomplices and renders services to those women and children who are under the trauma of domestic violence in languages like English, Hindi, Bengali, Gujarati, Marathi, Punjabi, Tamil, Malayalam, Nepali, Kannada, Konkani, Telugu and Urdu. Such non-profit organization can bring chaos under control in a woman's life.

The film 'Crossing the Waters' is a real life story of a woman, Radhika, a creative writer by profession who like any other girl dreamt of a happy marriage and a simple life, to call it a new home away from her home but her life and dreams turned upside down when she was physically, emotionally and mentally abused by her husband. The story plots her dangerous escape from such traumatic life. Radhika lived in a small world of fear because her husband's personal objective was to decimate her identity. The film intended to evaluate the pervasiveness and attributes of domestic violence and injuries among the married women. The film clearly portrayed that how domestic violence had a serious impact on Radhika's health and well-being. Perhaps, it is has been noted that a woman is not safe at her own house, a home which she dreams of since childhood that she would get the maximum love from her husband in the new house but she is shattered by witnessing the hardcore sufferings. For woman like Radhika, law implementation and awareness should be made stringent with respect to domestic violence. The life of Radhika is just one of the examples of the miserable condition of women facing domestic violence across the country. Reports of viciousness against women are a lot higher in number in fact it has been found that women are the only ultimate sufferers in a marriage. It has been found that the condition of a woman deteriorates only because of the prevalent attitude of the society that women are more vulnerable on physical, emotional and economical level as compared to that of the men. If a woman experiences brutality, there are chances of women suffering from mental problems like depression, anxiety, suicide and post-traumatic stress disorder. Radhika in the film accepts her husband's violence as a part of her married life. The wild energies of her husband were absorbed silently by her. Women consider it is a natural duty of a wife to accept whatever treatment is given to her by her husband. Similarly Radhika's innocence led

her to such miserable condition. Despite of witnessing her husband's brutal propensities, she cooks food for him. Maybe she thought that if she performs her duties diligently she might regain her husband's love and the other reason of her cooking reflects her fear, agitation and nervousness. She might have the fear that if she doesn't give food to her husband on time she might suffer more violence. Probably, it has been noted that Radhika became a victim of the second situation. Radhika was in need of help but her stony silence, quietly bearing her husband's misbehavior reflected her coward nature. The silence derailed her marital life. Isn't it ironic that if a qualified, educated girl like Radhika has suffered to such great extent in her life then we cannot even imagine on what will be the condition of a woman in the rural sections of the patriarchal society where people still believe that the birth of a woman is a shame for their family. This is an endless loop where people of patriarchal society think that women are simply the abettors for the family. Radhika's agonizing life was confined to the four walls of a wash room. Washroom here can be identified as a metaphor in the film because it is not just a bath place but it is a kind of peaceful place for Radhika where she can 'breathe' freely just for few minutes because nobody would enter there specially her husband. Her childhood photograph, her passport, her certificate of honor in recognition of an outstanding writer kept in the washroom brings a smile on her face. Unfortunately the only place in the whole big house was the washroom where she could at least smile and comfort her heart for some time. She was quite scared of her husband which becomes evident by the very fact that she kept those things in the washroom. The washroom here depicts the inner corner of her heart. For once she decides to take a call against her husband but her fear stopped her from doing so. A woman out of fear fails to understand that the trauma-related maladies should not be denied. A woman thinks that nothing could be worse than confronting her darkest self, so she tries to dodge it in any of the worst circumstance. This is what Radhika did; she dodged her miserable condition because she was not ready to accept her dark life. A woman fails to realize that healing cannot be encouraged by hiding up in the four walls. But pain can be cured only if one tries to venture out in the clear light of the day. Of course the process of healing requires a long time be it a physical injury or a mental injury, it might be a long drawn and unbearable process, but is the sole way for a woman's self-identity and freedom. Even after experiencing the palpable discomfort in the air for so many years of marriage, her innocence never let her take any action. Owing to the domestic violence inflicted upon her Radhika experienced severe breakdown in health which included her face injury, emotional affliction, suicidal thoughts and physical symptoms of severe illness and became a victim of unintended pregnancy or should I say a brutal pregnancy.

One of the most significant and symbolic affair that has been noted in the film which needs to be focused on is the performance of sexual act between the couple. Sex, more than physical desire is a kind of beautiful emotional act between a man and a woman. The beauty of this emotional and physical act simply breaks the meaning of the act in the minds of all those women who worship this word. It has been seen that the male protagonist in the film indulges in sexual activity mainly to vent out his frustration and satisfy his lust. Men these days are using sex as an 'insatiable demand'; men are forgetting their moral values. Performing a physical act against the consent of a woman is a crime. Men's brutal behavior leaves the women, the wives in a depressed and miserable state. A woman thinks that, to the person she will marry will be a knight in shining armor and will take her to a world of dreams but leaves her daunted when her expectations meet her reality. This is what happened with Radhika. The life of a simple, honorable woman Radhika takes a turn when she finds about her pregnancy. Becoming a 'Mother' is a desire for any woman but for Radhika it turned out to be a 'blessing'. On hearing the news of Radhika's pregnancy, her husband turned more ferocious and violent towards her, further gave a statement to abort the child. It has been noted that from this moment, Radhika's life takes a U-turn. She decides to raise her voice for the sake of her child. This child gave her new hope and strength of a happy life she had always dreamt of. The pivotal role of a mother is always to protect her child against all the odds and evils. A mother is a divine soul and she is a lady who will support her child through thick and thin. Radhika becomes a divine soul for her unborn child. Hence we see that how a woman changes her own identity for the sake of her child. For a long time Radhika was coward because she quietly permitted herself to be manhandled without opposing but her inner voice of protecting her child came after several years of intolerable pain. Sooner or later a woman has to speak to break the barriers. Better to be late than never! 'Crossing the Waters' itself delineates a beautiful metaphor. 'Crossing the Waters' has a profound meaning for

all those timid women of the society who are living their life within the four boundaries. The title continues to push the wrap between the dark and the light. The title depicts the polarity between the dark and the light in each and every woman of the society. It has been noted that her child becomes her backbone; therefore she decides to stand firmly for herself and not to bear any domestic violence again in her life. The film equally instigates in us to love our mothers more each day because it is the mother who can go to any extent to save her child from any danger. A mother bears all the pains but she never lets her child suffer in any of the circumstance. That's the beauty of a mother depicted as Radhika in the film.

Similarly, the short film *The Relationship Manager* (2020) truly depicts the miserable condition of a woman in the four walls of her house. While our lives were super turbulent during the year 2020 because of the novel coronavirus what remained a matter of severe concern was the escalation in domestic violence cases even during the lockdown period. On one hand, where people were making the most of this lockdown period by spending a quality time with their family on the other hand there had been an enormous jump up where women faced domestic violence, physical and verbal abuse during this period. According to the recent data released by the National Legal Services Authority (NALSA), the lockdown period has aggravated the cases of domestic violence all over the country. According to the report, 70 cases of domestic violence from rural and urban areas have been reported to the commission since the imposition of lockdown in West Bengal. According to the recent data by Vignesh Radhakrishnan and Sumit Sen domestic violence complaints are at a 10-year high during the pandemic COVID-19 lockdown and 86% of the women did not seek any help. As per the reports and the news there has been an alarming rise in domestic violence cases from 25th March -31st May 2020. 1,477 complaints were reported by women. The short film 'The Relationship Manager' is composed and coordinated by Falguni Thakore focusing exactly on such a pathetic situation faced by a woman in the midst of this pandemic. The director within a span of 18 minutes has very well portrayed the condition of the majority of women during lockdown. *The Relationship Manager* is a charming and splendidly composed short film that touches the sensitive subject of a woman's mindset when in a damaging relationship and how she handles it well. The film somehow portrays that even in the midst of pandemic 'women's' suffering has no end. The plot revolves around a relationship manager of a bank characterized as Vinay (Anup Soni) while Kavita (Divya Dutta) is one of his customers. The short film 'The Relationship Manager' set in the background of the lockdown that has surrendered nearly everybody homebound opens on a sweet note depicting the life of a happy married couple spending a gala time with each other in the midst of the pandemic. On the contrary, in the next minute there is a scene where Vinay overhears the screaming of a woman on a phone call and the reason for screaming is none other than the top most problem faced by a woman i.e. domestic violence. In a span of 18 minutes, Vinay and Kavita structure an engaging and emotional conversation that was comfortable, cordial yet persuasive and powerful. Divya Dutt has brilliantly played the role of a home maker who confronts maltreatment from her husband and Anup Soni acted as a relationship manager who overhears a sound that causes him to think that something is wrong. Therefore, he decides to call her and raise a helping hand. Even though being a bank's rep, he very well manages to extend assistance without sounding excessively interrupting. Anup's lines have been composed crisply to keep away from any melodrama that may sneak in for such circumstances. He imparts a personal experience with his client in order to raise a helping hand and help her to deal such a situation. The director has tried best to make the situation quite natural and serious yet make it look authentic in the best way possible. The film is a power-stuffed record of a usual day in his regular schedule. On the call, Vinay makes Kavita comfortable by narrating a short story of his elder sister, a powerful and always smiling woman who ended up killing herself because of the suffering. On continuing the conversation Vinay tells that maybe his sister is at better place now, he somehow tries his best to relate his sister's horrible painful marriage with Kavita, so that she pours her heart out or maybe after hearing she decides to take a stand for herself. As expected Kavita just felt relieved and shares her own experience as a wife, the violence she experiences in her own life she tries to relate it with Vinay's sister. The moment when Kavita said, "I feel sorry for her. It's difficult when you are left with no options, when your kin turn their back and nobody helps you, when your life doesn't belong to you alone", portrays her miserable and pathetic life of a wife. The background silence and her low voice show how hollow her life is as a woman. Vinay tries his best to give her solace and consolation by telling her, 'No abuse can be a good trade-off'. He said a woman who

taught him to walk and how to live....why couldn't she fend against the hands that abused her? Why couldn't she win? Why couldn't she walk out? The awkward silence after hearing these lines tells us very clearly that she started to think about her own miseries. She ponders on her thoughts that what would the world say if a woman leave a husband's house? Would the world support if a woman walks out? The last lines of Vinay led Kavita think of her life as an individual, as a woman that why a woman always has to care about a world that never cared about her pain. A woman always keeps her husband on priority but she barely gets what she deserves. The line 'She failed her kids' forces her to think of all the violence she suffered and thereby at the end it has been noted that Kavita looks herself in the mirror and calls the police.

"Every person who contacts the Hotline gives us a small glimpse of their unshakeable strength, because simply contacting us is an act of bravery". -- National Domestic Violence Hotline

It is very rare to find such a convincing material compacted into an 18 minute narrative. Falguni Thakore tried her best to portray what's exactly going on in our society and further delivers the message in a hard-hitting way. The title of the film is brilliantly justified at the end of the film.

What I feel is all a woman needs is a push, a push to fight for her, a push to raise voice for her own self. The closing of the film is very empowering. It's worth appreciating that a man helped a woman to deal with another man, he gave an ounce of fearlessness to the casualty of domestic violence and turned a woman to be emancipating and stand up for herself in the hour of trouble.

CONCLUSIONS

From the study of the above films in feminist perspective, we have realized that women in many rural and urban areas are viewed as their husband's property even today. They are forced to live a life where what went on behind closed doors should not be discussed with others. The dread of being evaded and shunned by society prevents a woman from ending abusive relationships. The social stigma for a divorce makes her bear intolerable pain. The blind faith on her marriage for years reflecting the traditional mindset of people that one day everything will fall at the right place or considering their failed marriage as part of destiny gives birth to many more torturing years ahead. Women in marriages mostly think that 'sacrifice' in their married life are justified from centuries. The religious belief that only sacrifices could be the greatest virtue for their future should be changed. If this mentality changes only then they can bring about change around themselves but if they continue to bear the pains a man gives, they are kind of igniting a man to perform more brutal acts. One shall understand that a woman has profound interests and desires within herself before entering into a married life but because of the society's taboo she binds herself within the four walls and does not let any light enter her life. But if a woman continues to live such a dark life her life would become a hell, as a famous writer Rabindranath Tagore has rightly said, "You cannot cross the sea by merely standing and staring at the waters." Similarly, if a woman has to cross the sea i.e. cross the oppressions which the society and the men are giving her, she has to raise a voice boldly for her own self. She has to cross the sea to go the other end. She has to put in efforts to travel from a world of darkness to a world of light.

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ANALYSIS AND EVALUATION OF TIME FOR ENGLISH IV

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ABSTRACT

This paper aims at analyzing and evaluating the English textbook of Time for English IV that is taught at Khartoum some private schools in Sudan. The researchers follow the analytical method to evaluate the textbook. They probe the objectives, content, activities and gradation that reflected by the textbook of Time for English IV. The research results show: The terminal and developmental objectives are clearly stated; the content of the book is appropriate and satisfy the various needs of the learners; and the activities of the book are clear and suitable for learners, but insufficient to test learners' comprehensive language skills.

Keywords: analysis, evaluation, syllabus, textbook, gradation.

INTRODUCTION

Educational goals and the means of achieving them can never be kept static. They are bound to change through time. Marinai (1980) states, that people should think of possible ways of keeping educational institutions and their programmes up to date. The trend now is toward an approach of education that takes account of the student's knowledge, skills and attitudes. For this reason "Time for English" series was introduced in 1999. It has been in use in Khartoum states for several years in some private schools.

STATEMENT OF THE PROBLEM

The effectiveness of the textbook usually determines among other factors, the achievement of the course's objectives. Out of the belief the researcher decided on evaluation of "Time for English IV".

Language teaching materials are no exception; therefore, evaluating these materials is of great importance if one wants to discover the strengths and weaknesses in teaching – learning process. "Time for English" is used in some private schools and institute in Khartoum state whether it is suitable or unsuitable the researcher then, intends to venture into evaluating "Time for English" textbook: making book 4 of this series as a case study.

AIMS OF THE STUDY

The aims of this study is out lined as follows:

1. Conduct an evaluation of the textbook so as to obtain comprehensive view of the material.

2. Focus some light on the tasks and activities of the textbook which may be useful for those involved in the task of the syllabus design, material evaluation and their development.

RESEARCH QUESTIONS

1. What types of activities and exercises are included in the textbook?
2. Are vocabulary and grammar suitable for the pupils who learn the textbook?
3. How does the textbook treat the four skills?
4. Is this textbook suitable for Sudanese Basic school pupils?

HYPOTHESES

The following hypotheses have been formulated for the purpose of this study.

1. The activities in "Time for English" are different from the learners' environment they do not meet students and social needs.
2. The contents of "Time for English" present the four skills equally.

SIGNIFICANCE OF THE STUDY

This study tries to evaluate the effectiveness of "Time for English IV" in terms of its being communicative for pupils, and teachers. The findings of this research may help other researchers to make other suggestions towards the development of the syllabus.

THE LIMITED OF THE STUDY

This research was limited to the basic schools sixth level, Khartoum state. "Time for English" book IV published in 1999 and reprinted several times from Macmillan Education.

LITERATURE REVIEW

The literature relevant to this study is divided into three parts: Part(1) deals with the definition of syllabus and a review of the evaluation criteria, as present in books, researches and articles. Part(2) surveys the various views related to language learning, syllabus design and language teaching. Part (3) states the criteria and principles that should be taken into consideration in designing textbooks and in judging time for English.

Part 1 SYLLABUS AND THE TEXTBOOK EVALUATION

Pre-evaluation: analysis: Most textbook evaluation schemes distinguish two essential stages that are necessary at the pre-evaluation phase: a description or analysis phase, and an interpretation or evaluation phase. In the first phase, the contents of the book have to be carefully described in terms of scope and sequence, organization, and the types of texts and exercises contained within. The analysis phase will involve identifying these kinds of information:

- a) Aims and objectives of the book.
- b) Level of the book.
- c) Skills addressed.
- d) Topics covered.
- e) Situations it is intended for.
- f) Target learners.
- g) Time required.
- h) Components.
- i) Number and length of units.
- j) Organization of units.

Wilfred (1984:26) defines syllabus as that: "simply a frame work within which activities can be carried out and a teaching device to facilities learning. A syllabus expresses indirectly certain assumption about language the psychological process of learning, the pedagogic and social processing within a classroom".

Language is highly complex and not be taught all at the same time, so successful teaching requires a selection of materials depending on the definition of objectives proficiency level duration of course and specification of testing. Thus the syllabus is vehicles through which information is conveyed to teacher, textbook writers, examination committees and learners who are concerned with programmes.

Williams (1983: 251 -255) suggests criteria bases on four basic assumptions; up-to date methodology of foreign language teaching.

- a. Guidance for non-native speakers of English.
- b. Needs for learners.
- c. Relevance to socio-cultural environment.

Bruder (1978: 205-218) suggests a simplified procedure for English language textbook (as foreign language) evaluation. Briefly the technique is to use a checklist of eight criteria: level, objectives, style, language, age, time, convictions and competency. Bruder considers the criteria from the point of view of the teachers and textbook designer as well as from the point of view of students, he assigns a plus(+) if there is a match, a minus(-) if there is mismatch and a zero (0) if the text is neutral.

Part 2: THEORTICAL BASIS OF TEXTBOOK DESIGN

In this part, the researcher will discuss two phases of material development and all the views related to them. The two phases of material development are:

- a. Determining the objectives:
- b. Choosing the content of the pupil's book or the selection, gradation, presentation drilling in various exercises and providing a means for testing.

THE OBJECTIVES

Defining the objectives of a course book is a necessary preliminary step to any successful work. In designing course material educational objective have a variety of functions. They serve as guide for the decisions about each and every process involved in course design. In other words the objectives determine the criteria of what to each, how to teach it and how to test it, Taba(1962).

DEVELOPMENTAL OBJECTIVES

They are intermediate aims that have to be attained in order to accomplish the desired terminal objective. These are usually state at the beginning of each lesson either in a pupil's book or in the teacher's manual. This is because every lesson should contribute to the attainment of the terminal objectives.

Nunan (1988:63) mentioned that there are four possible ways of stating the objectives.

- a. Specifying the things the teacher is to do.
- b. Specifying course content (topic, concept).
- c. Specifying generalized pattern of behavior.
- d. Specifying the kinds of behavior which learners will be able to exhibit after instruction.

TEXTBOOK WRITING

In this part the researcher will review textbook writing criteria and will state what is relevant of these criteria for judging "Time for English IV".

GENERAL PRINCIPLES

Mackey, (1965:162) mentions three factors in terms of which the selection of elements, whether structural or semantic should be justifiable.

These are: The purpose, level, and duration of a course. The researcher will first give a brief explanation of each factor and discuss how they affect the selection processes.

A. THE PURPOSE OF THE COURSE

Mackey lumps two questions under these factors:

- Why was there a selection?
- For whom was it made?

The answer to the first is definitely, the objectives of the course; where as the answer to the second are the characteristics of the learner and his needs i.e. to appreciate the relation between the objectives of the course and the learners' needs.

B.THE LEVEL OF THE COURSE

The important question is what is the level of the course? Is it for absolute beginners, advanced learners?.....etc.

B. DURATION OF THE COURSE.

What is the length of the time allowed for the course?

SELECTION

Sometimes, the general principles may specify certain items to be included in the course. When no specification is available, it is usually the purpose that determines most of the type amount of material selected. In structural syllabuses, for example the terminal objective of language course is a mastery of sound, vocabulary and structure system of the language.

Mohammed .Ishraqa (2001) mentioned that " the last factor that affects the choice of material in general is duration of the course. It is evident that the length of the course affects the decisions in selecting items. This time the effect more related to amount rather than the type of selection. since this last factor is self-evident, it will not be expanded. Instead, the criteria that should be considered in relation to particular elements will be discussed".

For he purpose of convenience, the elements that should be included in a textbook are two kinds:

1. Structural elements.
2. Semantic elements.

The former include

- a. Phonology.
- b. Vocabulary.
- c. Notions.

A.PHONOLOGY

Phonology is the study of the sound system of the language. It includes the study of different phonemes in the language and how they combine to form words and sentences.

B.VOCABULARY

Vocabulary choice is one of the most central decision in the selection of content. This is because the vocabulary of any language is almost infinite and hence, it can never be aimed to teach it all. All criteria for the

choice of vocabulary whether structural or communicative, are highly valuable in directing course design decisions during the process of selection. Yet, because of shortage of research in some of these area, the course designers, unfortunately, do not possess all the relevant information to make use of them all in syllabus design. Nevertheless, they do possess some valuable means to which they can refer to make the best possible scientific selection or to evaluate the selection made by others. Of these means, the best known as far as frequency is concerned is West's general service list of English words(1953); and the most current is the list of Collins Co-build English course(1988). By Willis.

West's list consisted of 2000 common words extracted from five million words occurring in written discourse. A semantic count, computed by Dr. Lorge, of the frequency of occurrence of the various meanings of each word has also been appended to the list.

The Collins' list, has compiled a special frequency list for course design. The list consists of 700 words. The first 500 are the most frequent, words both in oral and written discourse. The second 150 items are not frequent, but they are selected for their utility value in writing of course material, the rest 50 words are topic related (i.e., they are justifiable in terms of availability), such as days of the week, point of compass....etc" Renouf, (1987:167-178).

GRAMMAR

In teaching grammar, in contrast, in contrast to vocabulary, it is more a matter of grading than of selection. This is because the basis of grammar has to be taught, but never all the vocabulary of any language. Therefore, most of the criteria cited in literature are mainly for grading grammar. However, two of these are connected to selection as much as grading. These are increasing complexity, and saliency for communicative purpose Van Ek,J. (1975:8); Bruder, (1978:2).

Increasing complexity means that, the simple should be taught before the difficult or complex. Although theoretically there is no consensus on what is simple and what is difficult or complex, in practice,, there seems to be a general consensus on which item, should be selected first. On the other hand, communicative saliency means that, these items which appeal directly to the learner's communicative needs, should be chosen first.

According to Mackey, the grammar of a language is made up of :

- a. Structures (structural pattern).
- b. Inflections and structure words Mackey(1965:191).

As far as the first two categories are concerned, the previous criteria do suffice. As far as structure words are concerned, the various criteria proposed for selecting vocabulary do apply here equally well since these are usually listed as vocabulary and not grammatical item.

METHODOLOGY

The pupils who respond to the questionnaire are girls and boys, their ages are 10, 11, 12 and 13 years old all of them study in Khartoum state.

Tools

A questionnaire was used to collect the data about content " Time for English IV". The researcher analyzed the questionnaires manually and puts it in table. The researcher always chooses the highest and lowest percentages to analyze " Time for English IV" and add, the researchers' own views.

Pupils Questionnaire :

ANALYSES AND EVALUATION OF TIME FOR ENGLISH IV

This part is divided into two sections in section one the researcher will make analyses and evaluation of time for English IV on the basis of criteria . In section two the researcher analyses the data which has been collected by distributing the questionnaire to learners.

Section One:

COURSE CONTENT

This text book is divided into twenty-four units each units consist of three lessons each unit introduces phonology, vocabulary, and grammar.

PHONOLOGY

The course's contents are :

a) Stress

e.g. Unit 2 lesson 1 e.g. elephant

Unit 6 lesson 3 stress with in a sentence practiced through a rhyme e.g

Put your coat on a chair.

Unit 23 lesson 3 sentence stress practiced through rhyme.

VOCABULARY

The general principles specifications state that the number of words that should be learnt thoroughly during the teaching of the intermediate level is (400 – 500) words, but it is left to the course designers to choose these words.

This is textbook consists of 166 words:

Unit 1 consists of 5 new words.

Unit 2 consists of 10 new words.

Unit 3 consists of 6 words.

Unit 4 consists of revision words.

Unit 5 consists of 7 new words.

Unit 6 consists of 13 new words.

Unit 7 consists of 9 new words.

Unit 8 Revision unit.

Unit 9 consists of 13 new words.

Unit 10 consists of 5 new words.

Unit 11 consists of 10 new words.

Unit 12 Revision unit.

Unit 13 consists of 8 new words.

Unit 14 consist of 7 words.

Unit 15 consists of 9 new words.

Unit 16 Revision unit.

Unit 17 consists of 7 new words.

Unit 18 consists of 11 new words.

Unit 19 consists of 13 new words.

Unit 20 Revision unit.

Unit 21 consists of 9 new words.

Unit 22 consists of 16 new words.

Unit 23 consists of 8 new words.

Unit 24 Revision unit.

It shows that this book has less new words and sometimes it finds that difficult words teach before the easy one.

The main criterion for the vocabulary selection is the functional range of items. It means that the selection should enable the learners to talk about as many things as possible within the time planned for course.

In the analysis of vocabulary of this course it makes learners to talk about the many things.

GRAMMAR

There are many structure patterns in the text book:

DETERMINERS: a, an, the, this, that, these, those

PREPOSITION: on, in, at, next to, near, opposite, above

CONJECTIONS: and, but, or

PRONOUNS (subject) I, you, she, he, it, we, they.

(Object) me, you, him, her, it, us, and them.

(Pronominal possessive adjectives) my, your, his, their.

AUXILIARIES: do, does, am, is, are, have, has, can.

NEGATIVE PARTICLES: no, not.

QUESTION WORDS: what, where, how, how many, how long, how tall, whose, which, when.

QUANTIFIER: many, some, any, much, a lot of

Concerning inflections and structural patterns the following list includes the items derived from the course materials.

Inflections: /s/ /z/

Plural of nouns: bags boxes meters

Irregular a man men

A child children

The possessive of nouns /s/

Nadia's Ayman's

Post of regular and irregular verbs

Visit - visited

Play - played

See - saw

Come – came

Polite requests using (would)

Use of infinitive with to.

Use of infinitive without to:

The use of future.

QUESTIONS FORM

Time for English teaches the following question forms

- a) Question with question word.
- b) With How long/ tall/ aux + noun.
- c) Yes/No question.

As Finocchiaro, (1969) and Bruder's list of items as it mentioned in chapter two it can be concluded that the terms selected by course designers are on the whole generally agreed on and are suitable for the sixth level grades.

Section B

In this section the researcher analyses the data which has been collected by distributing the questionnaire to learners. The researcher analysis the objectives content and activities and means.

Objectives: Statement 1 (time for English IV helps me to deal with the computer).

Table 1: The learners' opinion about statement 1

	Frequency	Percent
Yes	11	33,3
Not sure	8	24,3
No	14	42.4
Total	33	100.0

Table (1) shows that, out of thirty-three learners who respond to the questionnaire, 11 learners (33.3%) said yes, while 14 learners (42.4) said no and the 8 learners (24.3%) couldn't decide. This result means that, the time for English don't help the learners to deal with the computer.

Statement 2 (time for English helps me to comprehend the importance of English language)

Table 2 : The learners' opinion about statement 2

	Frequency	Percent
Yes	28	84.4
Not sure	4	12.3
No	1	3.3
Total	33	100.0

Table (2) shows that out of thirty – three learners who respond the questionnaire, 28 learners (84.4%) said yes, while 1 learner (3.3%) said no, and 4 learners (12.3%) could not decide. So it can be said that time for English helps the learners to comprehend the importance of English language.

Contents

Statement 4 (time for English is easy to study).

Table 3 : The learners' opinion about the statement 3

	Frequency	Percent
Yes	25	75.6
Not sure	7	21.1
No	1	3.3
Total	33	100.0

Table (3) shows that out of thirty-three learners who respond the questionnaire, those who said yes are 25 learners (75.6) while those who said no is only one learner (3.3%) and the remaining 7 learners of percentage (21.2%) could not decide. This result indicates that the time for English is easy of learners to study.

Statement 4 (I cover with my class mates and friends outside the classroom using some of the items, which I studied in time for English IV).

Table 4 : The learners' opinion about statement 4

	Frequency	Percent
Yes	26	78.1
Not sure	2	6.3
No	5	15.6
Total	33	100.0

Table (4) indicates that 26 learners (78.1%) said yes while 5 learners (15.6%) said no, and 2 learners (6.3) could not decide. So it can be pointed that time for English helps learners to converse with each others outside the classroom using some of the items which they studied in it.

Statement 5 (time for English helps me to understand other topics).

Table 5 : The learners' opinion about statement 5

	Frequency	Percent
Yes	19	57.6
Not sure	13	39.1
No	1	3.3
Total	33	100.0

The data in table (5) indicates that, 19 learners (57.6%) said yes while 1 learner (3.3%) said no, and the remaining 13 learners (39.1%) could not decide. So it can conclude that time for English helps learners to understand other topics.

Activities

Statement 6 (I participate in the activities associated with time for English IV, inside the class)

Table 6: The learners' opinion about statement 6

	Frequency	Percent
Yes	19	57.6
Not sure	9	27.3
No	5	15.1
Total	33	100.0

The data in table (6) shows that 19 learners (57.6%) said yes while 5 learners (15.1%) said no and the remaining 9 learners (27.3%) could not decide. This indicate that, learners participate in the activities associated with time for English IV, inside the class.

Statement 7 (I participate in the activities associated with time for English IV, outside the class).

Table 7: The learners' opinion about statement 7

	Frequency	Percent
Yes	32	97.0
No	1	3.0
Total	33	100.0

Table (7) indicates that, 32 learners (97%) agreed with the statement while only one learner (3%) disagreed with it. So it concludes that, learners participate in the activities associated with time for English IV, outside the class.

Statement 8 (the exercises help me to understand the lesson).

Table 8 : The learners' opinion about statement 8

	Frequency	Percent
Yes	30	90.9
Not sure	2	6.1
No	1	3.0
Total	33	100.0

The data in table (8) shows that 30 learners (90.9%) said yes while 1 learner (3%) said no and 2 learners (6.1%) could not decide. So it can be pointed out that the exercises help learners to understand the lessons.

Statement 9 (time for English IV is beautiful and attractively printed).

Table 9: The learners' opinion about statement 9

	Frequency	Percent
Yes	25	75.7
Not sure	6	18.2
No	2	6.1
Total	33	100.0

The data in table (9) indicates that 25 learners (75.7%) agreed with the statement while 2 learners (6.1%) disagree and remaining 6 learners (18.2) could not decide. So it concludes that. Time for English IV is beautiful and attractively and printed.

Statement 10 (the illustrations help me to understand time for English).

	Frequency	Percent
Yes	27	81.8
Not sure	5	15.2
No	1	3.0
Total	33	100.0

Table (10) shows that 27 learners (81.8%) said yes while 1 learner (3.0%) said no and 5 learners (15.2%) could not decide that. The illustrations help the learners to understand Time for English IV.

CONCLUSION AND FINDINGS

The researcher has put the hypotheses and started the study. First the researcher consulted many references to have a thorough background about the literature of subject matter. Then decided that the study will concern the selection, gradation and sequence of course book materials. To investigate the problem the researcher distributed the questionnaire to check learners point of view about " Time for English IV" from those points of view the researcher could be able to point out the strengths and weaknesses of the textbook.

The researcher came out with the believe that Time for English IV objectives enhance the skills of language, also the content of textbook appeals for the needs of learners.

At the end the researcher would like to say that the selection of " Time for English IV" emphasizes areas of use.

THE TEXTBOOK FINDINGS

- The terminal objectives are clearly.
- The developmental objectives are clear too.
- The content of the book is suitable.
- The content of the book does not satisfying the varied needs of the pupils.
- The activities of the book are clear and suitable for learners.
- The activities of the book are not enough to test them understanding.

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SUDHA MURTHY'S *DOLLAR BAHU*: AN ECOFEMINIST READING

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ABSTRACT

While there is a continuous development in the field of science and technology, the human civilization is paying a heavy cost for it—'environmental degradation.' The living world has reached a position where conservation of nature is at the highest peak, as per the present situation of globalisation. Based on the portrayal of nature as feminine, the present study focuses on the relation between women and nature that is termed as 'ecofeminism,' as well as the continuous oppression of the 'feminine' not only by the patriarchy but also 'women' themselves. Sudha Murthy's *Dollar Bahu* is a novel set around typical Kannada families. The character, Vinuta, in the novel makes the readers feel the continuous agonies she undergoes throughout her life, and how being involved with 'nature' made her happy and forget about all those odds in life.

Keywords: Ecofeminism, Nature, Oppression, Globalisation

Introduction

Literature can be considered as one of the most significant signs in the study of the social background and context of a nation, alongside the influence of those factors upon the people living in it. Among various elements constituting a society, gender issues bear a significant position in literature from ancient times. The issue of feminism is an extensive area covering various concepts, amongst which 'ecofeminism' is gaining importance in recent times, mostly due to the increase in the use of science and technology parallel to the destruction of 'nature.'

Basically, ecofeminism depicts ideas and philosophies linking ecology with feminism. There has always been an imagined invisible relationship between gender and nature, which might vary from time to time or change in culture, but is always there. Ecofeminists attempt to bring out this relation, to which even the literary persons added. The latter decided to reflect this through their writings. According to ecofeminists, there can be no liberation for women and solution to the ecological crisis within a society unless domination is removed from various describing relationships, as the destruction of 'nature' invariably leads to the oppression of 'women.' Bronwyn James states,

"Ecofeminists believe that women interact with the environment in a spiritual, nurturing and intuitive manner." (James, 8)

In this paper, the researcher tries to analyse and discuss noted novelist Sudha Murthy's novel *Dollar Bahu* (2005) and attempt to show that the female protagonist's identity crises, as well as troubles in life, are somehow resolved through her connection with 'nature.' Though she couldn't solve it as a whole, nature, especially her garden, comforted her and helped her forget all the agonies. Murthy brings out the tensions that occur in the lives of Girish and Vinuta intertwined with the issues of globalisation and 'money;' and the agonies of Vinuta, who is oppressed by none other than her mother-in-law and sister-in-law.

Sudha Murthy's *Dollar Bahu*

Bookworm reviewed Murthy's *Dollar Bahu* as, "The author through this book has conveyed that it's good to have money and the things that money can buy, and at the same time it's good to ensure that one hasn't lost the things that money can't buy." T. Sai Mamata mentioned in her paper entitled *Age of Dollars and Indian Currency-A Perception into Sudha Murthy's Dollar Bahu and Mahashweta*,

"*Dollar Bahu* is in one way a satire on ignorant people who are fascinated towards the Western culture and dollars." (Mamata, 5)

Dollar Bahu was originally written in the Kannada language with the title *Dollar Sose* and was published by East West Books Pvt. Ltd., for the first time, in the year 2005. Murthy uses descriptive words yet very simple language to express her point of view in the novel. Her works give a soothing power with the typical Indian tradition of story-telling, as the narrative is very straight forward without any flash-backs or flash-forwards.

The novel is about a small Indian middle-class family of Shamanna and Gouramma and their three children-Chandra Shekhar (Chandru), Girish, and Surabhi. It is set partly in two cities of India, Dharwad and Bangalore, and partly in an American city, Florida. Shamanna and Gouramma had opposite characteristics in their thoughts and ideals. While the former always wanted the well-being of the children with proper ideals, the latter was very greedy and always strived for a wealthy lifestyle. Their elder son Chandru got a job in America and began to earn the 'magical dollars,' which changed the scenario in the peaceful household. The younger son followed his father's footsteps and lived in his home-town to earn a simple and happy life. After both the sons' weddings, there was a constant comparison between the sons as well as the daughters-in-law, and the reason behind this scenario was the 'dollar,' which points towards the impact of the materialistic elements in the present world. Her obsession for the 'dollar' made Gouramma visit America to live her dream there but everything shattered in front of her eyes once she reached Chandru's home. Murthy very clearly brings in the difference between the modern American culture and traditional Indian culture that opened Gouramma's eyes, and her illusions faded. And America was no more a 'paradise' for her. She realized that

"...the grass is always greener on the other side." (Murthy, 135)

The novel starts with a simple attitude, gradually turning towards various issues from money to relationships and the contradicting cultures of two totally opposite nations, India and America. Intertwining all these issues, Murthy has also brought about the relationship of Vinuta with her surrounding, her beloved 'garden,' the changes in her life when she had to leave her native and become an 'urban dispossessed' in the city, all of her sufferings rendered by her own family, especially Gouramma and Surabhi, and at times, Jamuna as well.

Vinuta and Nature

Vinuta's story is presented by the author herself, narrating the various conditions of the girl's life, filled with agonies and pains as well as some sweeter parts. Her identity echoes certain claims of cultural ecofeminism, as her closeness with 'nature,' especially her garden, is linked to her spirituality and body. She finds happiness being amidst the plants and flowers. All her identity crises, being an orphan, vanish once she enters the garden. The novel brings in the emergence of ecofeminism as an "institutionalized theoretical field," (Kaur, 102) but Vinuta's relation with the garden can be seen through the lens of cultural ecofeminism. The description of Vinuta working in the garden may be taken as a mere source of it-

"The radiance of the morning was reflected in her face and echoed in the joy she felt in her heart."
(Murthy, 9)

The oft-quoted passage portrays the connection that Vinuta feels with nature. Vinuta felt 'oneness' with Mother Nature in her garden, which made her heart glad and filled with joy amidst all her sadness. The garden, a non-living entity, became the most intimate being to her, with whom she shared all her joys and sorrows.

".....she shed her tears while watering the garden and no one in the house knew of her sadness..."
(Murthy, 14)

Though she was living amongst many fellow human beings, no one tried to understand her sufferings, or may be it can be said that they pretended so, inspite of knowing everything. They always ignored her, and the interesting part is that most of them were women themselves. It is usually believed that women are being oppressed by the patriarchy and the 'male' members of the society; in Vinuta's case, it is seen that she is mostly dominated by fellow females. Seetakka's behaviour towards her proves that.

"If you sit in the garden the whole day, who will do the housework? The dirty clothes are piling up. I am sick of reminding you about every task..." (Murthy, 11)

Vinuta was treated as a slave by none other than the 'female' members of the family. Instead, Bheemanna was the only person who cared for the poor soul. It continued even after her wedding, being always criticized by Gouramma and Surabhi.

Vinuta always felt secured in her garden, her loneliness marred away being amidst the plants and blossoming flowers, which was, of course, not understood by anyone. That small garden of her actually contributed to the positive environment in the campus as well as led to her happiness, which was rather felt by an outsider, Chandru.

According to Vandana Shiva, one of the most significant ecofeminists of all times,

"Women's knowledge and work as integrally linked to nature are marginalized and displaced, and in their place are introduced patterns of thought and patterns of work that devalue the worth of women's knowledge and women's activities. This fragments both nature and nature." (Shiva, 66)

Through this, Shiva expresses her concern towards women, and points towards the fact that the society always draws a boundary line between women's desires and thoughts and makes them follow the societal norms, thus prioritizing its commands. The same happens to Vinuta when she is informed about the decision regarding selling her house at Dharwad; she is explained that as she has nothing else except the house for dowry, selling the house is the best option. Filled with misery and utter disbelief, she pleads to everyone,

"Please let us not sell the house. That is the last remembrance of my parents. I love that garden. My life is in that....." (Murthy, 29)

But all her pleads were in vain, she had to bend in front of societal norms and the growing importance of materialism in the modern world. The realistic and practical globalized world of the present times, filled with worldly thoughts, forced her to leave back what she liked the most. Vinuta's spirit broke when she had to leave behind her home and 'garden,' but she accepted it with grace.

"...Every tree, every corner, every fragrance, even in the deep dark night, held so many memories, so much happiness..... Vinuta caressed all the plants of her garden and tearfully bid them goodbye..."
(Murthy, 29)

Conclusion

In this paper, it can be seen that Vinuta's character portrays two significant facts—oppression of women by women and the interconnectedness that women feel with nature. In *Dollar Bahu*, Vinuta is ill-treated mostly by the female members of her family, proving the fact that "Women Are Women's Worst Enemies" (Chattopadhyay). In addition, Vinuta is the ideal example of the concept that women are always

close to nature due to their similar attributes of caring and nurturing others. Her character also proves the ecofeminist belief that human beings can survive only if they stop degrading and oppressing 'nature' as well as dominating women. The modern world has destroyed nature to such an extent that the effects may be seen in the form of global warming, imbalanced temperatures, and climatic conditions, among others. And if necessary actions are not taken at the earliest, the whole of human civilization will soon diminish. Right from the first world to the third one, women are somehow related to the effects of all the climatic and environmental changes as they are always the closest to nature. In Sudha Murthy's *Dollar Bahu*, Vinuta too was attached to nature; though she was not able to make a huge difference in saving the modern world from negative aspects, yet her small garden resulted in the peaceful soothing environment within the campus, thus, contributing a little in saving 'Mother Nature' as well as filling the empty space in her lone world.

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AMBIGUITY IN EMPOWERING WOMEN IN POST-COLONIAL FICTION: ANALYSING
ANITA DESAI'S FIRE ON THE MOUNTAIN

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ABSTRACT

Literature has always seen an ambiguity when it comes to portraying a woman. Women have never been given the equal spot as men. Even though there are writings that cater to the issues of women empowerment and also speak about the strengths of women, such writings also talk about the weaknesses of women. Even the relationship between women are not strong and there is always a sense of confusion between them. *Fire on the Mountain* speaks about such ambiguity issues related to the empowerment of women and also their personal relationships. The present study explores this ambiguity throughout the novel

Keywords: ambiguity, women, empowerment, Desai

Published in 1977, Anita Desai's *Fire on the Mountain* is a novel set on the backdrop of one of the little town of India Kasauli. The major characters in the novel is Nanda Kaul, a reclusive woman and her granddaughter Raka. Another prominent character in the novel is Ila. Though she is not seen much in the novel, her presence is felt towards the end of the story in the life of the protagonist. The relationship that the women share in the novel are quite ambiguous. On one hand, we find that there is no point of similarity between the women characters in the novel but on the other hand, the women characters also try to form a connection among themselves. The novel is divided into three parts and throughout the novel, we find that the women characters struggle to form a friendship among themselves. There are traces of failed attempts and guilts of not being able to form a bond which leads to alienation and loss of lives.

The novel begins at Carignano which means 'shelter'. Nanda Kaul is a permanent resident of the place. She receives a letter from her daughter asking her to take care of her granddaughter Raka who will soon be visiting her. Nanda Kaul is annoyed by the news as she does not want anyone to disturb her solitude. She hated to be responsible. Raka's presence in her house disturbed the monotonous life of Nanda Kaul and this in turn perturbs her. She thought that she now would have to observe formalities she would not have cared about otherwise. However, soon we see that Nanda Kaul starts to identify herself with Raka. She finds the "reclusive Nanda" in Raka. She attempts to make a connection with Raka but her advances is profoundly rejected by her. The motif of tea plays an important role in the novel. Raka and Nanda both drink tea together. On one hand, for Nanda, tea is a symbol of the developing companionship with Raka and for Raka, it is just one of the mere daily routine of her life. The ambiguity in their relationship is clearly seen as at the beginning of the first part of the novel, we find that Nanda Kaul grows anxious about the thought of her granddaughter's presence in her private domain and as the novel steps into the second phase with the arrival of Raka at

Carignano, we see both of them embrace each other with lack of warmth and move in. But the shift from the uninterested nature of Nanda Kaul to a caring guardian is well portrayed by Desai in this novel. Ila, another important character in the novel is introduced quite late but her presence is felt very prominently in the novel. The climax of the novel takes the story of Ila as its central part. Ila is a childhood friend of Nanda Kaul who works as a welfare officer in a village in Kasauli. She meets her need with much difficulty. She has a shrill voice which is source of nuisance and laughter for many people in the town. Nanda Kaul is irritated by her presence in her house. She doesn't like when she pays a visit to Carignano to meet her and Raka. Kaul, too, comments upon Ila but for her, Nanda Kaul has been a friend who was always there. Thus, the ambiguity is brought to limelight. When Ila greets and kisses a hesitant Raka, Nanda Kaul irks and smug at the same time. Ila begins to describe their good old days, and everyone sitting over there gets weary. Kaul cracks her knuckles and this clearly proves that she is not at all welcoming towards Ila. However, it is evident that when Ila was in distress, Nanda Kaul helped her to get a job in her husband's school. As she is about to leave, the other characters seem busy. Nanda Kaul is concerned about Ila and wants to protect her from the people of the town. As she works against child marriage, Ila is constantly targeted by the distressed mob. Nanda Kaul even offers her to stay with her at Carignano though a little hesitant. At the beginning, we find that Nanda Kaul gets a little anxious by the arrival of Ila at the beginning of the third phase of the novel. But in the climax, when she receives the news of Ila's rape and murder, she feels tremendous guilty of not forcing her to stay at Carignano. The forest 'fire' towards the end is a symbol of the inner turmoil of Nanda Kaul. The relation between Ila and Kaul cannot be explained in one single line. There are various emotions attached in their relations. It is filled with anxiousness and irritation on one level and care and guilt on the other. Though Nanda Kaul is upset with Ila's arrival at Carignano, but later she even cares for her.

The post-colonial concept of this search for identity with respect to relation is clearly evident in the novel *Fire on the Mountain*. The protagonist Nanda Kaul is not sure of her own feelings. She is constantly swinging between dilemmas of whether she feels good about the presence of Raka in her house or her presence is a sort of disturbance to her. Her companion from childhood is also looked down upon by her but at the end we see Nanda Kaul repenting her misbehaviour with Ila. The constant shift in the character of people is a trademark characteristics of post-colonial world. People are not sure of what they should do. They are unable to control their feelings and emotions. Independence in a way brought about self-doubt and nervousness in people. They were free but their thoughts were still captured. The same reference can be seen in this novel. Nanda Kaul is unsure of her thoughts and actions. The haphazardness of what to do and what not to do is evident in the novel. This captured thought makes people reclusive as we seen in case of Nanda Kaul. Post-colonialism, therefore sowed the seeds of tension, self-doubt, discontent among the post-colonisers. Though the colonisers left, yet their presence could be felt for the next fifty years and *Fire on the Mountain* which is a product of 1977 clearly portrays this element. However, the independent aspect could also be seen in character like Raka who despite all bondages could set herself free and live a life of her own choice. Her setting the entire forest on fire is a way of retaliating to the old set norms which can be seen as an example of challenging the colonial outlook. The independent woman voice was marginalised in the colonial text, however this novel focuses on women voice and portrays women as independent who does not require a male counterpart to support them. Nanda Kaul often comments that she is better of living single than with her husband who forced violence upon her. Even Ila comments the same. Hence we see that the main idea of a post-colonial text to bring the marginalised into the centre is justified by this novel. As a woman writer in post-colonial India, Desai herself being the victim of patriarchy have successfully justified the women characters in the novel with fair ambiguity in their dialogues and actions.

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FRENCH REALISM IN ENGLISH LITERATURE

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ABSTRACT

Realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are real in life. As in simple terms, we can say that Realism is a representation of reality. Realism is most often associated with the mid nineteenth century movement that developed in France. The French literature has given the world some of the most famous French realist writers. Among them immortal French realist writers are Racine, Moliere, Balzac, Flaubert and Maupassant. Their writings are sometimes romantic and vivid, and at other times more realistic showing societal concern. Their short stories exemplify the defining qualities of Realism. We can easily visualize that their works cover the panorama of French life describing different social classes and their struggle.

Keyword: Realism, French, Nineteenth Century, Reality, Writers, Societal Concern

It was in the nineteenth century France that realism attained its most coherent formulation, with echoes, parallels and variations elsewhere in Europe and America. The term Realism, is an expression applied to literature of the nineteenth century, implies the attempt to depict contemporary life and society. French Realism involves various aesthetic, social and scientific issues. As intellectual and artistic movement in the nineteenth century, Realism and Naturalism are responses to Romanticism. Realism's most important influences have been on fiction and the theater.

As we know that the history of realism finds its roots somewhere around the second half of the nineteenth century, mainly from 1830-70. The basic fundamental of realism is that it inaugurates itself as a way of thought, more than a movement within a definite genre. It aims to explain an object, scene or even a subject through the perceivable way by opposing all romanticism and subjectivism or any other rudiments which may mislead something as it really exist. In the words of Eric Auerbach's point of view, best exemplified. Auerbach's Mimesis 1948,

"That Realism is an age old ubiquitous literary phenomena, tends to extenuate the historical importance of French Realism and reduce this many sided movement to only one aspect, faithfulness to reality." (Ruan Wei, 1986)

Hence, Realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are in real life. It depicts familiar people, places and stories primarily about the middle and lower classes of society.

It is perhaps unsurprising that its origin can be traced to France, where the dominant official Neo-classism had put up a long struggle against Romanticism. The French novelist Honore de Balzac is generally held as the grandfather of literary Realism. Apart from being a writer, novelist and playwright, he was also a literary critic and journalist and printer. He described about an unfiltered view of society. He was the most prominent representative of the nineteenth century realism in fiction. He was also a keen observer of his surrounding reality from boyhood. As in his words,

“Power is not revealed by striking hard or often, but striking true.” (Juan Ramos, 2018)

He published several plays and many short stories. His works are collectively known as the *Comedie Humaine* (Human Comedy), because of depth and range of their depiction of not only ordinary life in 19th century France, but more broadly the human condition.

Realism became vibrant in France in 1850s. A controversy was sparked by the painter Gustave Courbet, who exhibited his art under the rubric of Realism after his paintings had been rejected by the Paris World Fair in 1855. Realism as a movement in art and literature was established in the middle of the nineteenth century. The first appearance of the term is associated with the French novelist Champfleury, who endorsed it during the 1840s. It was however Gustave Courbet, who actually established the term when in 1855, he opened a solo exhibition which he called *Le Realisme*. Edmond Duranty started a journal by the name of *Realisme* in 1856, in which Realism was equated with truthfulness, sincerity and the modern. Duranty thought that novel should incarnate the lives of ordinary middle class-or working class people.

Realism in France took on more overt aspect in the work of Taine. He was influenced by the rationalist philosophers, on the other hand, and by Hegel and Spinoza on the other. As for Gustave Flaubert's great novel *Madame Bovary* 1852, which reveals the tragic consequences of romanticism on the wife of a provincial doctor and sentimental education represented perhaps the highest stage in the development of French realism. Before the nineteenth century writer where not interested in representing everyday life in their works. So, before the 1800's writers did not depict everyday life in their work. It doesn't mean that everything produced before then was in realm of fantasy. It is simply, that writers did not often write about ordinary people leading ordinary lives, at least not at the level of details as some did from the nineteenth century. It was the beginning of 1840s when the tendency towards Realism arose in many parts of Europe and America. The major figures who contributed the movement included Flaubert and Balzac in France, Dostoevsky and Tolstoy in Russia, George Eliot and Charles Dickens in England and Henry James in America. The basic aim of this movement was to offer, a truthful accurate, and objective representation of real world, both the external world and the human self.

Talking about French Realism, then Maupassant was also one of the most prominent realism writers. Maupassant eventually broke with the Naturalist movement in order to concentrate on realism and became a prominent, through reclusive writer during the *Fin-de-siecle* period. His stories present the panorama of French life of later nineteenth century, which included different social classes, such as peasantry, bureaucracy and moreover he examined common person and their problems. When we minutely analyze the novels, romances and short stories of Maupassant, it would suffice to demonstrate, even we didn't know the nature of the incidence which promoted them that he also suffered from an access of nervous emotionalism. A tragic episode of *Mademoiselle Fifi*, *La Pettit Roque*, *La Masque*, *La Horla*, and among the romances “*Une Vie*” and “*Pierre et Jean*”.

In nearly each of his fictional text, short stories and novels, we can situate a point of rupture in the unity and the fluidity of the characters identity and social status. Each of his fictional text illustrates the theme of social injustice and the consequent victimization of the individual. Moreover, his experiences as a soldier also give material for some of his finest stories. For example, his masterpiece “*Boule de Suif*” expresses the author's disgust of degradation and folly of war.

Thus, Maupassant was truly at the center of the European thought and his works bears its legacy. At first associated with the naturalist movement, he eventually turned to realism.

Hence, the implication of the word realism in French literature are so varied that the magnitude of the subject is even greater than it appears at first sight. But the real French realist were Racine, Moliere, Boileau, La Bruyere, and Lesage. (Editor Eric)

Jean Racine was primarily a tragedian producing such example of neo-classical perfection as Phedre, Andromaque and Athalie. Racine's plays displayed his mastery of do decasyllabic (12 syllable) French alexandrine. Racine's plays are literary masterpieces, keeping within the bounce of classics and making good use of the means it put at his disposal. He created works of great inner harmony and beauty, which depict human relationship ruled by passion, and the contradictions and conflicts of the moral world of the individual. His writing is renowned for its elegance, purity, speed and fury and for what American poet Robert Lowell described as,

"A diamond edge, and the glory of its hard, electric rage." (Racine, wiki)

Coming towards Moliere, Jean -Baptiste Poquelin, known by his stage name Moliere, was a playwright actor and poet widely regarded as one of the great writers in the French language and universal literature. Moliere's each play presents the characters with subtle differences and each is a masterly entertainment and satire in its own way. Among the first plays to show Moliere as a more serious satirist are "The school for Husbands" 1661 and "The school for wives" 1662. At the highest level is "The Misanthrope" 1666. It has become known as Moliere's most sophisticated play, but at the time it was one of his least popular productions. More than a century after its debut, the play became recognized as revolutionary and today is one of Moliere's most popular dramas, a masterpiece, combining tragedy and comedy comparable to Shakespeare's dark comedies such as "The Merchant of Venice" or "The Tempest". Hence, his influence is such that the French language is often referred to as language of Moliere.

Next, Nicholas Boileau-Despreaux had a pervasive influence not only on French letters, but also on English and German poets and critics. His "L Art Poetique" (The Art of Poetry), first published in 1674, was translated into English by John Dryden. He helped the French public to appreciate the works of his friends Racine and Moliere. (Kathleen Sheetz, 2020)

But when we talk about realist style than the realist style started gaining momentum through Maupassant's work with use of narrative. He basically furthered Flaubert's invention of removing the personal and authorial voice from the work. He took this technique and used it in his short stories. By using this method he became very popular as a realist.

The essence of realism was social analysis, the study and depiction of life of man in society, of social relations, the relationship between the individual and the society, and the structure of society itself. The realist writers discern the general patter of the movements and counter-movements of various social forces behind individual events and phenomena. Thus, realism depends on the writers' cognition of reality. As Schiller's words,

"In order to seize the fleeting phenomenon, one must chain it with the bonds of a law, dismembering the beautiful body into concepts and preserve its living spirit in the spare verbal framework." (Lbizen, 18)

The connotations of the word realism in French literature are so varied that the magnitude of the subject is even greater than appears at first sight. In its later developments, realistic literature presented a considerable problems, and a constant source of irritation to the guardians of the academic portals to fame. French literature is simultaneously suspected by the moralists of outrages licentiousness, and credited by ingenuous youth with an ideal tolerance of the freedom of the artists, the fortunes of the realistic school from this point onward are instructive. Balzac having been canonized and Flaubert being accepted for his Romanticism tempered by realism, it might be imagined that the course of true literature ran smooth. It didn't however, for their continued and extraordinary confusion as to what realist really was. (Ernest Boyd, 2013)

While Realism as a distinct creative method, that made possible analysis of social environment and the casual relationship present their made for an objective portrayal of reality, each realist writer had his own highly individual view of the world. His view of events and his understanding of life and history reflect his attitude to the contemporary social struggle in which he inevitably participates.

Moving towards the distinct feature of the French realist movement. In the mid nineteenth century, it was insistence on the equal claim to the literary treatment of the ugly and vulgar as well as beautiful, the elegant and noble. The argument is basically that realism aims to attain truth, and truth is attainable only by observation of that reality and a faithful representation of that reality in the work of art.

Thus, French realism involves various aesthetics, social and scientific issues. French realist authors depicted contemporary life and society including everyday common duties in their stories. These writers sought to represent life without any type exaggeration and attempted to write honestly about topics and themes. They also addressed, social, economic, and political concern through their depiction of various aspects of life during that time, and they strived to accurately represent contemporary culture and people from every echelon of society.

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DIGITAL TEACHING TECHNIQUES TO PRESERVE RICH ENGLISH LITERATURE

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ABSTRACT

From noble fragments to a rag-rhyme, the modern morphology with lost inflections - *with ongoing gradations, mutation, alternations* - has been the English of today since 600 AD. This magnificent language-group evolves today to link with English speakers of two generations hence. The erstwhile Teutonic, *spoken since 2000 BCE*, descended from the Celtic Britons and the Germanic tribes - *the Angles, the Saxons and the Jutes* - to enjoy Caesarean peace for four hundred years before acculturating with Latin, Scandinavian, Norman French and French of Paris till 1500 AD, giving the most melodious literature to the mankind during the Renaissance and Reformation. Retracing that milieu, the vicissitudes of history also depict a well carved peninsula with rich soil of acculturation - *the Bhakti Marg with Islamic Sufi* - giving rise to two thousand dialects in the largest democracy of the world - 'INDIA'. English is the most functional lingua franca here today. Grammar translation, structural dominance and functional-notional movements sidelined literature. Can we preserve its heritage while maintaining plurality in its standards bringing rapid morphological changes?! The power of transnational messages have constructed new Knowledge Economy. New ablauts, derivations, abbreviations, portmanteau and compounds reduce to codes and encryption on hourly basis. Bibliophiles and critics acclaim the linguistic evolution and literary shift during the intervening years between 'Rajmohan's wife' and 'Harry Potter series', between 'The Tale of Genji' and 'The Testaments', and from Chaucer to Chetan - *all with modicum of their connectivity with the past literature*. In furtherance, technology has now upgraded literature to virtual platforms like kindle, audio books, biopics, graphics etc. Genres have changed to gran-lit, fanfic, cli-fi, minimalism etc. At this juncture, only a teacher can reconcile the long forgotten yesterdays and the promising tomorrows *still present in today's classrooms* by harnessing the strength of technological innovations for giving more than fifty shades of English literary heritage. It's hence obvious that the language teachers use the subtlest of their techniques to make students appreciative while both - *the teacher and the taught* - grasp the best of both worlds.

Keywords: Reviving classics, Teacher-Technology in literature, Techniques, Realizing Aesthetic Value of Rich Literature, Re-routing to Roots

INTRODUCTION

Auld lang syne: That cup of kindness today, is for the mentally opposite 'shades of literature', for the felicity of diction, liquid consonants, flawless versification, the poetic drama of '*small folk drawn into the pattern of fate*', '*self-abnegation*', '*conventional morality through Doolittle*', '*grim, lively and intensely real theatrics*', '*novelty of manners*'.... more?... for the regalia of Chaucer, Malory, Langland, Lyly, Sidney, Spenser, Coleridge, Shelly, Keats, Marlowe and *at the top, the literary genius* - 'William Shakespeare'. They couldn't stand the on-slaught of digital screens, projectors and virtual platforms. Thespian art has now reduced its identity to silver screens and action-packed entertainment. The new genres, textual exegesis, neo-criticism, non-sensuous similarity, insufficiency and incongruous reality have eclipsed the lustre of original literature. With the advent of Forensics, DNA and digital footprints on the pages of Doyle, Christie, Forsyth..., the tactics and techniques of investigation have been redefined through 'Gunshot wound', 'Digital Weapon' and 'Countdown to Zero day' originating from thrillers and noir stories of *fine-dine and friendships disemboweling with violence, abuse and moral forfeit*. The creative commons empower us to restructure the dome without altering the pillars and the plinth of literature. The language and appreciation of literature in classrooms are limited to boring lectures to cover portion to score marks. Browsing novels, books and quotes have become a cry farther than kindles and digital libraries. On the contrary, the Homeric Question on oral saga about Iliad and Odyssey is still an arcane debate; the literary heritage in dramatic art which had started with catharsis in 'Poetics' also went through the spine of poets like Milton, Dryden, Gray, Wordsworth..., and dramatists like Ibsen, GB Shaw, St. Ervine, Yeats, Eliot..., are still admired by highbrows.

A proviso to the digital natives: Downloading literature is mere information dissemination. Scrolling the screen is harsher than flipping the pages because the former informs, whereas, the latter connects! A reader connects with the characters; emotions which get exalted through the page-dialogues compel him/her to read between the lines and to interact with the characters, to exercise imagination beyond the climax and to critically acclaim an author's work beyond author's imagination! There is no doubt that the last book stall would shut one day. Though digital natives miss the ecstasy in classics uploaded to technology-driven on-screen media, they wish to write books - hard and soft - which thence gives a clear proof to the writer of this paper that books will exist, writers will write, the classics will be the only cape of good hope and revival of the language.

"More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. - Study of Poetry, Mathew Arnold.

Aristotlean virtue of high and excellent seriousness must inform the matter and substance of poetry. Pope's '*The Epistle to Dr. Arbuthnot*' heroic couplets must remind us as to why literature must be preserved and presented without attempting to break butterfly upon a wheel! A language teacher alone has the power to preserve it for the self and a past for posterity. It's become difficult to separate entertainment from information and education from visual slogan, jargon, copiously mimed lilting and indelicate light verse. Human interest bulletins have transformed readers' best choices in nemesis varying from good to fair - *sans theme, structure, imagery or rhythm*. A literature of jubilation, despair, exaltation, cooing and melodious rhythm has to be revived on-screen, if we wish to be ensconced in applauding IoT literature unto zSpace of augmented and virtual reality.

LITERATURE REVIEW

To portray Estella or Thomas Becket, to draw parallels from the tragic end of Dr. Faustus, to appreciate the verse 'Gitanjali', to sing the song of the open road, to portray a melancholic Jacques, to enjoy clairvoyance of Tiresias or to understand the wisdom of Madame Sosostris in the emptiness of wasteland, and even to understand Indian mythology and literary texts like Mahabhyasa and Natya Shastra, the time has come to remodel those popular verses, sonnets and characters through unique styling and editing for on-screen joy. The language laboratories and white boards with hyperlinks must open our heritage for a melodious journey starting at least from the dawn of this language epitomized in the diamond in rough i.e. 'Chaucer'. Micro-blogging, mini-series and asynchronous or blended learning material must become a collaborative effort of

students and teachers. A thing of beauty must be the joy forever; a melodious work must be a source of eternal joy for all. Following are a few simple steps of harnessing support from the digital devices and platforms to connect with the literary competent world of the future. YouTube links have been given for few experiments done in some steps below:

1. Pod-casting: Concise scripting of extracts or the entire play/poems based on specifically targeted genres and themes like love, separation, catharsis, nature, goal-setting, etiquette, fashion etc., then recording and pod-casting them. The most effective and precision tool could be the concise works of eminent playwrights, poets and authors which are kept as showpieces in the libraries.
2. Video-recording: A step further to the point number one above, was to match teachers' audio files with the recorded scenes/ biopics/ recorded theatrical performances of the play/s or scenes in the background; recitations and genre details helped students to connect with numerous voices and appreciate shades of literature. Given below is a link to support point numbered 2. The video has been prepared by the author of this paper:

Song Of The Open Road Wal(ter) Whitman [1856]

Video 1: https://youtu.be/Z4L_azrBLj4

3. Making portfolios: Students' portfolios on a set of literary contributions in the form of book reviews, poems and dramas with at least one plot/situation as literary assignment/s throughout the year; to co-relate one poem with one prose and blending the presentation.
4. Recording and editing: A better version of the digital presentation was done by recording teacher's narrative of concise scripting along with the scenes/ biopics/ recorded theatrical performances of the play under Creative Commons licence / 'Made For Kids'. Three links to support points numbered 1, 2 & 4 have been given; *the videos have been prepared by the author of this paper:*

A. Video 2 : 'As You Like It' William Shakespeare [1623]

B. Video 3 : 'Little Women' Louisa May Alcott [1868]

C. Video 4 : 'Around the World in 80 days' Jules Gabriel Verne [1873]

<https://youtu.be/T5ZV8KAPmEY>

https://youtu.be/6LGEWOiO_LA

<https://youtu.be/te7OHS2plgs>

5. **Dramatization:** Students and teachers collaborated scripting of roles of a play or a scene by prior recognition of the roles fitting their respective humour and diction levels and scripting contemporaneous nuances/dialogues with native accents, phrases and contemporary metaphors suiting the plot, theme and setting. The teacher's role was also to enable the students to read with accurate and appropriate pronunciation, stress, intonation, pause and articulation in consonance with the type of literature passages/dramas and poems.
6. **Using a variety of approaches:** Stylistic approaches to pique the interests of the learners was the framework of the text on-line. Teachers must not forget to include aesthetic values and philosophical insights while scripting the scenes or appreciating a poem. Also, while portraying rhyme, rhythm, characterization, caricature and cohesion alongside the syntax, register of words and connotative meanings, students' presentation showed close resemblance with the texts. Thorough rehearsals must be done before the final take. Prelude to point 5:-
7. **Rehearsals:** *Recording average reading/speaking speed and gestures:* Students were shown the audio-video recording of their speaking/reading skills so as to self-diagnose errors; then were further assigned listening-reading exercises for graduating to newspaper-reading which obviously would post-graduate them to novellas, novels and the rich literature of the yore. A link to a rehearsal of 'The Wise Judge' drama.

Video 4: <https://youtu.be/HUXnalc8qks>

Pronunciation is the fulcrum on which meanings of a dialogue delivery adjust. Students were taught to eliminate the wrongly pronounced speech habits and to practice new sound units alongside stress and intonation in the process of articulation - fronting, gliding, lowering, backing, falling and centering diphthongs, extent of lip rounding etc.

8. **Graphic Organizers:** A thoroughly designed on-screen visual graphic focusing on syntax and situations helped them comprehend the literary text with proper recognition, structuring, interpretation and appreciation.
9. **On-screen short stories:** After watching the animated or dramatized version of a literary text/poem/scene...etc., on-screen, students were motivated to answer a few questions or essay the comprehended piece. The next step was sentence completion and chronological ordering of the acts, scenes and verses. This helped students to grasp the setting and diction. They brought local humour too.
10. **Chamber piece:** Presenting the narrative of a short story or scenes *with their re-scripted descriptions and dialogues* demonstrating students' acting and dialogue-delivery (including declamation), which can be fine-tuned in the classroom or on an idle stage after school hours. The rehearsed scenes can be presented in the class on the next day so that other students get motivated and participate. When rhapsody becomes a full-bloomed and matured action-piece, we can form several video clips and upload them on YouTube for greater audience and appreciation or at least for informal observations and discussions or criticisms for better output.
11. **Group discussions:** Assigning insightful literature related topics to respective groups *and video-recording*, engage them and let them acquire soft skills too. They choose the right words in their own scripts. The nuances of a GD can be uploaded in college websites and YouTube for others to acclaim and act.

A video link to support point numbered 11. The video has been prepared by the author of this paper.
Video 5: https://youtu.be/f3_3rOebu7k
12. **Quotes and dialogues from the classics:** Assigning students their turns to find the best quotes and dialogues of famous characters of popular plays or immortal verses from odes, elegies, satires, essays, panegyrics, epistles etc. and circulating them as 'Thought of the day' in morning assembly and through digital groups across the communities.
13. **Web 2.0 tools and Language Laboratory:** For a strong motivation and increasing participation enablers, the on-line content engage audience beyond boundaries. The first step is to mentor the students to publish blogs on texts and authors using rich text format of colours, icons, photos, symbols and hyperlinks. The community can connect to expand the work and give real time feedback. Tools like Crocodoc, Cue-prompter, Grammarly, Slideshare and Ted-Ed can be used extensively to connect and infuse the best content on-screen. Digital literacy is now transcending to digital sufficiency with multimedia language laboratories, *like FluentU and ORELL*, which enrich language learning. Customized e-lessons, e-boards, video quizzes, comprehension practice, pronunciation practice, phrasal verbs, lesson studios, Net Flick, video streamers, phonetics, assessment of speaking / listening, presentations, interviews, writing skills etc. enhance creativity.
14. Using social media to promote the artistic work and appreciation of theatrical or literary skills of author-students. They choose the best words of the best order obviously.
15. Dedicating a few days to food for thought on the birthdays of luminaries in the Poets' corner of Westminster Abbey, and by celebrating IBD and Book weeks to portray classics.
16. Sending collaborative e-content to DIKSHA, NROER and engaging popular thespians to suggest changes or to make further developments under Creative Commons.

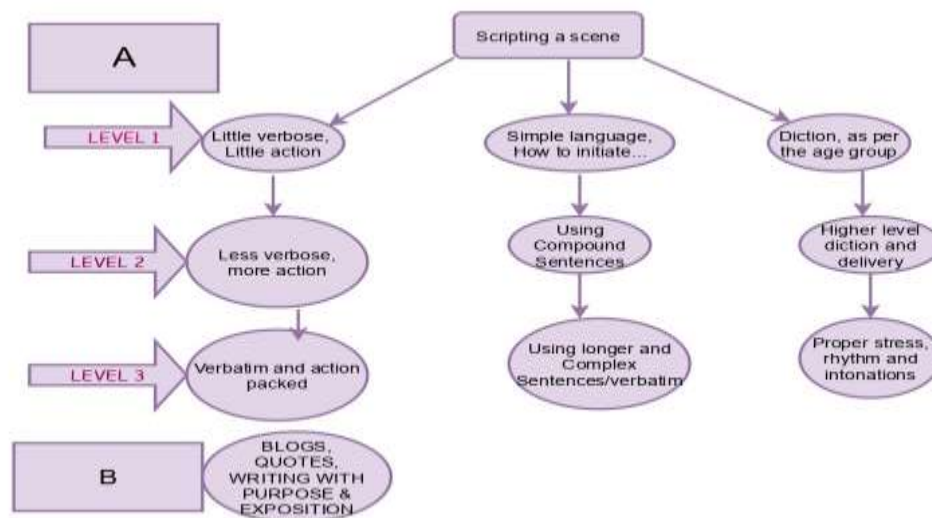


Figure 1: Tabular presentation to expand a work of creativity based on classical plays:

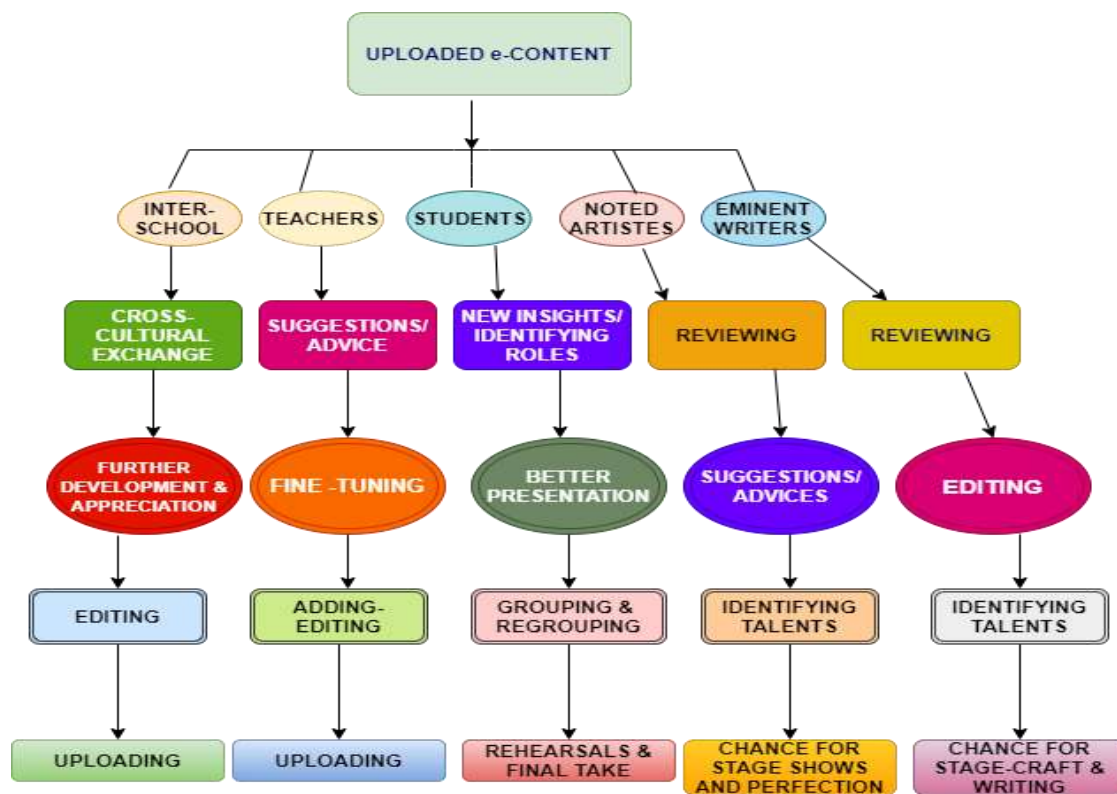


Figure 2: Tabular presentation to expand cross-cultural creativity and acclaim:

CONCLUSION & DISCUSSION

If classicism, romanticism and impressionism can't find respectable columns in the realism of the nihilistic modernism through Dadaism of Surrealism, it becomes the duty of a language teacher to blend exquisite melody of the yore with the technology driven contemporary literature of things embedded in virtual learning environments!

An on-screen chemistry of literary camaraderie for theaters like Drama School, Prithvi, Rang Shila etc., and plays like 'Arms and the Man' performed by legendary artistes like Naseeruddin Shah and Ratna Pathak,

can distil out the most exquisite dramatist personae for the schools of future. It was a dream come true *for the author of this paper* to see the legends enacting GB Shaw's play, *and who*, also saw great Bollywood directors sitting in audience and watching the play with great curiosity! An interview post in Mumbai Mirror dated 11/09/2020, at page 16 expresses the most noted and celebrated thespian Paresh Rawal, the Chairman of NSD, that he would reform theatrics by giving more space and quality to them - *[sic]* 'It's up to the actors to decide if they want to groom themselves better and enhance their craft, the way Pankajji, Omji, Naseer saab and Irrfan did.'

The idea of whole re-mobilization is to revive the forgotten literature by bringing it on-screen with animations and good diction. When OTT media services like Netflix entered the screen world, Bollywood and Hollywood were keen enough to welcome the change. This has still not given classics and theaters any respectable place. The day is not far when the viewers, *and not readers*, will forget to enjoy the aesthetic value of pristine literature, dramas and sacred texts archived in some drive, covered with some dusty carpet! Hence, by scripting the classics with contemporaneous diction and by mobilizing community, an English teacher can become the lynchpin as *hebendum-et-tenendum* OR *the mighty form of nature will be the music of deaf and pictures of blind*. Let's hold the mantle high so as to restore the classics which will remain the greatest source of motivation to the authors, playwrights, dramatists, thespians and poets of the future.

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THE MADNESS OF REBELLION: A STUDY INTO INSANITY AS A POWERFUL TROPE IN
KEN KESEY'S *ONE FLEW OVER THE CUCKOO'S NEST*

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ABSTRACT

The Beat Generation comprised of a group of unconventional authors whose works largely influenced American culture and politics after the war. The Hippie Movement of the 1960s and the 1970s was greatly influenced by the overt self-expression, queer themes and non-conformity of the Beat Generation. Ken Kesey considered himself a link between the both. His own experience as a paid subject to an experiment involving the use of psychedelic drugs and his prolonged stay in the asylum served as a backdrop to his celebrated novel, *One flew Over the Cuckoo's Nest* (1962). This paper aims to critically analyse the use of madness as a literary trope in the novel and explore the different purposes the madness of each character serves. The post-war American society was characterised by confusion, fear, moral dilemma and institutional correctness. This study shall bring out the contemporary socio-cultural influences that are reflective in the narrative. While the setting of an asylum provides an exploratory platform to Kesey, the characters serve as a mouthpiece to his rebellious self.

Keywords: American Society, Beat Generation, Hippie Movement, Madness, Rebellion

"If I am mad, it is mercy! May the gods pity the man who in his callousness can remain sane to the hideous end!"— H.P. Lovecraft, *The Temple*¹

Kenneth Elton Kesey, prominently known as Ken Kesey, was born at La Junta, Colorado in 1935. A popular American novelist, essayist, and countercultural figure of the nineteenth century, he considered himself a connecting link between the Beat Generation of the 1950s and the Hippie Movement of the 1960s. He attended Stanford University for a course in creative writing and later served as a paid subject for experiments in a secret study conducted by the U.S. Army. Kesey stayed at the Veteran's Hospital in Menlo Park and reported the effects of the mild drugs that were administered to him regularly. This out of the box experience served as a source of inspiration for his 1962 novel *One Flew Over the Cuckoo's Nest*. He also worked as a medical attendant in the same hospital's psychiatric ward where he closely observed the flaws in the system. His encounters with the inmates of the psychiatric ward altered his perception towards madness

¹ This quote appears in the short story titled "The Temple" authored by H.P. Lovecraft, published in 1920. See <https://www.hplovecraft.com/writings/texts/fiction/te.aspx>

and convinced him that the people tagged as 'insane' were actually locked into a system that was far from being therapeutic. He developed an exceptional insight into their lives and believed that these patients were not insane, but were rather pushed them into asylums by the society because they did not conform to the conventional ideas of 'sanity'. He believed that the hallucinogenic drugs injected to him in the hospital during the experiments were a great escape from reality and made him experience a heightened state of consciousness. This awareness caused him to believe that these mind-altering psychedelic drugs could enable him to see things the way they were supposed to be seen. As Tom Wolfe in his *The Electric Kool-Aid Acid Test* (1968) puts it, "he was in a realm of consciousness he had never dreamed of before and it was not a dream or delirium but part of his awareness" (322). Kesey is well remembered as the hero of this non-fiction book about psychedelic drugs and the book "mockingly compared him to the leaders of the world's great religions, dispensing to his followers not spiritual balm but doses of LSDs to search for the universe within themselves" (NY Times).

The Beat Generation was a literary movement started by a group of unconventional authors who greatly influenced the social, culture and political aspects of American society after the war. During the 1950s, America was recovering from the catastrophic effects of the Second World War. People lived under the fear of communism due to the events like the Second Red Scare. The fear resulted in many people conforming to the prevailing political expectations. The Beat Generation rose to oppose the idea of conformity. They openly experimented with drugs and sexuality and rejected materialism and all forms of conventional values. They had significant influence on the Hippie movement of the 1960s and 1970s, which was largely generated through mass media. Kesey stood between both the generations and impacted both. In his novel *One Flew Over the Cuckoo's Nest* (1962), Kesey played with queer themes like insanity, institutional control, emasculation, self-acceptance, etc. but most dominantly, it carried the theme of rebellion against conformity. Not only themes but also the diction involves the use of profane language and offensive names which reflects the attitude of 'Beatniks' as they were explicitly expressive of their thoughts and beliefs. Kesey made use of an unreliable narrator, Chief Bromden who pretends to be deaf and dumb and his narratives are often difficult to believe. In the words of Wolfe (1968), "Kesey accepted that his discovery of the character of Chief Bromden gave him a character from whose point of view he could depict a schizophrenic state of mind and at the same time describe objectively the battle of wills between two other key characters, McMurphy who initiated to fight the system and Nurse Ratched who tried her best to suppress his will and in the end, lobotomized him. Chief Bromden's disturbed mental state and Kesey's imagining of it, presumably with the help of drugs allowed him to elevate the hospital into what he saw as a metaphor of repressive America. Kesey would 'write like mad under the drugs' and then cut what he saw was 'junk' after the effect of drugs came down." (As quoted in NY Times)

Joy (2019) comments that *One Flew Over the Cuckoo's Nest* is a symbolic text the Beat generation. Rebels of the Generation were sent to prison or mental asylum in order to make them conform to the authoritarian laws (383). Kesey uses the character of Chief Bromden as his mouthpiece when he says, "If you don't watch it people will force you one way or the other, into doing what they think you should do, or into just being mule-stubborn and doing the opposite out of spite" (Kesey 180). This famous quote summarizes the idea of freedom for the patients. It is a freedom from all kinds of restrictions and the ability to live their lives the way they want. The vision Kesey developed here is characteristically utopian, rebellious and anarchic, quite significantly a part of the revolutionary Beat movement. Chief Bromden continually hints that it was not he who decided to pretend as being deaf and dumb but others who treated him as if he were deaf and dumb. It entrenches the idea of Kesey that a person's demeanour depends upon the society around him. He effectively uses the abnormality of his characters as a dark critique on the society and emphasizes that the inmates of the asylum are not there because they are mad but because they could not cope with the pressures put on them by the society. Kesey played a significant role in the development of the counterculture of the 60's which included all the people who could not conform to the society's narrow standards and who proudly recognised as 'unconventional'.

The chief character in action, McMurphy, is non-conforming to the outer world as well as the asylum itself. He is the very embodiment of rebellion and his gestures are described as more "real" by the narrator. The narrator Chief Bromden describes his laugh joyfully, "This sound real. I realized all of a sudden, it's the first laugh I've heard in years" (Kesey 15).

He is there to bring transformations in the hospital, his personality is charismatic and all the inmates are "stunned" by his laughing. "His gestures, his smile and his talk has reached every man in the ward. He brings in another world with him to the place where life was monotonous and unaltered. Anti-Establishment themes depicted his personal non-conformity through the work" (Joy 388) While other characters are unable to conform to the outer world but manage to 'fit' into the system of the institution, McMurphy cannot conform to any known way of the world. The therapeutic community is there to teach "how a guy has to learn to get along in a group before he'll be able to function in a normal society....society is what decides who's sane and who isn't, so you got to measure up" (Kesey 43) but McMurphy is there to somehow undo all its effects. McMurphy is the 'cuckoo' who is supposed to fly over the nest despite the efforts of the Big Nurse whose name represents a "Ratchet" and whose job is to 'correct' the behaviour of the 'non-conformist' patients. He courageously revolts against the Big Nurse and says, "....the exact thing somebody tells me about the rules....just when they figure I'm about to do the dead opposite" (Kesey 23). McMurphy is clearly shown as different from the other patients. He is not clinically ill and but instead of keeping himself aloof from other patients, he mingles with all of them alike. He becomes the torchbearer for change in the ward and sparks courage in other inmates. With his efforts, "the other patients of the asylum find their voices and become humans instead of just being the numbers on their hospital wristbands" (Nicole). Even though the inmates are separated in the room, McMurphy treats all of them equally. He proved it when he met each and every inmate, "And when he finishes shaking hands with the last Acute, he comes right on over to the Chronics, like we aren't no different" (Kesey 22). It was also one of the salient features of the Hippie movement. They believed in treating everyone as equal irrespective of gender, age or ethnicity. McMurphy is the very representative of counterculture and he tells the inmates the purpose of his arrival, ".... that's what I came to this establishment for, to bring you birds fun an' entertainment...." (Kesey 16). He was accused of a fight in the farm he worked and he acted insane to escape imprisonment. The court gave a judgment that he was a psychopath and he was sent to a mental asylum for examination and therapy. Psychopathy is generally characterised by bizarre and violent behaviour as well as unnatural sexual habits. McMurphy's false judgements by the judges is a sharp critique on the system of judiciary as a whole. A mental asylum was thus, a substitute for a prison. Here, Kesey also establishes a connection between criminality and mental illness, as it was a common perspective of the American society at the time. Moreover, the influence of the Beat Generation is effectively mirrored in the novel through the setting of a mental institution. America's Mental Health Policy of 1950-1960 altered the very perception of insanity in the society:

"America always struggled with difficulties in providing proper care to the mentally ill. After the war in United States, doctors desperately searched for something that would contribute to emptying the asylums as there were too many admissions. It was necessary to reduce the number of patients and to find a cheaper method of treatment. After 1950, mental institutions turned overcrowded and consequently, it became impossible to provide proper care to each patient. It escalated to such extent that mental hospitals could have been easily mistaken for prison camps. A violence among the patients emerged. It was inevitable to make a change." (Bělikova 14)

As a result, a stigma emerged around mental patients and they began to be seen as criminals and violent by instinct. Kesey too established a connection between criminality and mental illness in the novel. The stigma and marginalisation were so intense that the patients themselves began to consider themselves inferior:

"Though I used to think at one time...that society's chastising was the sole force that drove one along that road to crazy, but you've caused me to re-appraise my theory."

"Yeah? Not that I'm admitting I'm down that road, but what is this something else?"

"It is us." He swept his hand about him in a soft white circle and repeated,

"Us."

McMurphy half-heartedly said, "Bull." (Kesey 257-258).

In this interesting conversation between Harding and McMurphy, Harding blames the patients themselves as much as the society. He does not blame Nurse Ratched or anybody else after the Group Meeting and believes that he in fact, deserves the uncomfortable and insidious questions. Harding's perspective is that the world belongs to the toughest and it is the law of nature. The weak rabbits are supposed to be fearful of the strong wolf. The 'deaf and dumb' narrator too exhibits a self-stigma against himself. The Big Nurse is a continuous reminder to them of the same. Bromden begins to 'grow' into a person who is free of shackles. His stay in the hospital has surely impacted his mind in a negative way and he likes to stay in his illusions that distort the reality for him. McMurphy promises to help him grow back to his normal size and takes him out of his self-created illusions. The true 'healing of Bromden takes place and he finally escapes from the hospital and enjoys his freedom.

McMurphy enthusiastically takes part in the activities with all the inmates and entertains them with his enchanting laughter and fun-inciting conversations. Although he is sacrificed in the process, "McMurphy is the driving force that causes the characters to reappraise their lives and try to start over" (Nicole). He reawakens their individuality and makes them realize the worth of freedom. The fishing trip that is organised on his demand gives boundless joy and the extraordinary experience of freedom to the inmates, "They could sense the change that most of us were only suspecting; these weren't the same bunch of weak-knees from a nuthouse that they'd watched take their insults on the dock this morning." (Kesey 254)

Soon after, McMurphy throws an undercover party involving prostitutes where the wardmates get drunk and enjoy a lot. Harding also accepts his homosexuality. McMurphy becomes successful in bringing back the lost sense of identity and self-reliance among the inmates. Bromden's words echo the feeling, "I had to keep reminding myself that it had truly happened, that we had made it happen. We had just unlocked a window and let it in like you let in the fresh air. Maybe the Combine wasn't all powerful. What was to stop us from doing it again, now that we saw we could? Or keep us from doing other things we wanted?" (Kesey 305) Bělíkova compares McMurphy's influence on the inmates to the influence of the Beat generation on the young Americans, "McMurphy made quite an impression on the men through his appearance, attitude and boldness. To compare it with the Beat Generation, they did not reform the nation completely but they made a first step and they succeeded in a partial amendment of the situation as well." (39)

The Big Nurse finally commands to perform a lobotomy on him by which he turns into a chronic, paralyzed patient. He can no longer walk or talk and as a result, dies in the mental hospital itself. He turns into a vegetable patient with no free will and opinion and at last, 'conforms' to the requirements of an ideal inmate. Bělíkova comments on the dehumanisation of people in the asylums, "In the mental institutions, patients were robbed of their freedom, free will and human features. Dehumanization appeared to be a huge problem. To dehumanize a person means to shatter his independence, individuality, spirit and soul. In the outside society people were similarly robbed of their freedom and independence and they were told how to live their lives. They were symbolically losing their human features living identical lives where men took up white-collar jobs and women became the women took care of the children at home" (25-26). Therefore, this process of dehumanisation wasn't the legacy of the madhouses. It was a common aspect of the contemporary society. While some people conformed to the ways, others ached for liberty. Their actions exhibited revolt. Kesey's McMurphy was one of them. McMurphy fights until death for himself and others. His failure brings pathos to the narrative. Although he fought brave to hold on to his sanity, he ultimately, though unwillingly, had to surrender to the powerful. Despite his failures, McMurphy saves the patients from the society symbolised by the Big Nurse.

The notion of conformity and the imposed norms make the psychiatric ward described in the novel a microcosm of the outer world where the tyrannical Big Nurse predominantly represents what the institution and its rules are. She stands for the 'Combine' and the narrator states that "...it's not just the Big Nurse by herself, but it's the whole Combine, the nation-wide Combine that's the really big force, and the nurse is just a

high ranking official for them" (Kesey 148). Therefore, the 'Combine' very accurately mirrors the outside world which enslaved people mentally. Nurse Ratched is just a small part of a larger arrangement. Bromden reaffirms the notion by commenting, "The ward is a factory for the Combine. It's for fixing up mistakes made in the neighborhoods and in schools and in churches, the hospital is." (Kesey 17)

"When a patient tends to be too rebellious, the authority is able to remodel him into an obedient, submissive person. Nurse Ratched gradually builds her own army of easily controlled people as she dehumanizes the men by cruel procedures. This can be seen as a metaphor for the whole post-war American society. Just like Nurse Ratched, the new American policies gradually created easily manipulated, docile population" (Bělíkova 27-28). Ratched uses barbaric practices like lobotomy and electric shocks on patients not as some therapeutic measure but to force them to 'conform'. She is the allegory of misuse of power and exploitation. Her actions are not restricted to physical measures. She also actively manipulates the inmates through her deceptive caring behaviour. Kesey's first-hand experience with psychiatric wards and his involvement with the Beat generation resulted in a two-fold critique in his novel. He hits out at the false and brutal practices of the society as well as the mental asylums in a single blow. "He travelled with hippies and spread the 'reality' of America through his literary works. They began to break out from the societal framework due to the compressed industrial life. They turned themselves into a collective consciousness mutual realization and acceptance in a group, the 'all-one' thought." (Joy 386)

Kesey also satirizes the deceitful and pretentious nature of the American society through the dubious character of the Big Nurse. "Just like the inmates, Americans had to live a life someone else determined them. They accepted their fate because they felt it was a right thing to do. However, many of them only pretended to rejoice in this way of living which strengthened the society's position" (Bělíkova 30). Apart from Chief Bromden, the patients at the hospital do not realize that they are being manipulated until the arrival of McMurphy. Nurse Ratched pretends to be a decent, calm and caring person in order to 'control' them. Her two-faced personality is quite symbolic of the superficial and vain American society. Bromden once witnesses her scolding African-American male nurses but she immediately calms down when she sees patients coming out. Bromden comments casually, "She has to change back before she's caught in the shape of her hideous real self." (Kesey 5)

The novel *One Flew Over the Cuckoo's Nest* serves as a critique of the system of institutions and the societal structure as well as a study of the human mind and behaviour. Swain states in The Telegraph, "It gave voice, gave life, to a basic distrust of the way in which psychiatry was being used for society's purposes, rather than the purposes of the people who had mental illness" Dr. Pittman told The Discovery Channel." The hospital has been portrayed as an authoritarian establishment and McMurphy is the very embodiment of revolt. By the effective use of madness as a trope, Kesey ignited the fire of revolt and rebellion. His characters turn out to be his own mouth-pieces when they talk of revolt, sense of power and non-conformity. He created powerful rebels in his literary works, quite reflective of his own rebellious mental make-up, influenced by the Beat Generation and ofcourse, the hippies. Literature has truly been called the mirror of the society. The novel effectively mirrors the socio-cultural characteristics of the contemporary American society. The dehumanisation of mental patients has been compared to the process of creating robotic beings outside the asylum. Therefore, the activities inside the asylum turn out to be a metaphor for the outside world. Kesey's novel serves as a treatise following the voices of the 'insane' who are infact, saner than the society which imprisoned them.

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**NARAYAN'S NATIONALISTIC SENTIMENT AND CARTOGRAPHIC RESISTANCES:
INVERSING POLITICAL, ADMINISTRATIVE AND ECONOMIC CONTROLS IN SEARCH OF
INDEPENDENCE**

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ABSTRACT

Rejecting colonizers' approaches in territorial invasion for commercial dominance and strategic profit especially political, administrative and economic control over native colonized individuals are surprisingly the fundamental pockets of raising intense resistances against foreign settlers in the native lands. Sriram's evolution into a Jihadist for motherland from an introverted man through following Bharati, who has been a follower of Gandhian philosophy and movements; e.g. 'Quit India', 'Salt-Satyagraha' or 'Non-Violence Movement', and Jagadish, the terrorist who has been the follower of Subhas Chandra Bose, an Anti- Colonial movement activist against the colonizers directly matches the idea of cartographic (against political, admiration and economic controls) resistances, rooted in extreme nationalistic sentimental attachments with the people and belonging nation, where Gandhi has been used as the embodiment of native power to be charged with nationalistic energy. The paper scrutinizes R K Narayan's masterpiece *Waiting for the Mahatma*, to be critically engaged, and find out the colonial discourses cemented in all forms of native existence and divulges how Narayan resists the colonial ideologies ingrained in natives blood, especially in the *Economic, political and Administrative* institutions, through *Cartographic* colonial resistances, in term of every character's sentimental feelings towards Motherland.

Keywords: Resistance, Cartographic, Sentiment, Destruction

Introduction

Introverted, non-patriotic, reluctance towards girls have been the suppressing traits of the lead character Sriram in the early passage of life, who later has transformed himself into a Jihadist or patriotic by accompanying an intellectual, furious, lovely, hypnotizing, and passionate girl who is the follower of Gandhi and committed to free her country from oppressive colonizers. Sriram is a twenty years old orphan who has been living with his grandmother. As soon as, he reaches twenty, he has been provided a pass-book of savings and started unpredictably leading his life and this is the opening of R K Narayan's master-piece *Waiting for the Mahatma*. Sriram falls in love with Bharati and transfers himself as a stand out from the crowd type of man who also later joins the slogan of 'Quit Indian' movement to confront the persecution of the foreign settlers in

his own land. The whole text asserts the up-rise condition of Indian native people against colonizers especially British Raj. Sriram and Bharati's bhakti or respect towards the motherland exhibit an unparalleled and unconditional love, while Jagadish the Terrorist and Subhas Chandra Bose' violating roar towards the independence depicts nothing but a resistance towards colonialism and the process has been considered as Cartographic colonial resistance from every level of the Indian existence especially economic, administrative and political institutions. The whole text has been written as a colonial resistance from nationalistic sentiment and performed the actions through the romantic couple Sriram and Bharati. The masterpiece terminates abruptly by the assassination of the greatest leader Mahatma Gandhi which provides a master twist to conceive the real meaning of freedom and resistance against oppressive foreign settlers from the mother-land India

Objectives of the Research

The paper critically observes the reasons behind the abrupt decision of involving in Bharati and transforming himself into a Jihadist especially from an introverted home-sick young boy. It also scrutinizes the stereo-type and ingrained colonial discourses in the society as well as in the established political, economic and administrative institutions in India. One of the major functions of dealing with this study and research is to divulge the colonial hegemonic discourses in every level of the nation which is also the main purpose of Narayan for producing this masterpiece. I am studying *Waiting for the Mahatma* to bring out the approaches of resistances against colonialism through nationalistic sentiment and power, which also might help readers to conceive the world differently as well as might assist them to be conscious about the conceal discourses. The core objective of conducting this research is to make the readers understand about the discursive construction of inferior others through colonial discourses in the society as well as the visible powerful institutions which are sometimes unseen and not understandable by the usual-average readers. Last but not least, the study also divulges Cartographic colonial resistances to be freed from institutional colonial discourses, which has been portrayed conspicuously in the master-piece, *Waiting for the Mahatma* by R K Narayan.

Literature Review

Based on the criticism of Narayan's *Waiting for the Mahatma*, varieties of books and critical essays have been collected for the study. Different books and critical writings were composed by Anderson (1991), Chatterjee (1986), Seton-Watson (1977), Nairn(1977), Kulke and Rothermund (2010), Fanon (1963), Rao (1989), Cabrial (1973) and many more are very effective for the progress of the study. Interestingly, Narayan has given many master twists which are a bit ambiguous to understand the meanings easily by a common mind because it has been produced with the dualistic idea of nationalism, and also provided the scope of resistances for independence from cartographic colonialism, where Anderson(1991) describes nationalism in his "Imagined Community", as the spirit of reconciling all communities in a body during state emergency especially warlike circumstances while Chatterjee (1986) sees it as problematic because he believes that Indian nationalism or *Third World Nationalism* comes from European Nationalism that might deviate the natives from root ideologies and finally, defines from three perspectives how nationalism as a problem. By hailing Chatterjee, Setan-Watson (1977), exposes that there is no scientific definition of it, while Nairn (1977), sees nationalism as Marxism' great historical failure. However, Kulke and Rothermund strongly support nationalism as the tool of stirring up powers for people to fight against colonial rulers. These counter altercations finally, lead the researcher to confess nationalism as blessings for revolutionary movements. To be continued with the research on Cartographic colonial resistance, the researcher takes help form Fanon' resounding book *The Wretch of the Earth* (1963) where he says "Violence is a cleaning force" which is a strong support of Bose's ideologies of political resistance while Rao in the masterpiece *Kanthapur* (1989) references religious allusions of Krishna and serpent Kali where Krishna represents Narayan' s Subhas Chandra Bose, Sriram, and Jagadish who kills Kali, or British rulers through destructive movements. It is a matter of notice that Cabrial squeezes on the reconciliation and mobilization to become strong enough to be freed which supports both Gandhian and Bose's philosophy of colonial resistance. Last but not the least, the arguments and counter-arguments of the post-colonial or anti-colonial scholars have terminated by referencing Ashcroft et al (2006) to judge and

evaluate the research's new findings on the rigorous studies of the text *Waiting for the Mahatma* (2001). However, some literary online websites were also supportive to support the paper.

Discussion and Findings

Is Nationalism as Problem or Blessing in Search of Independence?

Nationalism or "Desh-prem" or royalty towards own nation has been a milestone belief existing in the psyche of human beings since the inception of the world. Nationalism has been considered as one of the strongest and core foci for movement to imperial subjugation in the colonial territories. The territories have tried to be freed from all sorts of persecutions and dominations of foreign dominating group of people or territories and started compiling the territories together which Benedict Anderson calls an "Imagined Community". The community builds a nation-state to reconstruct own image and identity in the own land by liberating from imperialist or colonialist oppression. Nationalism in this sense as a force of spiritual sense of togetherness by which, all types of resistances have been produced in world history so far. However, Fanon and Chatterjee also describe nationalism as a problem because the national bourgeois might take over the control of the nation which Marx asserts "base controls superstructure", while Chatterjee is afraid of *Third World Nationalism* which has been emulated from European and American nationalism. This chapter delves into the thesis and anti-thesis of Nationalism and finally, reaches a consequence whether nationalism as problem or blessings in search of independence especially, through referencing the masterpiece *Waiting for the Mahatma* by R K Narayan.

Defining Nationalism as a Problem

The spiritual sense of togetherness or being One is one of the criteria to build a Nation-State where every individual must have an interest in unifying in the one body by sharing the same culture, language, geography and sometimes religion because nationalism relies on these aspects. Seton-Watson speculates, "All that I can find to say is that a nation exists when a significant number of people in a community consider themselves to form a nation" (5). However, it is considered by many people that nationalism itself has some shortcomings because there is no any significant definition of it where Seton-Watson asserts, "Thus I am driven to the conclusion that no Scientific Definition of the nation can be devised, yet the phenomena have existed and exist" (5). Interestingly, Nairn explains nationalism in the text *The Break-up of Britain*, from the Marxist point of view and says "The theory of nationalism represents Marxism's great historical failure" (329-63). Nation, nationalism and nationality, all have judged notoriously arduous to provide definitions because it has historically distinct types to be discussed conspicuously. For instance, Partha Chatterjee sees these innate types of nationalism as a problem and those have been distinguished as three categories: *Creole Nationalism*, *Linguistic Nationalism* and last but not the least, *Official Nationalism* where he believes Creole Nationalism of the Americans has been developed on the aspirations of classes whose financial interests have been ranged against the metropolis. This idea has been taken from the European idea of enlightenment which itself divisive issues and criticisms of imperialism and ancient regime, along with that Creole Nationalism remained incomplete because it lacked linguistic communality. At the same time, Linguistic Nationalism of Europe based on independent nation-state has been also pirated:

But preciously because it was by then a known model, it imposed certain standards from which too-marked deviations were impossible.... Thus the populist character of the early European Nationalisms, even when led, demagogically, by the most backward social groups, was deeper than in the Americans: serfdom had to go, legal slavery was unimaginable – not least because the conceptual model was set in ineradicable place (Anderson 78-9).

Finally, the third model has been given by Official Nationalism which typically was related to Russia and involved the imposition of cultural homogeneity from the up-most top, through state action. Interestingly, all three modelers are being present to the *Third world nationalism* in the 20th century which is also a matter of shortcoming in the advancement of resistance or understanding the real motto of nationalism because, in the *Third World Nationalism*, people get too much lunatic about own motherland which creates *Otherness* or

develops egoistic sense in the psyche. This problem later ameliorates Foucault's 'discursive formation' in the mind of state dwellers and finally, institutionalizes them about the idea of nationalism. This false perspective of nationalism develops the idea of *Otherness* which has been conceived by Chatterjee and he says from post-colonial perspective: "Nationalism ... seeks to represent itself in the image of the Enlightenment and fails to do so. For Enlightenment itself, to assert its sovereignty as the universal idea needs its Other; if it could ever actualize itself in the real world as the truly universal, it would, in fact, destroy itself" (17). To recapitulate, it can be said that according to some scholars, the idea of nationalism is undoubtedly problematic because it hasn't any specific definitions and its purpose depends on various aspects in building a spiritual sense of togetherness or an ideal nation-state while some existing anti-thesis have been developed to emphasize on the importance of nationalism to stand resistance because these group of people believes that without being in a body, it is quite impossible to be freed from persecutions of foreign invaders, for what nationalism is the base to develop nationalistic sentiments which have found in the resounding masterpiece *Waiting for the Mahatma* by R K Narayan and later would speculate in the anti-thesis part with shreds of evidence.

Counter Opinion on Nationalism as Blessings

Subhas Chandra Bose's invitation for freedom, Mahatma Gandhi's *Non-Violence* resistances against colonial rulers, Sriram's metamorphosis towards nationalist from an introverted young boy, Bharati's bhakti towards India and finally, Jagadish the terrorist's agitation in the mind and body to attack the colonial oppressors are the pervasive phenomena of nationalism or nationalistic sentiments which are the vital ingredients to fuel anti-colonial resistances because nationalistic sentiments assist to unite people together and this togetherness works as a fuel to fire the oppressive foreign invaders. Therefore, the main purpose of Narayan is to divulge the concealed and unprecedented furies towards colonizers to be freed from them. Kulke and Rothermund speculate in the essay that "The Freedom Movement and Partition of India", "India nation had existed from the time immemorial and that it only had to be awakened for it to shake off foreign rules" which has been portrait conspicuously in the novel, *Waiting for the Mahatma* through the characters' traits (278). However, wearing a dhoti, rejection of colonial language, avoiding all types of colonizer foods and culture are the depiction of nationalistic feelings towards motherland which develops the idea of nationalism in an individual psyche and this idea is vividly represented in the novel by Narayan. Narayan describes about *sari* and *dhoti* and states through the narrator that "Khadi only is going to save the nation from ruin and get the English out of India" (33). The narrator also asserts, "Please leave this country to be managed or mismanaged by us, that's purely our main business, and come back any time you like as our friends and distinguished guests but not as a ruler" (32). Those statements are enough to support how nationalism has been depicted by Narayan. However, some believe that nationalism is nothing but a menace and problematic issue in seek of independence while another group of individuals especially, post-colonial writers confront those statements by stating that nationalism works as the foundation of constructing a new community and later an individual free nation. To sum up, the whole arguments over the question whether, nationalism as a problem or blessings in search of freedom from colonizers, it can be said that despite having some challenges of nationalism, it the source of strength and power to annihilate all types of colonial chains from the motherland which has been divulged in the novel *Waiting for the Mahatma* by Narayan, through the chivalrous characteristics of Sriram, Bharati, and Jagadish the Terrorist, as well as Bose's roaring for freedom and Mahatma's *Quit Movement*.

Gandhian Philosophy and Political Resistance

Fighting against outside force to become free has been the pervasive phenomena in the colonized countries since the inception of human civilization where political attempts were very much important both for colonizer (to invade the foreign territories) as well as colonized (to become free from domination). *Waiting for the Mahatma* by RK Narayan is one of the post-colonial masterpiece writings where he comments on how the British Raj has subjugated and vandalized Indian properties, at the same time how the oppressed group of native people stood against colonial domination through political resistances. However, Narayan tried to depict the real scenario of Indian movements just before the Indian independence movement where Gandhi has brought as *Non-Violence* political reader, "No good. Not enough. I like to see more vigor in your arms,

more rhythm, and more spirit. It must be like the drumbeat of the non-violent soldiers marching on to cut the chains that bind Mother India.... I want to see unity in it" (26). While Subhas Chandra Bose has been portrayed as agitating, annihilating and violating political reader who believes that freedom does not come from sweet words instead of taking crackdown steps against colonizers or foreign powers. However, Gandhi's 'Non-Violence', 'Quit India', 'Salt -Satyagrah' and 'Non-Cooperation' movements have lured young Sriram and Bharati to be comprised with Gopod's slogan of "I will not rest till British are sent out of India" (75). Besides, Disciples Sriram and Bharati' active part in the Gandhian political resistance has been considered as a significant part of the novel because they appeared as the ambassador of Mahatma's silent and non-violating influential resistances like 'Quit India', and 'Salt-Satyagrah' where nationalism has found everywhere with the distribution of nationalist leaflets and guerrilla activities. In the novel, *Waiting for the Mahatma*, Sriram takes his cravings more from Gandhi than Bharati even when Gandhi is not present in Malgudi and Sriram feels that his movements were being guided. Living almost a hermit's life, he receives communication from Gandhi through Bharati. The narrator's direct comment on the efficacy of the Gandhian political movements epitomizes the Narayan's own attitude towards Gandhian methodologies of political action and Gandhi says,

Before you aspire to drive the British from this country, you must drive every vestige of violence from your system. Remember that it is not going to be a fight with sticks and knives or guns but only with love. Until you are sure you have an overpowering love at heart for your enemy, don't think of driving him out. You must gradually forget the term enemy. (160)

Finally, Gandhi's spiritual sense of political resistance spreads all over the country through his disciples which finally brings freedom for Indian, even though, the revolutionary anti-colonial *Non-Violence* movement has been highly scolded by his contemporaries especially Bose, but every reprimand has been transcended by Gandhian ideologies of toleration and love to be freed from colonial persecutions.

Subhas Chandra Bose' Ideologies in the Political Resistance

Reversing the Gandhian philosophy in the political resistance, Bose emphasizes on violating movements because he strongly and deeply believes in the violation as a liberating force where Fanon writes, in his book *The Wretched of the Earth* (1963), "At the level of individuals, violence is a cleansing force. It frees the native from his despair and inaction; it makes him fearless and restores his self-respect" and Gopod, the Disciple of Bose, explains, "I will not rest till British are sent out" (94; Narayan 75). However, these audacious and bold revolts are noting but Bose' conspicuous ideology of political resistance where Bose himself asserts, in the novel from Tokyo through Radio to the Army forces to stand against British tyrants, "Men of Indian Army, be patriots. Help us free our dear motherland. Many of your friends are here, having joined the Indian National Army which is poised for attacked on your birders. We shall soon be across, and then you can join the fight on our side, Till then, don't aim your guns at us, but only at the heart of our enemy" (149). Jagadish is a devoted follower of Bose who has been always taken the opposite position of Gandhian ideology of political resistance in the novel because he also believes in aggressive movements only which might bring liberation for Indians from British colonizers. Jagadish says, "we are waging remember. Mahatmaji is his own way and we are our own" (147). He has a strong respect for the Gandhian ideology of resistance, at the same time, he also believes in action because he has some sense of Indian mythologies where Krishna kills the dangerous serpent Kali at the age of four which has been brilliant, written in Raja Rao' *Kanthapura*. After all, in the most important part of the novel, Moorthy says, "You remember how Krishna, when he was but a babe of four, had begun to fight against demons and had killed the serpent, Kali. So, to our Mohandas began to fight against the enemies of our country" (12). As resistances are being raised for independence, all of the citizens are called to be reconciled together to strengthen the hand of native fighters because unity has been always acted as a strength and liberating force, drives from nationalistic sentiments, which is the fuel of violating movements against foreign settlers. These ideologies also are visible in the activities of Bose, where Rao says in his book *Kanthapura* to support Bose, "Lift the flag high O, lift the flag high brothers, sisters, friends and mothers, this the flag of the revolution" (12). To support Rao' call to be reconciled together for fighting and Bose' organizational political roaring against British rulers, Cabrial says, for liberation movements people must be mobilized and organized under a particular political institution or a person like Bose, "the liberation movement must mobilize and

organize the people, under the direction of strong and disciplined political organization, in order to resort to violence in the cause of freedom- the armed struggle for the national liberation" (3). However, both Gandhian and Bose's ideologies are crying needed to fuel nationalistic political movements to be freed from all sorts of colonial tyranny and oppression in the motherland.

Administrative Resistance and the Indian Independence

Administrations are the basic forces to run and protect a nation from outside intrusion because almost all sorts of physical powers and strengths of a nation rely on these particular State Institutions as well as a nation's future, how she would continue her journey of advancement. If the process of advancement is being hindered by any outside forces, then the citizens lead their life as outsiders in the native land and sometimes die from different malnutrition where colonial India has not been a different nation who had been subjugated, dominated and finally dismantled by British rules for two hundred years. To annihilate British colonial rules has been the fundamental phenomenon for native Indians for years and finally, they got independence after bloodshed war which has depicted by Narayan in his masterpiece where he intends to restore the administrative powers as a Post-Colonial writer. In his text, Jagadish says, "Britain will leave India with a Salam, if we crush the backbone of her administration" (Narayan 168). Jagadish also understands through his nationalistic senses that all the courts, schools, offices, money producing factories and industries should be attacked and annihilated because these Administrative Institutions are the backbone of them, "Britain's backbone must be smashed, and it lies in the courts and schools and offices and railways lines, from these she draws the strength for her survival" (168). In a colonial nation, the civil service holders are very much powerful especially, Police, Army, and Navy because they are recruited from rules countries and ordered to be rude to constant their powers on colonized territories. The police always seek for revolutionary groups to arrest and persecute them where, in the novel, Sriram has arrested by a brutal police inspector, "you are under arrest, said the inspector. We have been looking for you for a long time now" (185). The doom life has been always like an inferno to the prisoners because they are forced to do many laborious unpaid jobs for the jail even without much food. They are always under surveillance like panoptic situations because they are always afraid of policemen, even though they are not present right now. Prisoners are dumb not to talk when the offers come to observe them because "The prisoners had been advised to stand stock-still, and not to utter a word or move a muscle when the man passed" (189). Colonial English Government usually takes tariffs from all types of native business persons even without providing a proper budget for cultivation and crop productions. As the government knows that salt is one of the most everyday ingredients for Indian, it imposes a high tax on it and Mahatma marches against this tyranny because the British are not supposed to take even a single penny from Indian salt peasants, the government neither produce nor provide proper amenities to the farmers, "For every pinch of salt you consume, you have to pay tax to the British government" (120). However, these are the basic sectors of restoring and reconstructing again by sending out the colonizers from native land, for that all types of people from all the corners of the nation have started confronting and standing against their persecutions. They started deteriorating the payment of the tax to the rules, dismantling all bridges and roads, seizing all vehicles with export products, closing all administrative offices and marching on the roads with the slogan of destroy the executive offices and crack the ruler's backbone, for such horrific situation all the police officers become jittery and afraid in the heart. "There were police everywhere, although the district superintendent of police felt that security arrangement had not been satisfactory" (43). The timber collector of the novel also represents the British officials who do not dare to cut off the unripe tress for money, "You are cutting down green unripe timber" (107), only because of strengthening the colonizer's hand to rule the Indian. However, Sriram strongly resists this collector from abolishing forests from the motherland. After all, resisting against the administrative control in the native land is one of the intentional mottos of Narayan's writings to be freed from Cartographic control more specifically, administrative subjugation from British dominance.

Resistances to be freed from Economic Controls

If economic control is one of the key parts of cartographic colonialism, then resisting all types of colonial products based on profits from the colonized country is the moral, political, nationalistic and communal responsibilities of colonized people, because all the colonial powers and strengths have been fueled

by this amount of money which is the fundamental concern of colonial and post-colonial writers where R K Narayan is an impeccable example of such figure. Local Indian spinning industries have acted a vital role in the Indian economy but finally, these running forces of the Indian economy have been seized by British colonizers, on what Mahatma Gandhi started his resistance in the novel. The Mahatma said: "Nowadays I generally get up an hour earlier in order to be able to do this: spinning a certain length is my most important work, even my prayer comes only after that. I'd very much like you to take a vow to wear only cloth made out of your own hands each day" (67). Mahatma strongly encourages to wear own clothes, made of own country and finally has been able to relocate their industries. Gandhi also has prioritized their own agricultural products to make native farmers affluent rather than importing colonizer's products, he says, "I shall be happy to look at the oranges grown in your own gardens" (46). In a colonized country, all the means of the economic transaction was completely monitored by the rulers, and the benefactors of finances could not use as their wish or own, Sriram agitatedly exposed his inner feelings to the banker when he could not withdraw his savings from the bank and says, "I'm supposed to be the master of this money, but I cannot draw what I want! A nice situation!" (16). However, this is the way how colonizers suppressed economic sectors and finally, withdrawing all the amount of savings by fighting with the banker, shows the spirits of economic resistances. Sriram's non-violating speculations with shopkeeper probably, the most eye-catching moments of the novel regarding economic resistance because he strongly confronts not to sell British biscuits in the shop which makes the colonizers financially strong to fight against Indians and says to the shopkeeper, "You may close the shop if you like but I want to destroy those biscuits" (117). When Sriram asks about the costliest papers and ink, then the shopkeeper replies, "I swear by the goddess in that temple. I have no stock, and I swear by all that is holy I will hereafter avoid all English goods" (125). These attitudes of Sriram came from just nationalistic sentiments and love towards Motherland to make it free by dismantling colonizer's economic foundations because the Economy is the driving force of any nation of the globe where colonizers have been no longer aliens from this idea.

Interestingly, in the economic sphere, he advanced the idea of Swadeshi (self-land) large scale industries. He has especially emphasized on short of dependence on cottage industries, as it would make India economically freedom as well as self-sufficient. He has fought for the farmers in Champaran and Kheda, and laborers in Ahmadabad. He sought a healthy balance between economic growth and the decentralization of the economy. Through his concept of *Trusteeship*, he deconstructed the theory of capitalism by trying to mobilize the relationship between the common people and the capitalist, where the revenue of an industry has been reciprocally shared by the capitalist and the laborers. Thus, these real-life ideologies have been a vital part of resisting the colonizers from the economic arena. Sriram, one of the disciples of Mahatma in the novel, has started saving the forests and its valuable lives which have been used to as the prominent source of finance and Sriram says to the timber collector who is a British agent;

We shouldn't have to strip our forests for these tasks. It's going far away, too far off countries, and the money you are getting puffed up, illusory currency, which will lose its value soon. Don't supply these materials for the war; it will take a century for us to grow all this timber again. Refuge to do this job; it's in your hand. Don't strengthen the hand that is opposing you. (107)

This resistance is considered as one of the primary resistances against colonial rulers especially British. However, the primary resistance of the colonized people is against Economic control which is one of the three vital parts of Cartographic colonialism (territorial invasion for commercial dominance and strategic profit). The economic shutdown also annihilates the backbone of a nation which is conspicuously visible in the colonial and post-colonial texts and studies. Ceasing to go outside with native products to reconstruct in the colonizers land and sell to the colonized countries with the high price, has been the utmost goal to them because it is not only one kind of oppression but also a reluctant acceptance of the colonial fathers which products make the native destitute, and affluent to the colonizers. When Sriram fights against the British by accompanying Jagadish, then Jagadish asserts, "Well, the country. A trainload of chrome ore is leaving a certain railway station for England. It should not reach the port. If it reaches the port, it will return to us in the form of triggers and what not and plague us..." (Narayan 161). Jagadish knows that if the supplies went to England, then definitely, would

come back with a more disastrous way to the native which finally, it has been stopped and detonated which annihilated the British heart of economics.

Conclusion

Mahatma Gandhi's *Non- Violence* political movements, Sriram, Jagadish, and Subhas Chandra Bose's destructive political resistances and Gopod's retaliation against colonizers are the consequences of nationalism or *desh-bhakti* for freeing Motherland from the foreign British rulers where the natives have been dominated politically, economically, and administrative forces for centuries and the political readers have also been scolded by the British politicians. When India gets independence from British in the text, Sriram asserts, "Fancy Nehru and Patel and the rest sitting there where there haughty Viceroy before. Didn't Churchill call Mahatmaji the *Naked Fokir*? The Naked Fokir is everything now, think of it..." (Narayan 226). Rejecting, all sort of daily products from English, destroying and hindering to send Indian products to England, annihilating British backbone or administrative powers are noting but the unprecedented, concealed and Edenic spirit come from nationalism to become free from cartographic dominance because Said explains in his essay, "*Resistance, Opposition and Representation*" that "Nationalism is a form political behavior that has been superseded by new transnational realities of modern economic, electronic communications and superpower military projection" (98), exactly this incident happens in the colonial period in India which is depicted vividly by Narayan in his masterpiece. The main consequence of this study has been judged by its all the characters' revolutionary traits who want to become free and finally, have done it by reconciling pockets of resistances to be freed from political, economic and administrative foreign control in inside and outside because all the British rulers, at last, have left the country forever where Sriram says It was Indian duty to help and should protect herself from enemies within and without" (Narayan 127). Finally, it is conspicuous to us that resistances are vital tools to become independent from Cartographic (political, economic and administrative) colonialism.

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HITLER DANCES ENSEMBLE: FRAGMENTS OF A DEVISED THEATRE

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ABSTRACT

Drama is a direct transaction between actors and audience. It demands interaction between people- a social process. It engages both the head and the heart. Learning through drama relies on the active involvement of our mind, body, feelings and spirit. Drama provides an opportunity to address moral dilemmas, to express our feelings, to be creative and to explore new ideas and ways of being. It provides great scope for innovation and experimentation. To devise theatre is to make performance from scratch. This occurs as a process of collaborative creation, where a group of individuals come together to think, conceive and form ideas. The power of devising theatre is its infinite possibility and opportunity to offer the artists to make something unique. They can express their ideas and experience of the world and create drama their own. Devising is a means to incite social change, an escape from theatrical conventions and a means to reflect social reality. The participation of all the actors and the spontaneous improvisation are fundamental for devised theatre. In Howard Brenton's *Hitler Dances*, a notable example of devised theatre, the elements of mainstream theatre are subverted.

Keywords: Devised, Experiment, Performance, Theatre

INTRODUCTION

Devised theatre is defined by a group of people who set up an initial framework or structure. It is determined to explore and experiment with ideas, images, concepts, themes or specific stimuli that might include music, texts, objects, paintings or movement. A devised theatrical performance originates with the group while making the performance, rather than starting from a text that someone else has written to be interpreted. A devised theatre product has emerged from and generated by a group of people working in collaboration. Devising is a process of making theatre that enables a group of performers to be physically and practically creative in the sharing and shaping of an original product. It emanates from assembling, editing and re-shaping individuals' contradictory experiences of the world. It supports intuition, spontaneity and an accumulation of ideas and there is a freedom of possibilities.

The process of devising is about fragmentary experience of understanding ourselves, our culture and the world we inhabit. It reflects a multi-vision made up of each group member's individual perception of the world as received in a series of images, interpreted and defined as a product. Participants make sense of themselves within their own cultural and social contexts and they investigate, integrate and transform their

personal experiences, dreams, research, improvisation and experimentation. Devising is about thinking, conceiving and forming ideas, being imaginative and spontaneous. It is about inventing, adapting and creating what we do as a group.

In the devised theatre, there is no writer, the group are not given a script and they are not given parts. The characters are created as group members, research the theme and draw on their own lives, reflecting their experiences in the stories they choose to tell. It is an ensemble piece, and everyone has a role to play. Devising theatre allows the young people to be in control of the product they create and they are supported and directed by the facilitators. There is a strong sense of participation, ownership and empowerment.

During and immediately after the Second World War, playwrights considered both the personal and social effects of the conflict in their works. Terence Rattigan's *Flare Path* (1942) filmed as *The Way to the Stars* (1945), focused on life at an RAF base, considering the impact of the war on both airmen and civilians. Later, in Rattigan's *The Deep Blue Sea* (1952), the difficulties that the married Hester has with her younger lover, Freddie. It is exacerbated by his inability to find a role for himself in peacetime. While the next generation of playwrights, for example, John Osborne, who were concerned with lamenting the disappointments of victory, were identified as a lack of thoroughgoing social change in the post-war period. During the 1970's, the attention of a number of playwrights, many of them part of the post-war 'baby boom generation', turned back not only to the war and its legacy, but also to the ways in which the conflict had been presented in popular culture.

HOWARD BRENTON'S HITLER DANCES

The year 1972 can be seen as a watershed in the career of Howard Brenton. His collection of work includes- *Hitler Dances* (January), *How Beautiful with Badges* (May), *Lushly* (August), an adaptation of *Measure for Measure* (September), England's Ireland (September) and the un-produced radio play, "Government Property". Brenton's earliest plays were *Ladders of Fools* (1965), *Winter, Daddykins* (1966) and *It's My Criminal* (1966). Among these plays, *It's My Criminal* was staged at the Royal Court where Brenton was supported by the artistic director Bill Gaskill. Later he joined the Brighton Combination, a theatre company of the British counterculture, and started working on a play about Winston Churchill which would eventually become *The Churchill Play*.

Hitler Dances was first performed in January 1972 and was produced at the Traverse Theatre Club in Edinburgh by the Traverse Workshop Company. The production toured the country, including an Easter-week stay at the Young Vic., before opening at the Theatre Upstairs at the Royal Court in June 1972. The original inspiration came in 1970 when Brenton visited the Mickery Theatre in Amsterdam with members of Portable Theatre. The writing of the play had taken five months. When the company started working on *Hitler Dances* in Holland during October 1971 and went into the first rehearsal, Brenton had not written a single line of the play. *Hitler Dances highlights the collaborative effort behind the creation of the play as Brenton used the experiences in rehearsals as well as the ideas of the actors to shape the play.* The opinions and experiences of the actors were vital for the play. In *Hitler Dances*, Max Stafford Clark, the director of the first British production summed up the play's argument that in order to fight fascism, the country had to become fascist itself. Howard Brenton described May 1968 as a great watershed which directly affected him. It not only destroyed the affection for official culture but also destroyed all notions of personal freedom and anarchist political actions.

Describing the genesis of *Hitler Dances*, Brenton recalled visiting Eindhoven in the Netherlands with a touring production in the late 1960s: "I saw a bomb-site there, with children playing on it, this heap of rubble-history. And the idea of a German soldier coming out of the ground become meaningful" (Introduction vii). The play emerges from actors in workshops and incorporates both children's games and the image of a German soldier, rising from a heap of rubble who wants to return home. The cruelty and violence of the children's games stand as a synecdoche for the violence of war. During the workshop process, the actors draw on their own knowledge of the war, generally second hand in nature, describes a more detailed examination of received attitudes regarding the war. The play involves actors playing multiple roles and donning masks. It acts

like a bridge between Brenton's past in the fringe and future in the mainstream. Boon asserts that *Hitler Dances* "marks the first serious full-scale attempt to involve the audience directly in the *argument* of a Brenton play, to make the stage a public forum for a debate in which not only the writer and the actors take part, but also the spectators" (175-76).

The text of *Hitler Dances* was not presented to the Traverse Company as a finished piece of work. Brenton's initial idea acted as the basis for a collective exploration by the whole company of the themes and possibilities it suggested. He gave importance to the creative sharing of ideas and experience. The presence of the Traverse company is felt everywhere in the text. The final form of the play owes nearly as much to group experience and experiment. The structure of the play appears to be disjointed and fragmented. The play is divided into twenty-four scenes with no specified setting and only minimal costumes and hand-props are used. It is performed by six actors and four musicians, who both take part in the action and perform the six songs in the script. Each actor plays several parts, sometimes using masks. The actor is required to play not only several roles, but several types of role, from near-naturalism to two-dimensional satire and even to inanimate objects. The script is suffused with the informality of a rehearsal. The actors' own names are used throughout and the stage directions are personal in their tone and specificity. In an interview with Catherine Itzin and Simon Trussler, Brenton describes the play's essential style as "the sense of being fluid, working very rapidly, ensemble playing, the rapid creation and dismemberment of effects, the involvement of story-telling, the juxtaposition, stylistically, of things that are quite different in a very powerful series" (18). It is this sense of the practical, intensely theatrical, rather than the formal and literary characterises the play.

The playing of children's games is an established workshop technique in *Hitler Dances*. It is used to break down personal inhibitions and to forge the sense of close-knit group identity and commitment. The aim of the work is to fire imagination and to stimulate personal creativity. Sabin Epstein was encouraged to incorporate his own ideas into his playing of the dead German soldier rising from the grave:

Originally Howard wanted a wholly horror situation. I suggested a combined image of Christ's resurrection and a Frankenstein's monster. That helped greatly. When I'm really working I have to think through the whole process... Then realising I am holding a gun –which immediately leads to other associations. (Introduction xii)

Similarly, Kevin Costello, who played Captain Potter, was personally involved in the development of his character:

At first I wasn't aware of being anything like Potter. Then Howard presented me with a speech in which Potter lists a series of books, like *Paradise Lost* and Wordsworth's *The Prelude* which he claims will help the war effort. It was quite eerie because I'd read all the authors mentioned-and... Howard had spotted this during an improvisation and had used it to write that speech. (Introduction xi)

Collectively the company used its childhood memories to recreate the atmosphere of war time Britain.

The idea of the Second World War became more powerful to me as the work proceeded. None of us had actually experienced the war... But I remembered things my father had told me...it was a question of going back to childhood – remembering things like rationing, the sense of austerity, and the togetherness of the country during and just after the war (qtd in Peter Ansorge 61).

The company began to supplement its own memories with conventional historical research, and with interviews with members of the war generation, including Dutch resistance workers. It focuses on the sense of distance between the attitudes of the cast and those of the previous generation:

There's a total myth about the Second World War. My father was quite young when the war started. Yet he wanted to join up right away which is something inconceivable to me...That's what the characters in *Hitler Dances* say constantly- Back here in 1941 pissed out of our minds. (Introduction x)

The second half of the play focuses on retelling the story of Violette Szabo, a British SOE agent in France, who was executed in Ravensbruck. Szabo's story was the subject of the 1958 film *Carve Her Name with*

Pride, based on R.J. Minney's book of the same name. Violette is the daughter of a French woman and an English man. She falls in love and married a French soldier, Etienne, who is killed at the Battle of El Alamein. The widowed Violette is filled with anger towards the Germans and joins an anti-aircraft unit. She is then recruited as a Special Operations Executive agent by Captain Potter and sent to occupy France after being trained by Brigadier Badge in Scotland. During her mission, Violette is captured and interrogated by Hans Josef Keiffer. At the end of the interrogation, it is told that Violette was never tortured by the Gestapo and she was executed because of administrative confusion. In *Hitler Dances*, Szabo's story is defamiliarised, with each of the actresses in the company taking a turn at playing her.

CONCLUSION

Hitler Dances is not a thought-out but an emotional show. The development of the two central narratives and their exploration of various theatrical means of presenting those narratives on stage provided Brenton with definite ideas. The definite ideas are formed not only about the structure of the play but also about the structure of this writing. The personal experiences of the actors were valuable in helping Brenton shape the play. The play is mainly about the approach towards history and the relation between the past and the present. As Andersen states, "the play is not about individually held notions but about our collective cultural ideas" (220). Brenton's narration not only gives information about the time and setting of the scene but also provides an outlook towards the war. Thus, the audience is provided with some information to think upon and make their own commentaries on the action that is portrayed. *Hitler Dances* represents an unusual and very different departure in the writer's career and marks an important step in his development as a dramatist.

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PROBLEMS OF TEACHING SPEAKING SKILLS IN THE NEPALESE ELT CLASSES

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ABSTRACT

This article aims at exploring the problems of teaching speaking encountered by secondary level English teachers. It also focuses on solutions to the problems for changing the situation of English speaking skills development. As research participants, I selected eight English teachers (two teachers from each school) teaching speaking skills in grade X in community and institutional schools of Rupandehi district. The study found that the teaching of English speaking was seriously neglected, not only by the students but also by the teachers, basically due to the examination system that mainly focuses on reading and writing skills. Furthermore, it also showed that teachers had problems in teaching speaking since they lacked resources and competency in speaking English. In addition, it showed revealed that the teachers were not familiar with the principles of teaching speaking, and mostly the teaching of speaking was not getting proper space or almost neglected. The article recommends some suggestions to incorporate some cooperative speaking skills to solve the problems. The study is expected to have a great significance in improving the 21st century language pedagogy in general and in addressing the problems in teaching speaking in particular.

Keywords: speaking skills, mother tongue, jigsaw activity, principles of teaching speaking skills, cooperative learning etc.

English language teaching and learning starts normally with reading and writing, and the listening and speaking like skills are not emphasized much in Nepal and many other parts of the world. The teachers never feel the need of making their students good at speaking and listening skills mainly because the decisive examinations are basically reading and writing based. There are reading comprehension tests, some grammatical items, some vocabulary related items and many kinds of writing skills items in the normal English tests in Nepal. Though one of the most important examinations in Nepal, Secondary Education Examination (SEE), does have some listening and speaking tests with 25% of the marks, the teaching of English in Nepal does not have sufficient time for teaching the listening and speaking skills.

Language is primarily speech. A very large number of languages in the world are only spoken with no writing script. Majority of languages in the world even with writing scripts use their spoken forms more than the written ones. It is an agreed fact that language is learnt by speaking it first after a lot of

listening to the sounds, words, phrases and sentences from the surroundings (Anuradha, Raman & Hemamalini, 2014).

Language is a means of communication. The purpose of teaching a language is to enable the students to communicate in that language. It is quite essential that every second of every language class is directed to equip students with the language skill they really need. Language begins from listening. Listening is the pre-requisite for speaking. Usually, the deaf people are dumb because of the fact that they could not learn to speak due to the lack of listening. Children can only speak after they listen for a long time after they are born. The students need to be able to listen to a variety of things in a number of different ways. In the first place, they need to be able to recognize paralinguistic clues such as intonation in order to understand mood and meaning. They also need to be able to listen for specific information, and sometimes for mere general understanding (when they are listening to a story or interacting in a social conversation). A lot will depend on the particular genres they are working with.

To be competent in any language, the speaker needs to have command over the language skills and the aspects of the language. Language skills refer to those skills which make communication perfect by the use of language. We know that language is a means of communication. Communication is possible in two mediums in language; spoken medium and written medium. In spoken medium listening and speaking go side by side. These two skills, i.e. listening and speaking, are thus called the basic or primary skills of language in the sense that even an illiterate person can communicate using these two skills. In other words, communication is possible only through the spoken medium. In written medium reading and writing skills are essential skills. Reading and writing are the intellectual tasks. Only the literate person can practise them. Therefore, these two skills, viz. reading and writing, can be considered as the secondary skills in language teaching and learning. These four language skills should be integrated while practising a language.

Speaking, in simple words, is the utterance of intelligible speech or seeming to be capable of speech. It is the process of orally expressing thought and feelings of reflecting and shaping experience, and sharing information. Speaking is a complex process, which involves thinking language and social skills. The speaker combines words to sentences and paragraphs and use a language style that is appropriate to a social context. Speaking is development for the relationships between a speaker and her hearer. In addition, speaking is determining which logical linguistic, psychological and physical rules that should be applied in a given communicative situation. In teaching speaking, teachers should teach the students some steps in order to make the speaking itself properly. The teachers need to be familiar with speaking skills before they start teaching any language. Heaton (1988) describes four components of speaking skill every teacher needs to be familiar with. They are discussed below.

- a) **Accuracy:** Accuracy in speaking means when someone can produce correct sentences in pronunciation, grammar and word choice so it can be understood. There are three components of accuracy. They are pronunciation, vocabulary and grammar.
- b) **Fluency:** Stovall in Asni (2007) defined fluency as the ability to converse with others much more than the ability to read, write or comprehend oral language. In Fluency can simply be defined as the features that give speech the qualities of being natural and normal. Meanwhile, Simon and Schuster in Amin (2006) defined fluency as the quality of flowing, smoothness, freedom from harshness and the ability to write or to speak easily, smoothly, expressively, readiness or smoothness of speech.
- c) **Comprehensibility:** Comprehensibility is the process of understanding of the utterances sent by the speaker done by the listener. Also comprehensibility in speaking means that people can understand what we say and we can understand what they say. Harmer (1998) says that if two people want to make communication to each other, they have to speak because they have different information. If there is a 'gap' between them, it is not a good communication if the people still confuse with what they say.
- d) **Content:** Jacob (1981) explains that content should be clear to the listener so that they can understand what the messages convey and gain information from it. Content refers to how suitable or

substantive the explanation toward the object to be explained. To have a good content in speaking, the contents should be well unified and completed.

Principles of Teaching Speaking Skills

Teaching of speaking skills in different levels requires a well-qualified and well trained teacher who is familiar with the methods and techniques of teaching speaking with the knowledge of the principles of teaching speaking skills. Various experts and writers have presented different principles of teaching speaking skill. In this article some sets of principles are presented for the analysis of the problems of teaching speaking skills.

According to Anuradha et al (2014), following are the principles of teaching speaking skills:

1. Encourage students to speak right from the first day. If not, as early as possible and not to wait till she teaches them a stock of words, phrases or sentences.
2. Tolerate the students if some of them simply repeat what they say.
3. If a student gives one word answer to any question, bear it for the time being.
4. Let the learners speak actively with whatever English knowledge they have.
5. Propose structures/phrases/words and let the learners use it in different situation and drill as much as possible.
6. Encourage back-chaining or tail-forwarding technique to make long sentences by combining more than ten sentences.
7. Organize role play and pair-work as much as possible and supervise the learners to correct the active ones and activate the passive ones.
8. Be well prepared in advance in terms of lesson planning, activities and tasks.
9. Let the learners commit errors and mistakes at the primary stage. Interruption and correction hinder fluency and discourage the learner.
10. Individual weaknesses should be taken into account and the teacher should be sympathetic in outlook for individual attention.

In the same way, Brown (2004) on his book "Teaching by Principles" presents the following principles for teaching speaking skill:

- 1) Focusing on fluency and accuracy which considering the learning objective;
- 2) Preparing intrinsically techniques to motivate the students in learning;
- 3) Authenticating language use in an appropriate contexts;
- 4) Providing appropriate feedback and correction;
- 5) Capitalizing on the natural link between speaking and listening;
- 6) Giving students opportunities to communicate in learning process as much as possible, and
- 7) Encouraging them to develop their speaking strategy and style.

The teaching of the speaking English needs to follow the principles which are stated here or some other established set of principles. The principles are not established randomly and these are proposed with sufficient research base and much experiment in the actual field. Westwood, Peter and Oliver, 1979, cited in Tahir (2011) describe that the principles of teaching speaking skills should be based on the following concepts:

1. Create an enjoyable, entertaining social learning situation which gives pleasure to the students. Teacher personality is a vital vector.

2. Keep the small group, not more than five or six students.
3. Arrange for fragment, intensive sessions in two or three short sessions daily.
4. Ensure active participation remembering that it is what a student practices saying, not what he hears, that improves communicating ability.
5. Have clearly defined, short term goals for each sessions: teaching a certain adjective, adverb, or conjunction: 'and' and 'but'.
6. Use material such as practices and games to hold attention as the basis for language simulation
7. Observe the slow learner and give some degree of repetition in teaching if necessary
8. Use pleasure and praise as reinforcers.

The successful communication can be seen when mutual understanding between speaker and listener in exchanging ideas work as their wishes. Teacher should know the characteristic of successful speaking activity. Penny Ur (1996) who states the characteristics of successful speaking activities as below:

1. **Learners talk a lot.** As much as possible of the period of time allotted to the activity is in fact occupied by learner talk. This may seem obvious, but often most time is taken up with teacher talk or pauses;
2. **Participation is even.** Classroom discussion is dominated by a minority of talk active participants: all get a chance to speak and contributions are fairly distributed;
3. **Motivation is high.** Learners are eager to speak; because they are interested in the topic and have something new to say about it, or because they want to contribute to achieving a talk objective;
4. **Language is an acceptable level.** Learner express themselves in utterances that are relevant, easy comprehensible to each other, and an acceptable level language accuracy. The teacher should also know some problems in getting learners to talk in the classroom.

Though the teaching of speaking is supposed to be not much important in Nepal like countries where everything about a person's capabilities is decided on the basis of the marks or grades secured in the written examinations, the teaching of speaking is important and it is based on the principles given by some experts in the area. Many studies have taken place in the issues of teaching of speaking skill. These studies have concluded in different ways and suggested some principles and characteristics of speaking skill. Not only this, different problems of teaching speaking activities and possible solutions have also been given by the researchers and experts of this area. Various problems faced by different English teachers have been summarized by Tahir (2011) and the solutions to the problems have been listed by Ur ((1996).

Problem with Speaking Activities

There are different problems of teaching speaking skills in ELT. Tahir (2011) summarizes the problems as below:

1. **Inhibition.** Unlike reading, writing and listening activities, speaking requires some degree of real time expose to an audience. Learners are often inhibited about trying to say things in foreign language in the classroom: worried about making mistakes, fearful of critics or losing face, or simply shy of the attention to their speech attracts.
2. **Nothing to say.** Even if they are not inhibited, you often hear learners complain that they cannot think of anything to say: they have no motivation to express themselves beyond the guilty feeling that they should be speaking.
3. **Low or uneven participation.** Only one participant can talk at a time if he or she is heard: and in large group this means that each one will have only very little talking time. This problem is compounded by the tendency of some learners to dominate, while others speak very little or not at all.
4. **Mother tongue use.** In classes, a number of the learners share the same mother tongue, they may tend to use it: because it is easier, because it feels less 'exposed' if they are speaking their mother tongue.

The possible solutions to the problems of teaching speaking skills have been presented by Ur (1996) in the name of the things the teacher can do to solve the problems in speaking activities. These are listed as below:

- a) **Monologue.** In monologue when one speaker uses spoken language for the long of time, as in speeches, lectures, readings, language broadcasts, and the like, the hearer must process long stretches of speech without interruption the stream of speech will go on whether or not the hearer comprehends.
- b) **Dialogue.** Dialogues involve two or more speakers can be subdivided into those exchanges that promote social relationship (interpersonal) and those for which purpose is to convey proportional or factual information (transactional). In each case participants may have a good deal of shared knowledge (background information or Schemata).
- c) **Questions and answer drills.** The teacher can begin these by simply questioning to the learners. But the learners have mastered the question patterns; they should practice questioning one another. After the numbers of questions have been mastered, questions and answer drills can be used in wide variety of topics. There are many topics can be asked, question about learners themselves, their surroundings, well-known events (recent and historical), and stories which everyone has read.
- d) **Speaking game.** It is a very interesting activity of speaking games for making relax of the students while speaking. It can increase motivation of the students to speak English, like guessing games, speech through action (look and say, and do and say drill, or sing a song).
- e) **Group work.** This increases the sheer amount of learner talk in a limited period of time and also the inhibitions of learners who are not willing to speak in front of the full class. In this case, the teacher cannot supervise all learner's speech, because the best way to keep students speaking the target language is simply to be themselves, there is no substitutes for nagging. In speaking class, the students are hoped to express their ideas, information, and feeling. Practice to use language is very important to develop the students' ability in speaking. The students will not be able to speak fluently if they do not practice the language in good, correct, and accurate language.

Methodology

With the situation of Nepalese ELT classes regarding teaching of speaking skills, this study was conducted with the main objective of finding out the problems of teaching speaking skills and solutions to the problems.

For the present study I selected the observation of the teaching and learning of speaking skills mainly on the basis of different principles of teaching speaking skills. The case study also covers the views and attitudes of eight English teachers and teaching English in grade X from four schools of Sainamaina Municipality; two community and two institutional schools. The required information was gathered from the observation of the English classes designed to teach speaking skills and an interview with the teachers to know their views regarding the problems of teaching speaking skills.

For the data gathering process, I visited the purposively sampled schools to build rapport with the English teachers and the head teachers. Then I went to observe the classes of the teachers on the days they were planning to teach speaking skills. After the observation, I interviewed them focusing on the problems of teaching speaking and following the principles of teaching speaking.

Findings and Discussion

The gathered data was systematized and grouped to make them easy to understand and interpret. The observation of the classes of eight English teachers teaching speaking skills I came to know the fact that the teachers normally didn't teach speaking skills as I observed the responses of the students there. They were completely puzzled when a teacher told them that she was going to teach them speaking. In a school the teacher told them that he was going to teach speaking skills as he long ago told them to teach one day and the students were happy. In another school the teacher told them that they need to learn to speak English as they have to appear listening speaking test in their SEE English practical test and he told them about how to speak

with the examiner that time and how to answer things in English without being afraid. The students discussed the matter for a long time in the class in Nepali and the teacher suggested them to learn to give their introduction in English. With such experiences in the class observation of teaching speaking skills, I came to know that the teachers were not giving sufficient time to develop speaking skills in the students. Not only this, the teachers were found to be just suggesting the tricks of facing the listening speaking test of the SEE English practical exam. The principles of teaching and developing speaking skills were nowhere followed in any of the classes I observed. This may be just the coincidence that the teachers didn't care of the principles of teaching speaking skills. But the students being not able to speak English even after getting master degree examinations majoring English is the evidence that the speaking skills in Nepali English classes is neglected. The teachers were unaware of the aims and objectives of teaching English; one of the major goals is to make the students able to communicate orally in English.

On the other hand, the interview with the English teachers also revealed many things related to the attitudes of English teachers about the teaching of English speaking skills and the problems they faced in teaching and developing speaking skills. The table no 1 below shows the views of English teachers regarding teaching speaking skills.

Table 1. Teachers' views regarding teaching speaking skills.

S. N.	Particular	Yes	No	Remarks
1.	Necessity of teaching speaking skills	3	5	
2.	Speaking skills important for exam	2	6	
3.	Knowledge of the principles of teaching speaking skills	3	5	
4.	Giving due importance for speaking skills	0	8	
5.	Support from school management for teaching listening-speaking activities	3	5	
6.	Students interested in speaking skills	1	7	
7.	Students participating in speaking activities	2	6	
8.	Enjoy teaching speaking skills	1	7	

The table 1 above shows the teachers' views related to teaching speaking skills. It shows that only three out of eight teachers felt that it was important and necessary to teach speaking skills and those who thought that it was not necessary were in the view that the students could learn to speak if they had some English vocabulary and content in them. The six teachers who said that the teaching of speaking skills was not important were in the view that the practical marks in the SEE were not based on what they spoke there but on the evaluation of the school authority. In the same way only three teachers were found to have the knowledge of the principles of teaching speaking skills and they said they were not using the principles in the classes. All the teachers in my sample at least realized that they were not giving due importance for teaching and developing speaking skills and only three teachers among them said that they were getting some support to teach listening speaking skills from their school management side. Only one among eight teachers in my sample said that the students were interested in studying speaking skills in the class. In the same way, only two teachers reported that the students wanted to participate in the speaking activities. Unfortunately, only one teacher said that she enjoyed teaching speaking skills in the class.

The study was mainly focused on the problems of teaching speaking skills which are listed below:

1. The teachers said that they themselves were not much perfect in teaching speaking skills, which is the major problem of developing speaking skills.
2. The teachers reported that the resources for teaching listening speaking skills were not appropriate.

3. The environment in the schools was also not positive to make students practice speaking English.
4. The classroom setting was also not reported to be appropriate for conducting different speaking skills.
5. The students were reported to be not much interested in practicing speaking skills in the classes as they thought that the examinations didn't emphasize listening speaking skills.
6. The teachers said that the students were shy in speaking English due to the fear of making mistakes while practising speaking English.
7. The teachers complained that the students were so weak that they were teaching English in Nepali and thus they were unable to make students speak English or practise speaking English.

The list of the problems can be longer if individual teacher's problems were listed here. But these are the most common problems the sample teachers expressed. This list is similar to some extent with the list of problems presented by Tahir (2011) but there are some more different problems of teaching speaking skills in the context of Nepal. . The infrastructure of the classes and the shy students thinking that speaking was not as important as reading and writing from examination viewpoint. Not only this, the problems the teachers face in Nepal are different because of the lack of resources for teaching listening and speaking skills and the teachers are not much trained to teach the skills.

Conclusions and Recommendations

From the discussions and findings above, simple conclusions can be easily drawn. The teaching of English in Nepal is still not satisfactory due to the dominance of mother tongue while teaching in the class. Not only this, the psychological order of the development of language skills is not followed and the teaching of English starts with the teaching of reading writing skills. The listening and speaking skills which are the primary skills of any language are never given any importance though the course of study for English tries to give equal importance to all language skills. The teachers themselves are not competent in English and they feel shy in speaking English and in such situation how can anyone expect them teaching speaking skills properly.

Thus, the situation needs to be changed so that the students will be eager to practice speaking English, and they get favorable situation in learning listening and speaking skills in the classes. Not only this, the examination system itself needs to be slightly changed in such a way that the students will be encouraged to learn the oral communication skills as well. The solutions to the problems can be similar to the solutions provided by Ur (1996). In the same way, to improve the situation of listening speaking skills in Nepal can be really improved by the use of the suggestions given by David & Johnson (2001) who recommended following class activities to be used as cooperative learning in teaching speaking.

- 1) Jigsaw is grouping students into groups consist of five students in a group, each member of the group was given the task to study a topic and then teach it to members of the group, to help students work together in learning, and to determine what is important and how to teach.
- 2) Think-Pair-Share includes three steps of cooperative structures, during the first stage, each individual think quietly about the questions posed by the structure, the second step, each individual pair up and exchange ideas, and the third step, the pair share the responses with their group.
- 3) Numbered Head is a form of cooperative in which each member of the group is assigned the number 1,2,3,4, and then the teacher asked a question to the group. Each group works together to answer the question so that all group members may verbally answer the question. Then the teacher called the number (example: two) and each member of the group numbered two were asked to give an answer.
- 4) Round-Robin Brainstorming is class divided into small groups, with one person appointed as a recorder, the questions require a lot of answers and students give time to think the answer is, after the "think time", each member of the group requested answers and responses another group with Round-Robin style, then the recorder write down the answers of the group members.
- 5) Three-step Interview is each group member chooses another member to become a partner. In the first step, each student interviewed their partners by asking clarifying questions, in a second step, partners

exchange the interviewing roles, and in the last step, each member of the group share the responses with their partner in the group.

- 6) Team-Pair-Solo which students work on tasks given by the teacher as a team, then with a partner, and in the end, the task was done individually. It is designed to motivate students to solve problems that initially are beyond their capabilities so that students are able to do more things with the help of others on issues that they can do themselves, first as a team and then in pairs and individually.

In this way, the study is helpful in the improvement of the ELT in general and teaching speaking skills in Nepalese contexts in particular. The problems of teaching speaking skills can be solved by encouraging the teachers in teaching speaking skills using different kinds of activities that can be easily conducted in the classes with limited resources as well. I expect to make students and teachers aware of teaching and learning of speaking skills in ELT classes of Nepal and elsewhere.

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**“THE LEFT HAND OF DARKNESS” BY URSULA K. LE GUIN AS A FEMINIST FANTASY
WRITING**

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ABSTRACT

A level of controversy is automatically involved whenever a novel concerns topics like feminism, sexuality, or gender. One such example is the novel *The Left Hand of Darkness* by Ursula K. Le Guin, where the writer is sparking a discourse surrounding her narrative choices, which includes the use of the pronoun ‘he/him’ as gender neutral, and the roles her androgynous race, the Gethenians, take on in their society. It is enlightening how the novel shows the human race, who fight over gender equality, what would be the condition of the world if everyone would be like the Gethenians. The present study will focus on certain aspects of feminist criticisms of the 1969 science fiction novel “*The Left Hand of Darkness*” by Ursula K. Le Guin and further examine the uniformity of Le Guin’s rendition of the genderless society of Gethen.

Keywords: Gender, Feminism, Criticism, Fantasy Fiction, Science Fiction

Published in year 1969, the novel *The Left Hand of Darkness* takes place on a heavenly body named Gethen, which is in the kernel of an ice age. Gethen features a humanoid population, consisting almost exclusively of brown skinned, genderless, and people belonging to no particular sex. The difference between the humans on Earth and the Gethenians is the colour of the skin and by omitting light skinned people Le Guin annuls the racialized establishments which are painfully familiar to the humans on Earth.

The novel is about a man, Genly Ai, who is sent to a planet, named Gethen, or, more commonly, Winter, because of its climate of deep cold and constant snow, with the mission of convincing the terrene to enter the “growing intergalactic organization”. What makes the novel unique is that the society which Le Guin creates for the alien inhabitants, also known as the “Gethenians”, is very much like us that is they are humanoid but with one very key difference; they are completely androgynous, except for a few days of every month. For approximately three weeks of each month, that is twenty two days of twenty eight day cycle they are biologically neuter and this phase is called “Somer”. They don’t even produce hormones that cause a sex drive during this time. Only during a few days two Gethenians bond, and become male or female. This phase is known as “Kemmer” and thus each individual can both sire and bear children. Often, in his lifetime, a Gethenian is both mother and father to children. There are Gethenians who are always male or female, but they are, ironically, seen as perverts, and openly referred to as such in their society.

This orb of convertible gender, unfastened from racial differentiation offers dormancy from the rigidly described and violently enforced structures of racism and binary gender encountered on earth. The novel focuses on a world with no societal gender norms, without racially stratified or sexualized bodies, and a world in which the living beings are inherently gender-fluid. Le Guin referred to the novel as a “thought experiment,” writing, “I eliminated gender to find out what was left. Whatever was left would be, presumably, simply human.” She uses her writing to reach beyond the constructs of gender and race, looking for the “simply human.” [1]

Le Guin also placed restriction on the anatomy of the human bodies of the planet Gethen. When entering the phase kemmer, the individuals only develop gendered traits within an either/or, male/female gender binary. Gethenians don't develop physical sexed attributes on a spectrum. The characteristics from disparate poles of the gender binary coexisting are not mentioned. This infliction reinforces social group norms discovered on Earth that claim solely two scientifically acknowledgeable sexes exist, erasing a fashionably high biological spectrum of chromosomal and hormonal difference. At intervals this strictly circumscribed physical construction of Gethenian bodies in kemmer, Le Guin also insists that these bodies only develop sexed characteristics in heterosexual pairings. Despite the instinctual naivete of the Gethenian biology, Le Guin deterrently omits any homosexual exchanges. The dearth of gendered social roles and also the chance that any individual can carry and give birth to a child has led family structures to require on a far additional communal form on Gethen.

The Left Hand of Darkness was printed within the second wave of feminism in the United States. The influence of this historical moment provides context for a few of the constraints of imagination found in the novel. Initially, *The Left Hand of Darkness* was received with ambivalent feelings, patriarchs belonging to the science fiction community and feminists alike were criticizing the novel. These critiques gravitated to focus on Le Guin's continuous use of male pronouns for the androgynous peoples and on her representation of the Gethenians as masculine, if not male.

Writer and feminist Joanna Russ in her essay “*The Image of Women in Science Fiction*,” was in dispute with the central narration of the novel, which was being told by a cis-gender man. She admits that Le Guin's use of the pronoun “he” is an unfortunate necessity, given that English lacks of a singular, gender-neutral pronoun, but Russ faults Le Guin for constructing Gethenians as “masculine in gender, if not in sex.” [2]

In response to the critiques of Russ and others who had leveled against the novel *The Left Hand of Darkness*, Le Guin in 1976 wrote the analytical essay, “Is Gender Necessary?” which she opens by trying to distance herself from the politicized nature of the novel, stating that she “was not a theoretician, a political thinker or activist, or a sociologist. I was and am a fiction writer.” Le Guin goes on to assert that “he” is English's singular gender-neutral pronoun, without naming the patriarchal power structure imbedded in such language. She does, however, state, “I utterly refuse to mangle English by inventing a pronoun for “he/she.” [3]

The term feminism can be stretched into two: the traditional and the revolutionary. Traditional feminism developed in the late 1800's through the early 1900's, and the movement appealed for women to be treated as equal to men. Such political problems enclosed women's right to vote, equal pay, equal employment opportunities, etc. even when women were allowed to work in the 19th century they were still stripped off of some equal rights like: equal pay, high position within the work place and sometimes even equal treatment wasn't received by the women folk.

Revolutionary feminism also referred to as radical feminism is another perspective within feminism that involves a complete reordering of the society during which male supremacy is eliminated altogether through the social and economic contexts. According to the radical feminists the society is fundamentally a patriarchy which is dominated by men and the women are oppressed, for this reason they delve to annihilate the patriarchy and liberate everyone from a biased society by challenging the ongoing social norms and institutions. This includes voicing against women being sexually objectified, creating public awareness about issues like rape and violence against women, and questioning the very idea of gender roles. Early radical

feminism which rose within the second-wave feminism during the 1960s, typically reckoned patriarchy as a "transhistorical phenomenon" before or deeper than other sources of oppression, not only as the oldest and most universal concept of domination but also as the first and therefore the model for all others.

In the early days of second-wave feminism, also known as the women's liberation era of the '60s and '70s, the feminists were keen to inform everyone that there were no basic differences between men and women and they were very serious about this. They wanted everybody to believe that men and women were only physically different. Their thesis was that differences in the male and female behavior were due to cultural training and nothing more. Such differences were merely *constructed*. Therefore, this school of feminist thinking was called "constructivism".

In opposition to this theory was *essentialism*, which highlighted that men and women were different in their essence, that is, that they were psychologically different for reasons that cultural training could not fully explain. But the feminists did not believe in this theory and insisted on constructivism more as they wanted to create more opportunities for the female population. The feminist narrative pointed out that women are "oppressed", and that this has persisted for a very long time. According to the feminists, women were forced, by men, to ply certain roles in society: wife, mother, homemaker, and so on. That is why the feminists opted for constructivism, because if men and women were naturally different in their psychology, they would automatically gravitate towards the different functions within the body-politic and there would be no need to "oppress" anybody into doing anything. So essentialism was repugnant to the feminists because it would introduce many doubts and questions into the patriarchy theory as to affectively dismantle it.

Ursula K. Le Guin's novel *The Left Hand of Darkness* can be labeled as a Revolutionary or Radical feminist text. Though there is no eradication of the male sex from the society, the absence of gendered people on the planet Gethen highlights the elimination of male superiority which is the key factor of Radical feminism. By creating a society devoid of gendered people Le Guin tried to project the reasons behind male dominance in our society. There is also the utilization of the two main feminist theories, essentialism and constructivism in the novel. Essentialism vocalizes that females are inherently infused with attributes that the society identifies as "feminine," whereas Constructivism says that these attributes are completely forged through the patriarchal society, and the differences between the male and the female extend only till the biological differences. Le Guin seems to take the constructivist idea to the extreme, by creating a society that is completely equal when it comes to gender. In doing so, she seems to concurrently point out the pros and cons when it comes to constructivist theory. Certain aspects of the human nature, like war, do not exist on that planet and one half of the Gethenian species is not under subjugation. By removing such aspects, a much more peaceful society is projected. Still, it is a completely alien society, one that the humans find disconcerting when encountering it. The best way to illustrate whether something is good or bad is to often examine the opposite, and Le Guin presents a complete opposite of our dualist society. To simply put forward the sentence, male and female duality makes us who we are.

In Le Guin's novel the idea of dualism plays an outsized role. The society is one that is completely integrated into this idea of having an entry into both worlds, neither of these male/female worlds truly exists, and so becomes a completely different world that can't even comprehend what a despotic duality would entail. Le Guin, when imagining what a world without male and female duality would be like, comes to several interesting conclusions. As a previous human explorer of Winter takes note on Gethenian culture in Le Guin's novel, "*There is no division of humanity into strong and weak halves, protective/protected, dominant/submissive, owner/chattel, active/passive.*"[4] Because of this, the Gethenian culture is one that is not preoccupied with ideas of femininity and masculinity, and so certain things are not taboo for them. They are a very sexually open people, in that they freely discuss, and even have, sex. Monogamy is a much rarer thing on Winter, though not non-existent. There is no shame in crying. The protagonist has a particularly hard time accepting this, as he hides himself when crying several times; whereas his Gethenian companion of course doesn't understand his shame. And most interesting of all is that there is no war on Winter. There is murder and conflict between individuals, but no war in particular. Though Le Guin never explicitly mentioned,

this would seem to suggest that she believes war to a masculine construct, as the male is usually the sex that feels the need to dominate.

Even with all these discrepancies created from the dualistic ideas, Le Guin does not entirely move away from what one may think of as normal. As for example, she has introduced the concept of the “mother” of a child, the Gethenian who takes on the role of the female in Kemmer becomes pregnant if a child is conceived, will be the primary care-giver of the child and the reason behind her doing so seem to be mostly biological. The simple physical closeness of mother and child make the mother the primary child raiser, because the Gethenian who takes on the role of the mother is the one who carries the child during pregnancy and also breastfeeds. The “father” is not so closely involved, but just because the child is more closely attached to his “mother” does not mean he takes any feminine traits from being reared by “her”, as after the process of nursing is over, the child-bearer immediately reverts to the androgynous state. This seems to go in line with the constructivist theory, since it is purely due to the biological reasons the mother raises the child, and not a norm imposed by a patriarchal society.

The Left Hand of Darkness by Ursula K. Le Guin depicts human like creatures which are neither male nor female; with no sexual differences between the inhabitants, there can be no prejudice against the male or female. The prejudices that are present among the humans can be seen from the 19th Century, through to this day, which include women being labeled as the ‘weaker gender’, and males who are expected to be more emotionally stable and physically strong, to name a few. The introduction of a new kind of novel along with the implementation of the feminist ideas can be considered as a success in the part what Le Guin wanted to attempt and this can be noted as Marxist theorist, Frederic Jameson, entails Le Guin and her works to be: “a fundamental contribution to feminism and gender studies.” [5] Le Guin’s choice of using fiction to convey her personal opinions can be considered as visionary and it has contributed to the feminist movement as well as the acceptability of actions such as romantic relations between two men or women which were previously frowned upon.

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A FEMINIST READING OF DEEPA AGARWAL'S 'THE TEENAGE DIARY OF NUR JAHAN'

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ABSTRACT

Historical records mention Nur Jahan as Jahangir's wife who ruled in his name, but there is very little told about her earlier life. The text under study is a rare attempt to rewrite history of Nur Jahan's early life, imaginatively without tampering with established facts. This paper endeavors to assess this work from the Feminist perspective. It is through early childhood, sometimes developed and sometimes intuitively that the lady was blessed with courage to surpass all her trials. She is never an agency-less, distressed woman. Her femininity gave her confidence in herself, her integrity gave her vision to dream big and fortune after various trials gave her optimum opportunity to realize her dreams. Sometimes her kismet favors her, and at time when the stars disfavor her, she is strong enough to confront her battles valiantly and make her karma. This paper shall try to focus on the developmental, formative years of her life and study them through the feminist lens assessing traits which later blossomed to reach their peak.

Keywords: courage, Femininity, karma, kismet

Nur Jahan is one rare female historical personage who is not lost somewhere in the pages of history, but has come down to us. That is because of the power that she wielded in her times. Each historian depending on his ideology has interpreted her success. While some chauvinist patriarchs attribute her success to sorcery, black magic, some others attribute it to her beauty and manipulative abilities, some others believe she regulated Jahangir's opium and wine intakes as per her needs; the feminist critic differs from each of these theories. Indu Sundaresan wrote two novels on the life and times of Nur Jahan, and Deepa Agarwal's text under study too is a fictional account of her teenage years. What historians foreground is her life after marriage to Jahangir, but the traits that she shows then, were developing during her adolescence and through her early experiences. In the words of Mutamad Khan, "Fate had decreed that she should be the Queen of the World and the Princess of the Time." (19). Undoubtedly, fate and her stars were behind her ascent but so was her strong will, administrative abilities, and her overall actions, her karma.

No matter what perspective one chooses, it is a historically accepted fact that she was the most powerful Mughal woman in history. That she was widowed and later married Jahangir, who loved her more than he loved to rule, is known, thereby she was the de facto ruler in her times. What is important is to give her credit for her administrative abilities and her indomitable spirit, the foundations for which can be seen in her childhood. Deepa Agarwal fabricates the story of her life from known facts and weaves a tale of courage and optimism. It is a feminist reading of this tale that is that I shall attempt in this article.

The trajectory of her ascent is a story of strong karma and strong kismet. There are times when Fortune completely disfavors her, but she copes with the power of her strong will, and there are times when her karma are rewarded heavily by fortune. Her birth in Kandahar under poverty-struck conditions forces her parents to abandon her, in hope that someone might find her and fend for her, and her Godfather does and brings her back to her parents. She brings fortune to her father, who manages to appease Emperor Akbar, and get a decent living in the Empire. Empress Ruqaiyya soon gets enticed by Mehrunissa's wit and frequently calls her to her palace. This diary begins from the time when Ghias and his family are in Kabul, since Ghias had been made the treasurer of Kabul. It is in flashbacks that Mehrunissa notes down in her diary about her birth, and childhood years at Agra. It is since early childhood that she despises the differentiation of viewing things from behind the lattice framework of a wall, and later behind a veil. She understands much early that she wanted to be a part of the administrative setup and had abilities of governing and management better than many men around her. "That I could also take part in the affairs of state, command troops and govern provinces. If I got a chance, I'm sure I'd be as good as anyone else." (53)

Like all females, she is also socialized into adhering to gender roles, but at the same time her parents realized her potential and gave her a quite liberal ambience at home. Mehrunissa excelled at embroidering, and gifted an exquisitely embroidered shawl to her godfather and a beautiful veil for her friend Kauser's wedding. This is the skill which reaches its zenith during her widowed years, when every zenana woman wanted to wear her designs and even history notes her contribution to the development of certain unique designs and embroidery patterns. She was an embodiment of Helen complex that Patriarchy attributed as one essential of femininity. Her azure eyes, olive complexion, and slender Persian features were in accordance with the Mughal definition of beauty, anyone who ever cast eyes on her as a girl could not but appreciate her beauty. Mehrunissa even excelled in academics, she paid full attention to her tutor and was well-versed in languages, Persian, Turkish, Arabic etc.

Mehrunissa once offered to help her father with the accounts, and successfully located the discrepancy in numbers. Ghias Beg valued her intelligence and motivated her in hope that her future would bring her bright prospects. She was in no way inferior to her brothers. Be it in manners and courtesies she was always ahead of all, which even enraged her elder brother Muhammad, but she paid little attention to that. She was aware of the people around her, and deeply understood their behaviors and dealt with them accordingly. Ghias even allowed her to learn shooting, much to the displeasure of her elder brother Muhammad. On their way to Kabul, Ghias allows Mehrunissa to accompany them on a hunting excursion but asked her to dress up as a man. She was a woman ahead of her times. When most women of her age were interested only in embellishing themselves she valued academic and literary pursuits.

Owing to her ancestral lineage of poets, she was a fairly good poet too. Ghias valued her flair for poetry. Even Empress Ruqaiyya was impressed by her quick wit and composition of verse. When at Kabul, Mehrunissa befriended Kauser, daughter of one of the nobles there. They developed an intimate relation and Kauser shared with her one of the letters of her fiancé, wherein he had sent her a poem expressing pangs of separation. Kauser expressed her desire to reciprocate his love and Mehrunissa offered to help. She gave words to Kauser's feelings. Much to their distress, the patriarchal society considered it immodest, and the engagement was broken. "It felt like a curse to be a woman. What kind of world was this when the most innocent of acts can be turned against you?" (85) This incident was an eye-opener for Mehrunissa. She realized the gendered identities that one was forced to conform to. Kauser and her family were publically shamed by this accusation, and Kauser was soon betrothed to an elderly man, whose first wife hadn't borne a son. Kauser had had to find satisfaction in such an alliance, finding refuge in her progeny. But Mehrunissa could not reconcile to things so easily. She was troubled by her involvement in causing her friend such shame. She soon shared this with Abul and managed to get Ali Habibi whipped by dacoits in the dead of the night. This is the trait that is evident in Empress Nur Jahan, anyone who dared to bring her or her near ones harm, bore heavy penalty. She is on one hand an embodiment of a damsel, on the other she is not one to be distressed easily. She is a fighter; she is strong-willed and fearless. On the one hand she celebrates her femininity, and on the

other makes it her strength. She celebrates the onset of menstruation, but in no way feels herself weak and imbecile because of it. For her, her womanhood exudes strength. She is not one to be easily cowed.

It is early in her life that she is enticed by Prince Salim. The persona of the Prince, and the glory attached to being his wife fascinate her and she nurtures the dream in her heart. Her years in Kabul are filled with a yearning to get back to court and somehow meet Salim. But fate had another trial for her. No sooner do they return to court than Ruqaiyya suggests Mehrunissa's hand for Ali Quli, a Persian soldier of repute in Mughal army. Strangely, the soldier was neither a match to her in temperament and nor in lineage. He was earlier a menial staff of Persian Shah, and was neither educated, nor had any inclination towards literature to comprehend or match Mehrunissa's refined interest. In a moment her pride, her hopes were smashed. Almost everyone around her knew that it was a match much beneath her, but there was none who could question the decision of the Emperor.

At Meena Bazaar fate brought Salim to Mehrunissa for the first time. Though there are some who might label it as her shrewdness, a rational mind would view it as a dying hope and effort of someone who is doomed. Undoubtedly Salim was bewitched by her looks, and Mehrunissa even got to know that Salim had pleaded (though without success) Akbar to nullify Mehrunissa's engagement, for he wanted to marry her. The little hope that had re-kindled in her heart was trampled again and she was married to Ali Quli. Somehow Mehrunissa had the will to survive, the spirit to find refuge and cling on to a hope of motherhood. Ali Quli reprimanded her for her poetic skills, and even for her intelligence in matters of the State, but she somehow ignored it all. Soon she had her first miscarriage, which shook her hope of finding satisfaction in maternity like her friend Kauser. Though she fulfills patriarchy's demand of a beautiful woman, who could be ornamentation to the house, she could not give sons to her husband. But this did not belittle her confidence in herself. Mehrunissa's spirits were still surging, she somehow had faith in her resurrection, she ends her teenage diary on a very reassuring note, "...there's no point shedding futile tears... I can battle the vagaries of fortune. Someday, my savior will come, my angel with a flaming sword, to rescue me. Till then there is the love of my family, laughter, painting and poetry and so much more to enjoy!" (165). She never berates her femininity as something that weakens her, in fact it is from within the ambit of this gendered identity that she gains her power. Though there are times patriarchy deems her effeminate, even after becoming Empress Nur Jahan, her stride and her pride in her womanhood are exceptional, and her life is a resounding of Maya Angelou's "Phenomenal Woman". In the concluding note to the text, the author mentions historical facts that Nur Jahan continued to pursue her interest in poetry even gave patronage to woman poets and arranged marriages of orphan girls. (177)

Somewhere one is reminded of Hemmingway's, "A man can be destroyed but not defeated"(93), and Mehrunissa is never defeated, for her soul has a way of healing and composing itself, fighting on and hoping that there will be a silver lining somewhere, and history records that fortunes turn and bring her to the pinnacle of power. If she is fortunate, she is also strong willed. Her karma is equally strong as his her kismet. At times one and at times the other favors her and brings her the courage to keep going. Even she confronts opposition in the face of Muhammad, her eldest brother and later her husband Ali Quli, they tried to make her behave like other agency-less women, but she was aware, and sure of her potential. In a feminist's words she did not internalize the discourse of patriarchy and therefore did not succumb to the norm of conformity to gender roles to prove her femininity. In times when feminism wasn't known she dared to question the veil, and demand for equality, as a child and later superseded every man and woman around to become the most powerful woman of her times.

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REDEFINING MEANING THROUGH MULTIMODALITY AND MULTIMODAL LITERACY –
AN INTRODUCTION

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ABSTRACT

The rise of digital technology and new media communication has given rise to growing interests in redefining meaning through different modes of communication rather than just language. This development has characterized communication as multimodal. It is said that meaning today is constructed through multiple semiotic resources or modes. And these semiotic resources or modes are socially shaped over a period of time within a shared social and cultural context of a society. Incidentally, these multimodal semiotic resources or modes have impacted literacy and it has changed the very face of learning through different multimodal texts like graphics, posters, comics, videos, and others. What is multimodal? What are these resources or modes which have impacted meaning-making today? This article is an attempt to understand this persistently growing field of multimodality and its impact on the current transition in education. It will introduce, define the concept of multimodality and multimodal literacy, and attempt to comprehend the paradigm shifts and transition in the field of education.

Keywords: Multimodality, Multimodal literacy, Meaning Making and Current Transition in Education

Introduction

*"It is no longer true that proficiency in language is the only measure of literacy.
Multimodal literacy is the current paradigm of education."*

Since the 4th-century 'multimodality' has been studied and has developed as theory throughout the history of reading and writing. The term was not defined until the 20th century. This two-decades-old concept has today developed systematically to address questionable debates regarding the changes occurring in the new media, information superhighways, and digital technologies. It is an interdisciplinary approach that comprehends communication and representation "to be more than about language". It presumes that representation and communication depict itself from multiple modes, all of which contribute greatly to the meaning of any text. As John A Bateman (2008) has rightly pointed out "nowadays ...text is just one strand in a complex presentational form that seamlessly incorporates visual aspect 'around' and sometimes even instead of the text itself".



Fig 1 – Multimodality, Representation and New Media

Multimodality

Multimodality today has become “a normal state of human communication” (Kress 2010). Through technology, it has evolved. In recent years, “the social impact of digital technologies for text production, among other factors, has made more visible the fact that texts are multimodal and hence that language alone cannot suffice to explain meaning made through them” (Adami, 2015, p 5). Consequently, language is no more the only means of meaning-making. “As communication practices have become increasingly shaped by developments in information and multimedia technologies, it is no longer possible for us to think about literacy solely as a linguistic accomplishment” (Jewitt, 2008, p. 241). All kinds of modes or resources can be used for understanding the meaning; like writing, images, signs, gestures, body language, colours, and many other modes lending themselves to doing different kinds of semiotic work. Each of these modes has “distinctive potential for meaning”. Hence multimodality “in its most basic sense, is a theory of communication and social semiotics, it describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resources - or modes - used to compose messages” (Kress, 2010).

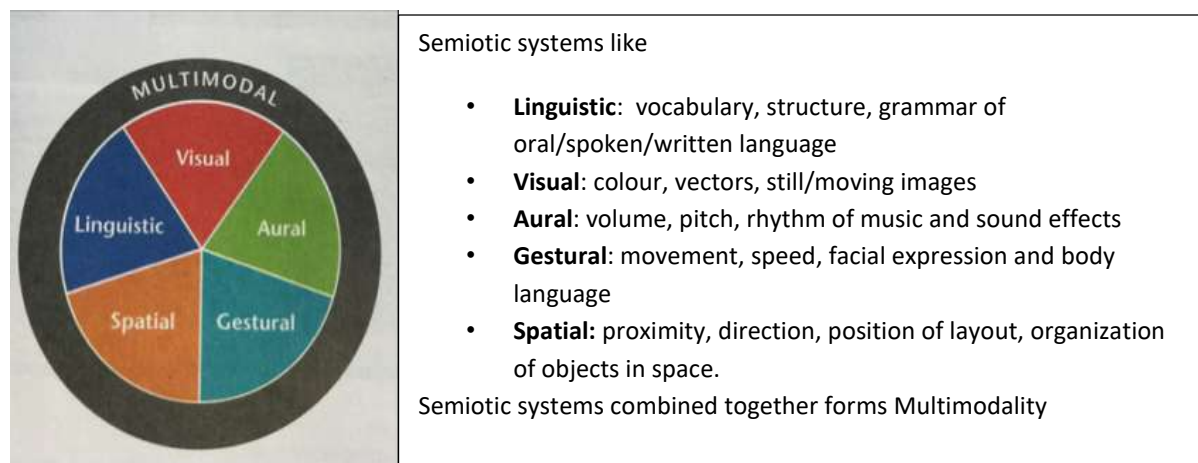


Fig 2 - Aural, Linguistic, Spatial, Visual and Gestural resources or modes - used to compose messages (Google Images)

Modes

Kress (2009) defines mode as “a socially shaped and culturally given resource for making meaning and problematizes this notion from the perspective of qualifying criteria as well as features and descriptive planes which help differentiate between individual modes. Secondly, they are shaped by both the intrinsic characteristics and potentialities of the medium and by the requirements, histories, and values of societies and their cultures”. Further, Kress traces the roots of modes to Halliday’s semiotic framework to modes other than dialogue and writing. He adopts Halliday’s (1978) ideational, interpersonal, and textual meta-functions used for explanation of meaning-making through images and their shared use with writing (Kress & van Leeuwen, 2001, p 2). Furthermore, he says that resources have to fulfill three criteria in order to be recognized as modes.

They need to represent 1) states, actions, or events (ideational function); 2) social relations of participants in a given communicative act (interpersonal function); and 3) both of the above need to be represented as coherent (both internally and within their environments) texts (textual function). (Kress, 2010, p 79-87). Lyons (2016, p 1) opines that “modes, rather than fixed, are created through social processes, and thus fluid and context-dependent. In order for a particular resource to be a mode, the community in which it is used needs to recognize it as a mode and share a cultural sense of how this resource can be organized to construct and convey meaning. The choice of mode is a central aspect of interaction and meaning-making. A mode is often contrasted with medium, i.e., the substance through which texts are disseminated, e.g., a printed book or an audio file”.

Subsequently, multimodality is previewed under communication theory as well, it examines how people in general “communicate and interact” not just by writing but also through speaking, signal or gesture, art, music, dance, gaze, and other visual forms. As communication is semiotic and multimodal in nature, even crucially communication in the operating theatre is considered multimodal: a gaze, a touch, a spoken comment, a gesture, a change in position, all might act as a prompt to create meaning (Kress, 2010, p 2). “It can be argued that multimodality can be used as theory, as perspective, or as a method, and that these different degrees of engagement with multimodality help to make sense of what is seen to count as multimodal” (Jewitt, 2009). Consequently, it is a persistently growing field of discourse from an exclusively “print-based to screen-based” presentation. Text per se is no longer the central mode of representation because of the immense growth or presence of digital media. It is widespread while applying it to texts like advertising, fine arts, social media, and literature.

Therefore, all communication is and has always been, multimodal (Kress & van Leeuwen, 1996; qtd in Adami, 2015, p 4). Image, gesture, sign language, have been part of human cultures since times immemorial, academic disciplines like psychology, history, music among others have studied them, but today theorists have made an attempt to bring all of them under one theoretical unified roof of multimodality. The vast web of social, economic, cultural, technological changes have revolutionized the world of communication today in a very powerful manner, globalization can give us an answer because “this condition makes it possible for characteristics of one place to be present and active in another” (Kress, 2010, p 5). Stemming from these significant changes across the world, far-reaching changes can be seen in meaning, representation, semiotic production, dissemination, distribution, mediation, and communication of messages which have undergone great changes. Globalization effects are very clear and everywhere, from print to electronics; books to screen; and writing to images, among others. Academic interests in the new communicational world and its characteristics of multimodality are belated, and there is a need to get back to the saddle.

Consequently, today multimodality as a field of research attends to different tasks. Its goal is to examine the meaning potentials of each mode (i.e., speech and writing, differently conceived of, through a multimodal lens), and to give an account of how modes ‘shaped historically in different cultures and societies’ fulfill particular tasks. It likewise aims to find shared labels that can describe meaning made in all modes, to be able to treat all modal resources in a unifying and coherent account. Finally, it aims to define and describe meaning made through the relation among modes in multimodal ensembles, given that the meaning expressed by each modal resource influences the other in a text. (Adami, 2015, p 7)

To comprehend this term better let us look at a few more definitions:

- *Oxford dictionary defines multimodality “as the use or availability of several different modes, methods, systems, etc”.*
- *Oxford reference defines multimodality as “the use of more than one semiotic mode in meaning-making, communication, and representation generally, or in a specific situation. Such modes include all forms of verbal, nonverbal, and contextual communication”.*
- *Within the field of “multimodal studies” (O’Halloran & Smith 2011), the phenomenon of multimodality is approached through different theoretical perspectives (Jewitt 2009a; O’Halloran*

2011), all hinging on four key assumptions (Jewitt 2014a), namely that (a) all communication is multimodal; (b) analyses focused solely or primarily on language cannot adequately account for meaning; (c) each mode has specific affordances arising from its materiality and from its social histories which shape its resources to fulfill given communicative needs; and (d) modes concur together, each with a specialized role, to meaning-making; hence relationships amongst modes are key to recognize every occurrence of communication (Adami, 2015; qtd in, p 3).

- “Multimodality refers to the interplay between different representational modes, for instance, between images and written/spoken word. Multimodal representations mediate the sociocultural ways in which these modes are combined in the communication process” (Kress & Van Leeuwen 2001, p 20).

It is also said that multimodality is underpinned by three interrelated theoretical assumptions. They are:

1. Multimodality presumes “representation and communication” as constantly representing “multiplicity of modes, which contribute to meaning”. Its focal point is on investigating the full inventory of “meaning-making resources” that people use in different context like written, spoken, visual, gestural, three-dimensional, and others on developing means that demonstrates how these are prearranged to make meaning.
2. Multimodality presupposes that resources are socially shaped over a period of time to become meaning-making resources that articulate the meanings to different communities. These sets of semiotic resources are called modes, these modes, in turn, become central aspects of interaction and meaning. They also need shared cultural sense within a community that can be organized to realize the meaning.
3. People devise significance through their assortment and pattern of modes, foregrounding the connotation of the interface between modes. Thus, “all communicational acts are shaped by the norms and rules operating at the moment of sign making, and influenced by the motivations and interests of people in a specific social context” (Jewitt 2009; qtd in, Jeff Bezemer, 2012).

Thus, one can conclude and say multimodality cannot be understood without four core concepts which are common starting points – modes, semiotic resources, model affordance, and inter semiotic relations. Subsequently today, multimodal texts like web pages, animation, films, e-posters, digital shows, digital stories, dance, music, drama, storytelling, moving or still images, etc., through combinations construe and convey meaning. It is said that these multimodal texts have a consequential impact on the minds of young as they are digitally exposed. Mark Prensky (2001) coined the term “digital natives” to describe these young minds who have grown up/are growing up in the “era of ubiquitous technology” or the “digital age”. These coinages were owing to the exponential upsurge in digital technologies where information was/is disseminated with the speed of light or a click of a button. Consequently, this increasingly digitalized world and multimodal texts have raised the need for teaching the young minds or the digital natives to comprehend and construct meaning-making. For these young children to communicate and interpret multimodal texts, meaning-making, and digital technologies, they need to be multimodal literate. **“A ‘multimodal literate’ student must be sensitized to the meaning potential and choices afforded in the production of the text, rendering an enhanced ability to make deliberate and effective choices in the construction and presentation of knowledge”** (O’Halloran, K.L. & Lim, F. V. 2011). Lim, F.V. & Tan, K.Y.S. (2018) rightly opine that **“as educators, we need to develop the knowledge and pedagogy to teach multimodal literacy. We cannot assume that just because our young are growing up in a media-rich world, they will be able to view multimodal representations critically and not be naive consumers of media texts.”** Contextually, what is multimodal literacy?

Multimodal Literacy

The term “multimodal literacy” originated from the concept of “multimodality”. In the 80s this concept saw advancement and hypothesized learning through cognition. Consequently, Neil D Fleming’s through his research on “neuro-linguistic learning styles” propagated three styles of learning that is, visual, auditory, and

kinesthetic. Fleming described that these styles fundamentally enabled the learner to learn better and construe meaning-making. These styles at the same time helped the learners to create innovative texts by employing digital technologies. Furthermore, Gunther Kress and Carey Jewitt proposed the term “Multimodal Literacy”. Michael Halliday, a well-known linguist propagated this pedagogical approach. Basically, the term originated from social semiotics. And today we see a transformation where traditional forms of teaching and learning have conveniently shifted to multimodal teaching and learning forms.

Currently, the terrain of education is ever-changing and is in a metamorphosis stage. Within the existing contexts in education, literacy needs to be reexamined and reevaluated. Today learning environments are changing into multimodal environments along with changes in the pedagogies to ensure classroom environments as a response to modern communication and learning contexts. Educationists and researchers are attempting to respond to digital technologies within the prevailing curriculums and pedagogies across the world. Kress (2003) aptly writes:

“It is no longer possible to think about literacy in isolation from a vast array of social, technological, and economic factors. Two distinct yet related factors deserve to be particularly highlighted. These are, on the one hand, the broad move from the now centuries-long dominance of writing to the new dominance of the image and, on the other hand, the move from the dominance of the medium of the book to the dominance of the medium of the screen. These two together are producing a revolution in the uses and effects of literacy and of associated means for representing and communicating at every level and in every domain”. (p 1)

Consequently, the current paradigm of education is evident enough for educators to combine print-based learning with digital technology. Furthermore, society at large and predominantly the growing children are impacted by digital technologies. These digital technologies have given birth to “digital natives” who are born in this digital era and are totally digital-savvy. Numerous multifaceted digital resources like colour, images, gestures, metaphors, music, graphic, sound, smells, pictures, photography, and movies, etc. have entered, as resources, into the classroom to enabled learning and meaning-making. Multiliteracies have become crucial skills for interactional and learning contexts in classrooms. This emergent research has today brought numerous innovative and creative means to engage students in effective learning by incorporating notions of new communication landscape brought about by digital technologies. This kind of pedagogic approach converging on obvious teaching strategies helps learners or students to develop “evidence-based interpretation of texts and critical thinking”. Subsequently, with this construct in the background, education needs to redefine itself with “*new language and literacy criteria*” within the framework of multimodal literacy.

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This term multimodal literacy has numerous definitions. Few noteworthy ones are:

- *Kress and Jewitt (2003) state that “multimodal literacy refers to meaning-making that occurs at different levels through the reading, viewing, understanding, responding to, producing and interacting with multimodal texts and multimodal communication. It may include listening, talking, and dramatizing as well as the writing, designing, and producing of such texts. It also refers to comprehending the different ways knowledge is represented; the way discourse is designed to interact and integrate multimodal texts like advertisements, posters, reports, websites, films, etc. It is also interpreted as an extended form of social semiology dealing with how society interprets and manages signs and symbols. In this type of literacy, the text has to be interpreted separately in terms of sounds, writing, and visuals, and then has to be interpreted as a whole as a multimodal entity”.*
- *Theo Van Leeuwen (2017) states “Multimodal literacy is, therefore, the ability to use and combine different semiotic modes in ways that are appropriate to the given context, both in the sense of the context-bound rules and conventions that may apply and in the sense of the unique demands made by each specific situation”.*
- *Hocks (2003) states that “this process includes reading, comprehending, and analyzing the texts shared in electronic media and then producing new texts through writing (cited in Tüzel & Tok, 2013)*
- *Mills and Unsworth (2017) state that “multimodal literacy refers to the study of language that combines two or more modes of meaning”.*
- *Walsh (2010) describes it as “...meaning-making that occurs through the reading, viewing, understanding, responding to, and producing and interacting with multimedia and digital texts” (p. 213).*
- *Cordes (2007) in his research papers states “multimodal literacy is the synthesis of multiple modes of communication. This communication can result in a transformation of the singular modes into a form that often contains new or multiple meanings. The multimodal object can require a range of tools, skills, and sensibilities and often reflects collaborative as well as an individual effort”.*

In the most basic sense, multimodal literacy:

- is a pedagogic tool that makes meaning by using multimodal texts.
- is a combination of multiples modes or resources which create and interpret meaning.
- can produce, scrutinize, construct meaning using any intermingling of modes which are digital, visual, linguistics, aural, gestural, and spatial in nature.
- uses different objects of expression to make meaning.
- examines language by using different modes to understand how meaning is construed.
- uses digital technology and media tools to augment study and interpretation of meaning.
- combines semiotic resources to the appropriate meaning of a particular context or situation.
- is a critical tool used to look at multiple texts, multiple meanings, and make sense out of it.

The below framework of multimodal literacy showcases the multiple tools used under visual, audio, linguistics, gestural, and spatial design through which construction of meaning is shaped in the process of learning:

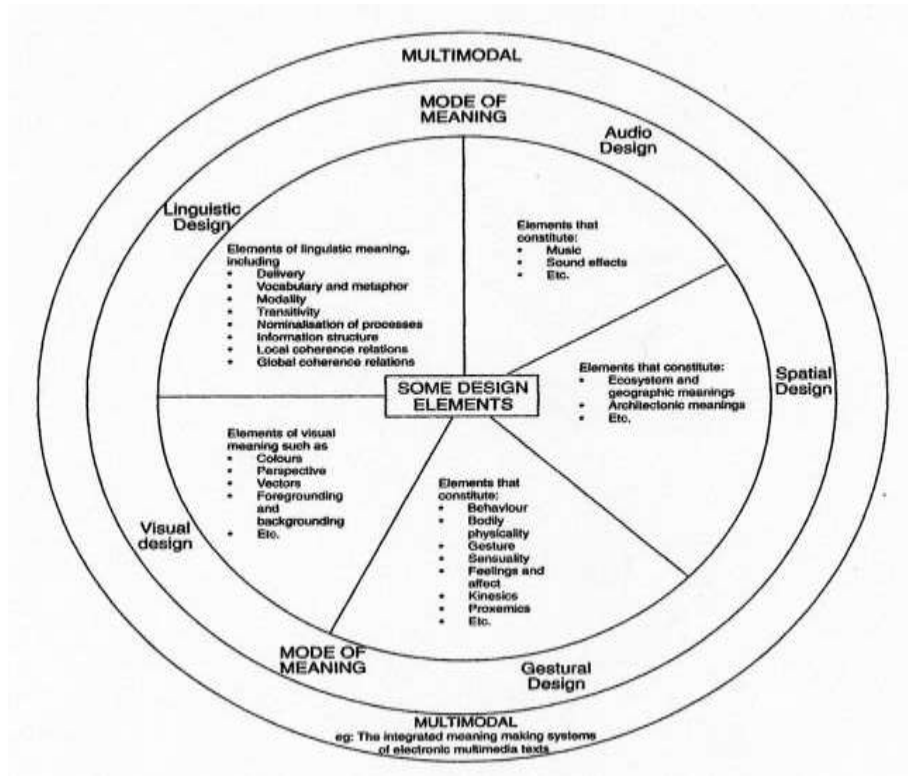


Figure -3 Multimodal Literacy Framework Source: Adopted from Rush, 2003

In addition to the above frame few semiotic tools used in multimodal classrooms which can enhance meaning-making and learning are digital and multimedia texts, digital and verbal storytelling options, dancing, use of gestures or nonverbal communication methods, arts, scribbles, constructions, pictures, magazines, journals, audio and video recordings, blogs, WordPress, collages, comic strips, infographics, photography, podcasts, storyboards and many others.

Consequently, the application of digital technology has a very profound impact on how these multiple tools are used to process information through exchange and expression in a classroom setting for a better understanding of knowledge. This pedagogic approach can be functional and applied to all fields of discourse, as its intentions are to evolve students to be perceptive readers and producers of multimodal texts. Currently, there is growing attention to multimodal literacy because even in informal social contexts like homes, workplaces, communities, recreational sites, and others.

The future of education is intertwined with digital technologies, multimodal conventions, and practices. Today because of very early exposure to digital technologies, digital natives comprehend multimodal texts better than us. We as educators need to understand this influence and progress in developing different modes to enhance literacy skills and make them multimodal literates. Furthermore, multimodal pedagogies can transmute genuine classroom learning to newer heights.

Pedagogists, linguists, educators, curriculum makers, and researchers are observing this ever-growing field of multimodal literacy to bring about transformation in learning and meaning-making to meet the needs of diverse social, cultural, economic, and digital contexts of students. The application of multimodal literacy in the classroom needs a thorough examination of classroom pedagogies, as each student is unique and has different learning preferences. There is no escape from globalized communication environments for today's

students. Consequently, these learners need advanced digital, critical, and alphanumeric skills to understand the range of knowledge they are continuously exposed too.

Contextually, diverse curriculum designs and innovative teaching strategies can be implemented through a multimodal approach that can go beyond language to embrace auditory, pictorial, three-dimensional, haptic, vocalized, and other semiotic resources for meaning-making, to prepare students to learn transversely at all levels of education. The pedagogy should comprise of different language-based, live and digital multimodal texts or resources like textbooks, picture books, artworks, records, graphic novels, comic books, posters; texts like drama, dance, live performance, simulations, role play, conversations and storytelling; and texts like soap operas, movies, animatronics, reality shows, documentaries, digital stories, e-posters, and creative web pages to improve critical learning in classroom settings.

Zhang Delu and Ding Zhaofen (2013) opine that “with advancements in modern science, globalization, diversification and technology, high quality and versatility of talents are becoming the need of the hour and center for modern talent training mode. Today’s students must not only have language and communicative competence but correspondingly have multimedia, multicultural, and multimodal communicative competence. They should also have the abilities in “multidisciplinary knowledge courses”. Cultivation of such talents is not possible by the traditional teaching methods. New innovative methods, teaching, and learning models proposed by the New London Group are effective for cultivating such talents.

At present, very few educators have realized the significance and dynamics of developing multimodal texts and classroom practices, to make students multi-literacy savvy. It is essential to augment “teachers’ and students’ multi-modal awareness and formulate clear teaching objectives and evaluation mechanism for multi-literacy (Qian Jinxiu, 2013). Educators must proactively design, employ, and utilize:

- Infographics, Videos, Slides. Visual worksheets, Interactive learning, Online, and blended learning, and other multimodal texts.
- Appropriately establish the output to reduce overload.
- Use digital technologies and digital learning opportunities to keep up with the everchanging landscape of digital communication.
- Design multimodal assignments and assessments.
- The feedback system should adopt a multimodal approach to give feedback.

To conclude, 21st-century learners are constantly evolving, traditional practices are no more inclusive in classrooms. Currently, we need to emphasize on multimodal learning design, creation, and innovation. Teachers should recognize the needs of the learners, ensure the incorporation of digital technologies in classroom communication. Teachers should also reinvent and reimagine pedagogical practices to sustain students’ swiftly changing needs. Train the trainer and teacher’s educator’s programmes must generate context and learning spaces in learning technologies. In short, educators and teachers have to re-discover and re-determine ways to weave Multimodal literacies to augment students learning in a classroom.

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**BHARATI MUKHERJEE'S *THE HOLDER OF THE WORLD*: A UNIQUE FUSION OF
FICTION AND HISTORY**

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ABSTRACT

Bharati Mukherjee's almost all the works are about female protagonists. Her female characters belong to every class. Through her whole work we found the struggle of women, their frustration to assimilate herself into two culture and at the end face the humiliation from the new society. Through the novel, *The Holder of the World*, I have presented the strange story of the character Hannah Easton. The story reveals that how American culture meets two different cultures i.e. Mugul and Indian Culture. The novel is a perfect mixture of fiction, science and history.

Key words: Alienation, cross- culture, expatriate, immigrant etc.

The story starts with Beigh Master who is living in three zones as she says, "the past, the present and the future." (5) Beigh Master is first narrator of the novel. She is modern American woman, who is doing research on the life adventures of the 17th century. Venn is a South Indian Computer Specialist. Beigh Master and Venn were living together nearly for three years. Venn was Beigh's lover. Beigh likes to read about Auctions and Acquisitions. It was her hobby to research about antiques, precious stones etc.

The second narrator of the novel is Hannah Easton, but her life story was told by Beigh Master. She told that Hannah Easton was the only child of Edward Easton and Rebecca Easton. She was born in 1670, in the Massachusetts Bay Colony. It was colonial time when she was born. Beigh starts the story that in 1668, Rebecca got married to Edward. After marriage they both came to Indian Edward joined the East India Company. Beigh had collected these information from the company's books and papers which were stored in Indian office. She also found that she had a close relationship with Hannah. She said, "Hannah Easton is a relative of mine." (22)

Hannah's father had not much skills and money, he become a village farmer. When Hannah was one year old, her father died due to bee sting. Rebecca becomes widow at a very young age, she had a sweet voice, she loved singing. Through singing she encourages Hannah. This was the disturbing memory which Hannah had and her life was going to be changed. Rebecca runs away with her Nipmuc Indian lovers and leaves her child behind, "she does not cry, and the vow she makes, bobbing in the arms of the nameless women. She has known all her life." (29) Hannah had been send to orphanage by Nipmuc women. Beigh said that she also had a lover like Rebecca had. Her lover's name was Venn but before him, more men came into her life like Andrew,

Blake, Chase, Devon etc. At last she met Venn on, "a lecture at Harvard Business School on assets recovery." (34) He did a kind of data processor. Beigh was much impressed by him but she thought that Venn would be alien to her family.

Through Hannah's story she came to know that she loved needlework, embroidery. Through this hobby she likes to express her nostalgic feeling of her infant days and towards her mother. Hannah's closest friend's name was Hester Manning. She was beautiful and daughter of Smith. Both were fifteen years old and had a tragic life, but both had a opposite fates as well. Hannah was adopted by the Robert Fitch family. Living with them she thought that she had no family and place, she lived with them as an orphan daughter. "I count no man as my friend, nor as my enemy." (54) Hannah lived eight years with Fitch family and Beigh had got only one record. She found letters, "These are letters written not by her nor to her, but about her." (55) Another important character who suddenly came and claimed that he was the son of the owner of the swallow. His name was Gabriel Legge. He was tall and handsome, he has an eye patch. Sudden arrival of Gabriel Legge in Salem, indicates that Hannah's life and destiny was going to be changed. In Salem no one was able to match with Gabriel Legge. People imagine him as a future Salem, a perfect ruler. Hannah and Gabriel got married. Beigh had a confusion towards Hannah's decision to marry Gabriel. "For her, he was 'inappropriate' and 'untrustworthy'." (69) She accepted Hester as a betrayer. She thought that, "Guilt, perhaps, a need to punish herself for the secret she was forced to carry? Unconscious imitation of her mother, a way of joining her by running off with a treacherous alien?" (69)

After marriage, she feels lonely because there was absence of love, passion and personal relationship between Hannah and Gabriel. She spends her most of the time in writing letters and in garden. She had married to Gabriel Legge, who was mysterious to her because he did not told her to whom he had sailed the ships and the captain's name whom he served. Afterwards Hannah Easton Fitch Legge had left Salem for England in 1692. She had shown there that, "the colonists were not graceful or respectful enough to the crown and the Mother country." (72) But for Hannah, "The New World was hard and savage; it was refined and cultured; it was soiled and sinful." (72)

Hannah could not understand Legge motif to come to London. He travelled the oceans but unfortunately the news of his death came to her, he died for defending his king against the Portuguese. After Legge's death she becomes the 'widow Legge' at the age of twenty three. And this was her third Epistle to the Salem press on the comforts of widowhood. She never spend her life as solitary, this thing was found Beigh from her letters when she was living in the England. That was the Era of Restoration Comedy. On November 1693, she helped a family, they got a terrible accident. Man and his wife were saved but their seven year old boy, "was thrown onto the stone bridge." (80) She help the boy against his father's will by using her experienced treating skull wounds. Hannah knows the herbs, how to use it, dressing and the wound to drain. As she had a imaginary power, who know every part of the body. With the help of her life experience the boy came out of the coma after several days. Parents were happy and congratulate her.

"It did not end there. Her identity had been discovered. The doctor sought her out on other cases of head injury. She was not just a Sailor's widow; she was in some way a woman blessed with healing power." (83)

One day a man named Hubert came to her, he was injured and he was recommended by the Dr. Aubrey. Hubert's sophisticated behaviour towards Hannah inspire her to leads a new life rejuvenates her. He tried to encourage her inner desire and hidden qualities. Hannah also found that Hubert had a calm nature. But unfortunately her desire was not fulfilled because after some time Gabriel arrived. He was not dead but was captured by the Portuguese. Hannah was surprised to see him alive. Gabriel decided to go to India and Hannah also wanted to go with him because for her this was the last way to see vast and active life, especially India the country of tradition, emotion and feelings. Hannah Easton wanted to escape from the conventional society so she decided to marry an Irish adventurer Gabriel Legge.

Hannah came to India with her husband Gabriel Legge and first time she saw the white town of Fort St. Sebastian. Her husband joined the East Indian Company and become a factor. Europeans had built their

cities / colonies like Calcutta, Madras and Bombay. Hannah spends plenty of time in imagination. She describes the scene of the coastal area where shopkeepers had set up their stalls, school children's were eating their Tiffin in sweaty uniforms and monkey snatches their food from their hands. After Europeans, Portuguese, French and British came to India, they started their business. They bring lots of cargos from the ships, like wooden trunks, silks, linens, table clothes, furniture and other heavy items.

Gabriel had explained his story, when he got lost and about the dark nights at sea. He also explained about the caste in India, how different people speak different languages and worshiped different Gods also. As Gabriel had joined the East India Company so for him it was like little Manhattan. Hannah came in a cargo with her husband and two junior clerks. It was the time of violence and disturbance between political and economic activity when Hannah arrived in India. But her important and primary concern was to found a peaceful and meaningful life. As soon as she walked on the side of the Coromandel Coast she starts feel the sense of belongingness.

Most of the time Gabriel keeps himself busy in seeing things. Hannah saw at the Coromandel that Tamil boatmen's mass of Gold and silver were sharply observed by the customs officials in the service of the Mugal Emperor Aurangzeb. The company's factors, cash keepers and local merchants were bargaining like they were fighting in a war. The Emperor Aurangzeb's representative name was Nawab Haider Beg. He was the Governor of the Ropoonconda. It was the large suba or stale where English, French, Dutch, Portuguese were trading. Hannah had never seen lots of different colours, like silks, brocades, cottons etc. She had not seen so much people at the coastal area. The local employees were weaker than the Europeans.

She observed that Gabriel's behaviour have been changed after returning from the dead. He became more aggressive and angry. Hannah feels lost, for whom she came to India neglects her, this thing frustrated her. She thought that may be Gabriel had his own personal lust or obsession. Hannah spends her days in day dreams. She imagined her own house, which was white in colour, flowers, trees, insects etc. The Fort St. Sebastian had provided a house to Hannah which earlier belongs to Henry Hedges.

Hannah found a young serving girl at Henry's home. Her name was Bhagmati, which means, "Gift of god." (120) Hannah had written all the history of Henry, that he belongs to New Science and Humanism. He had a brilliant mind and passionate about extraordinary things. His interest towards India was acquisitive. After coming to India she feels surrounded herself by English men and women, her life become confined. They all wanted to show their Englishness. For them, "E for English, Extraordinary, Ethical." (127) At the coromandal they made the fort into little England and made their own code which was to "Excess in All the Things." (128) She spends her time with English women like Martha Ruxton, who was the wife of Cephus Prynne and Sarah Higginbotham, the second factor's wife. Both the women belonged to colonizer country. They had their superior life, command and respect among the local peoples of Coromandel. They had ordinary life and like to share or display the vulgarity of White men's life. For them 'bibis' was the main topic of conversation in White town. Hannah wanted from them just their gossips and that may be Gabriel Legge had found a bibi for himself that is why he did not spend much time with her. Hannah does not know the meaning of 'bibi', but later she understand that it means young native black girl who could be the servant of the English or the Muslim nawabs. She thought, the women of Coromandel are beautiful than English women so Englishmen were attracting towards them. In her loneliness she thought about sensuality. She started walking alone on the street especially on the Black Town. She wanted to observe black women's life and wanted to transform herself in Indian life style, tradition and religion.

Through Gabriel's diary Beigh found that it was deserted for him to leave Hannah with maid Bhagmati and spends difficult time with Cephus Prynne and Samuel Higginbotham.

After getting scuffled Gabriel spend his most of time in drinking and not in company reporting. He becomes hero among the Europeans who were not the company's employees. He spends his time with pirates, interloper, Freeman etc in the Suchikhanna. The Suchikhana was the social club Hall for importing meetings. Hannah believed that this new world had so many things to reveal but it shows us calm and peace. She was unable to understand Bhagmati as well.

Gabriel had a democratic thinking. He worked well with Indians rather than English people; it was Hannah's personal thinking. After spend much time in India she decided to let him (Gabriel) go in his pirated world. Hannah was not devastated by Gabriel's departure. He was not domestic person and always look forward. During his absence, Bhagmati becomes her close relative. They share their feelings and language. Hannah wanted to know about Lord Hanuman because she had heard so many things about Hanuman. "Bhagmati could neither read nor write, but she was so agile memorised and charismatic tongued." (171-172) Bhagmati recite the story of Hanuman to Hannah that he helped Prince Ram to save his wife Sita from the capture of Ten- Headed demon called Ravana. After listening to the story, she was happy that Gabriel was helping and fighting for the locals not for the firangis. After the story she was more captivated by Sita than of Hanuman. Sita's story consumes her. "In Bhagmati's honey- toned recitation Sita is the self- sacrificing ideal Hindu wife. But the space she assumes in Hannah's fantasies is of a woman impatient to test herself, to explore and survive in an alien world." (173-174)

Hannah's life somehow is like Sita's life. Hannah was adopted as Sita was adopted by King Janaka. As Sita banishes the comfortable life of court and started living in the forest. Hannah did the same thing with Gabriel Legge. The white circle around the hut was made by Lakhman to save Sita. For Hannah this white circle represents white Town. Gabriel started his own trading work at the Coromandel and he has his mistress. And one night a big cyclone came and everything has been destroyed Hannah thought that Gabriel has been drowned but thought that Gabriel has been drowned but through Beigh's research she comes to know that he saved himself. Hannah leaves the company's enclave with Bhagmati.

The story starts with Raja Jadav Singh, who was the king of Devgad. It was a place full of swamps, and jungle. It was hundred miles long and fifty miles wide. His father was the follower of Hindu and taught him how to become a king. He got the knowledge of; Kautilya's Arthashastra, the Art of State Craft. He struck his coins in Sanskrit, not in Persian. Aurangzeb had defeated the shias and take over the coromandel coast of Ropoonconda. After depriving shias sultans, he expelled all Hindus from their assumed power. He appointed Haider Beg, as the Vassal- nawab.

Sudden Cyclone attack had destroyed the coromandal, there was no place for Hannah to live. Bhagmati helped Hannah to save her life from the angry mob. They had to move out before the pathway becomes flooded. Unfortunately the bridge broke, it was The Robert Clive Bridge but after the cyclone the bridge has broken and so many people were drowned, the bridge was called as, "the Bridge of Drowning." (216) When Hannah opened her eye, she found herself in hill fort. She asked that they are prisoner or not. Bagmati replied to her, "We are in Panpur Palace. We are the guests of Raja Jadav Singh, The Lion of Devgad. Panpur is his Vassal." (218) Mugals called him as the Rat of the coromandal and English people had a contact with the Mugal Emperor Aurangzeb.

According to the English people Muslims were intelligent than Hindus. "Hinduism a profound form of primitivism Muslims might be cruel, but true obscenity attached itself to Hindus." (219) Hindus have a lot of tradition boundaries, superstitions, lots of religious, they worshiped lots of images. Venn try to explain the true concept of Hinduism. They believe in cosmic or supernatural power who governed the Universe. Hannah was in the Hindu World. She could see the Panpur Fort, which was covered with high brick walls and a moat with full of crocodiles. Muslim soldiers and English men also were preparing the war against the king, they were aware that, "the Lion resumed the English widow." (221)

Hannah was affected by Raja Jadav Singh's glance. She knew the meaning of Singh. Which means Lion but she did not know the literal meaning. She had a confusion that the king had saved her from an angry people or it was another plan to use her just like Prynne, Higginbotham, Marquis, Pedda Timanna and at last Gabriel. They used her for their selfish ways. She thought that, "Was he merely using her, a *firangi* haj- insulters widow, to taunt his potent enemy, Aurangzeb the Grand Badshah." (226) Raja Jadav Singh permitted her to live or stay as long as she wants in the palace. Hannah's feeling of love was different between Gabriel and Raja. She feels different love towards the king. It was like immortal love for Hannah. Hannah entered into the world of romance. She falls in love with Raja as her mother was. She was ready to abandon herself in front

of the Raja but it was love at first sight. It was true love for Hannah but not for Raja Jadav Singh. He takes Hannah as his White Bibi or mistress. Once again Hannah's life was going to be changed and transformed by the hands of Raja. The Nawab Haider Beg had a ruthless commander named Morad Farah, Haider Beg had send him for battle infidels. His attendants closed the river route. Ha had killed so many animals, birds. His cruelty cross the limits, he had assaulted farmers, their wives and children. But Raja Jadav Singh had no response. Victims started coming at the Panpur Fort to speak their problems.

When Hannah saw the condition of the people she became speechless and thoughtless, it was horrible scene for her. She was unable to think anything like this. "She had not been raised in a world of savagery, not on the scale of India. The vast inequality, as well as the injustice and superstitions of India, seemed to her unnatural and unbearable." (237) Hannah wishes to being humiliated by the victims. She feels regret and ashamed of her happiness. She feels responsible for all this. "She could not imagine their survival, their future, nor her possible connection to any of them, and not seeing herself or her lover belonging with them, she would have scourged them from the face of the earth." (237)

Bhagmati was also facing the problem she had been beaten by them brutally. Victims had no honour, protection and peace. For them peace was like a curse. Hannah started imagining her past where her mother committed the same crime as she had done at Coromandel coast. King's loyal persons were killed by the army. He sent a message to the Englishmen for help but Englishmen were loyal towards the Nawab. The Emperor did not stop here. They reached Devgad's palace and captured it, destroyed so many temples and took pearl stone from king's mother. Hannah felt alien in the fort of Panpur and felt weak before the enemy. Jadav Singh makes an agreement with them in exchange for Panpur Fort. He gave, "fifteen chests of gold, twenty chests of silver and a cash tribute of eight lakhs- eight hundred thousand rupees to Morad Farah." (240) Jadav Singh had taken Bhagmati with his huge army. Hannah could see upon his face that he wanted to defend his people, he knew only his duty to lead the army and fight. Hannah heard the sound of, "Jai Ram! Jai Devgad! Jai Singh! (244)

As Hannah saw the war first time, it was full of arrows, spears, swords etc. Lots of warriors were dying, fields was full of dead bodies and blood. She saw Morad Farah seated upon the Elephant. Fighters were dying at the side of Raja Jadav Singh. After living for a long time in India she has realized that behind every pleasure has a cruel thing or side. Hannah was captured by Morad's elephant. It lifted her up where Morad Farah was seated. He asked her about the Raja but she also did not know about him. Raja's body was founded by them with his white horse and Bhagmati. Hannah has hidden the long dagger in her Sari, she used the opportunity and put the dagger into Morad Farah's muscle. Now she becomes the real commander of the big beast animal. She took the position and ordered to lift the Raja's unconscious body at the howdah platform. They climbed on the elephant and started moving ascending to the guidance of Bhagmati.

They reached at the Devgad palace with stolen elephant. Hannah had taken her wounded lover's body. The queen mother ordered her servant to put her son's body in her palace, she order Hannah to put away her hands because she was the one who is responsible for Raja's death and she has polluted his caste as well. But Hannah refused to do so. The queen mother expressed her feeling into her own language that Hannah brought bad luck for the king. Bhagmati translated it for Hannah, she told to the queen that how Hannah had killed the General and brought the king from the field. But the queen mother blamed her to kill the king and his enemies. She said, "Let him die in peace... this woman has taken his manhood. He has become a woman, so let him die in a woman's palace." (251) Hannah wanted to make him alive so with the surgical skill power she started sewing his body. During this time she was thinking about her past time which she had spend with the king that how he read the Gita for her, sing and played music for her. She learnt from the Gita that, "There is no greater good for a warrior than to fight in righteous war." (254) As Hannah was not his wife but just a bibi had no right to do anything. She thought and compared herself with Gabriel's black bibi who, "had seized happiness for Gabriel and for herself; a bibi had the power to laugh in the face of a firangi wife." (254) Hannah thought that she was the one who is responsible for having the war between Aurangzeb and the king. After five days, the king awoke but he lost his one arm, it was bad for the whole palace because helpless king has no use for any kingdom. The king said that, "When a tiger grows old, the younger ones must drive him out." (255)

Hannah tried to convince him to go home with her but he refused her proposal. Hannah told her story that how she came here, how her family member changed themselves, how she married to an English man and become widow now she become his bibi in a Sari.

She said that change is part of our life. She also told him that she was carrying his child but for the king, leading his soldiers and fighting was prime duty. He accepted his mistake that he was busy in a passionate life with her and makes him to forget about his public service and fighting war. She diverted his attention and becomes the main reason behind the destruction of the kingdom. He said that she can live in the palace as much as she wants. Hannah was the only woman, a pregnant white woman, who had the courage to end the war. As the story told that she also refused the proposal of king and went in the battle to persuade peace. She was captured by Aurangzeb's army with her maid Bhagmati, because had killed his very important man, Morad Farah. But Aurangzeb did not wanted to kill her, he was impressed by her determination and her loyalty towards the king. Aurangzeb said, "As woman serves man, man serves the will of God. You have placed yourself where no woman has a right to be. I have decided to be merciful and return you to your people." (267) but Hannah did not want this, she saw the big army who were preparing themselves for the great war between the Emperor and the king. She was also aware of the Raja's condition.

Hannah did not know that why he came here and wanted to kill the King. She blamed him that he is lustful for vengeance, for gold and diamonds. She has lost everything and had no desire for herself. She wanted to confess him not to fight and expressed her feeling towards the king:

"I have come late in my life to the feeling of love. Love for a man, love for a place, love for people. They are not Devgad people or Roonconda people, not Hindu people or Muslim people, not Sunni or Shia, Priests or untouchables, servants or kings. If all is equal in the eye of Brahma as the Hindu say, if Allah is all- seeing and all merciful as you say, then who has committed atrocities on the children, the women, and the old people?" (268)

The Emperor was impressed with her attitude he always send her many precious gifts but Hannah refused to accept it. He wanted to give her pearls and call her "precious- as- Pearl" (270) Both Bhagmati and Hannah had a mission to stop the war but they failed to stop it. Aurangzeb decides not to move from his plan and after killing he wanted to convert Raja's kingdom in his empire. When Raja was killed in the war, Hannah again started live in Salem with her daughter and the pearl which was given by Aurangzeb to her.

Beigh Master has taken one year and a half to assemble the notes upon the History of Aurangzeb, Hannah and the Raja. Historians found that Devgad battle was the Emperor's last battle and he won the war/victory. Beigh has narrated the story with the help of five hundred books, she had searched Hannah's life story. Through this search Beigh had searched her own self. She also found that she had a blood relationship with Hannah. And shows that Hannah was the Salem bibi, she keep changes her name like Hannah Easton, then becomes Fitch Legge, then Hannah become Salem bibi.

In early novels of Bharati Mukerjee, the protagonist's journey is usually for the West. But in The Holder of the World, a White Puritan woman came to East and changes herself. Here we found, transformation and migration but in the opposite direction. Hannah is quite different. She loves her needle work and later she uses this skill in surgery.

Hannah like other protagonist keeps busy herself in day- dreaming. Most of the time she likes to sit alone or writes memoirs. She has nothing to do except this work. When Hubert came in her life she feels new desire. Hubert was the one who encourages her hidden talent. Hannah did not accept her sudden departure and could not believe that India will change her life forever.

Raja Jadav Singh gives her passion, pleasure and possibilities towards life. He gives her those things which Gabriel did not give her. Hannah received every little thought of Jadav Singh. Before him nobody gives her importance and love. Jadav Singh's death makes her realize about Indian values and morality. And after getting this new experience, she confronts Aurangzeb and did not receive his superiority, his gift of pearls.

The Holder of the World is not only a historical novel but also a novel of expatriation because Hannah faces geographical as well as cultural diversities after coming to India. Bharati Mukherjee beautifully uses her skill to present this novel from the present to the past, the 17th and the early 18th century. And it is quite difficult to understand the novel only one reading. The title of the novel, *The Holder of the World* is taken from Alamgir, it was the name of Aurangzeb and *The Holder of the World* is the literal meaning of Alamgir.

The story has been started by Beigh Master's search for, 'The Emperor's Tear' and ends with the Hannah's life story. Hannah's story makes her obsessed more than diamond and wanted to unravel the mystery of 'The Emperor's Tear.'

In the novel whatever we come to know about Hannah, we get it through Beigh Master. It was shaped through her own culture. As Beigh had said that Hannah was writing her history and it was quite true from the angle of socio- cultural perspective. Beigh Master had a desire for *The Emperor's Tear*. She comes across a series of Mughal time miniature paintings. In which a yellow haired woman was considered as the legendary Salem Bibi. Beigh also found that in another painting, same woman was holding the Emperor's Tear. Beigh's inner voice told her that the woman in the painting was Hannah Easton and later she became the Salem Bibi. Beigh started her research upon the Emperor's Tear which was disappeared, upon Hannah's life who changed herself into Salem Bibi and last decided to come back to England after having an affair with Hindu Raja and facing the war between the Raja and the Mughal Emperor Aurangzeb.

Beigh wanted to display Hannah's fabulous life that belongs to Colonial New England. Both Hannah and Beigh had a great passion to transform their life. Hannah falls in love with an Indian, like her mother. Hannah and her mother decided to take Indian culture than Puritan society. Somehow like Hannah, Beigh also had a little interest in Indian culture and life.

She knew it very well that the king did not love her, he gave her pleasure with little possibilities and Hannah was ready to abandon her English world because during the colonial time British ruled over the lives of Indians. But here a Black ruled over the White and she was ready to sacrifice her life for him. She embraces east world, Indian values and morality. To save her Indian lover, she was ready to confront with Emperor Aurangzeb. Aurangzeb shows his superiority to give her pearls. After fulfilling her duty, at the end she returned to Salem with the passionate memory of her Indian lover, her dutiful maid Bhagmati and most precious pearl which was her daughter, 'Black Pearl'.

Hannah Easton had chosen the unfulfilled life. She wanted to spend her life as a wife of a man from another race or an alien. She has a desire which cannot be expressed in puritan society and tried to express her feeling through embroidery work. After listening the story of East country by her husband Gabriel, she cannot detach herself from Indians. Although she lives among English men and women but she was too much eager to transform herself with Indians. She had tried everything to merge herself with Hindu Culture but she was rejected by Indian Culture because of her white colour and different culture.

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ALMS IN THE NAME OF A BLIND HORSE: A STUDY OF SYSTEMATIC OPPRESSION OF
DALITS IN A CAPITALIST SYSTEM

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ABSTRACT

Gurdial Singh was one of the most celebrated writers of the Punjabi Literature and famously viewed as the first writers to give a Dalit hero to Punjabi Literature in "The Last Flicker". Singh, through his writings, wanted to exhibit the sufferings of the marginalized communities of different social classes and castes and has been seen as "the last ones in the Munshi Premchand tradition of writing about the downtrodden" by the President of Punjabi Sahit Akademi.

The novel "Alms in the Name of a Blind Horse" is set around the 1960s like most of his works, when feudalism was being mutated into capitalism in Punjab resulting in a shift in the social and economical structure as well as in the mindset of people. Singh chose the voice of the marginalized to reflect on what capitalism has brought to them, through his novel, he has painted a realist picture of the struggles of the working class. The novel is not just a piece of writing but an act of resisting the oppressors and the capitalists by portraying the plight of the Dalits in Punjab's new economy. Throughout the novel, Singh has tried to challenge the belief that capitalism frees a Dalit from the Feudal system of villages and the evils of caste discrimination and allows them a chance at freedom and equality.

Keywords: Dalit Literature, Capitalism, Feudalism, Caste Discrimination, Resistance and Myth

"The confidence of carrying the self as a Dalit without the immediate fear of social death, psychic death and spiritual death is a characteristic of being a Dalit." - Suraj Yengde, Caste Matters

Introduction

Alms in the Name of a Blind Horse captures rural Punjab in its true spirit; it is not just a novel but a repository of the culture and history of rustic Punjab in its most natural form. Written by Gurdial Singh originally as 'Anhe Ghore Da Daan' and translated in English by Rana Nayar, it is a narrative of Dalits shuttling back and forth amidst the rural and urban society to escape the marginalization, subjugation and utter financial adversity suffered by them. With the advent of the tradition of the novel in the nineteenth century, early writers were largely influenced by their European counterparts. Writers like Bhai Vir Singh began writing in the latter half of the nineteenth century, creating a replica of the European tradition of the novel by

mimicking writers like Walter Scott. Nanak Singh, under the influence of Singh Sabha Movement, aspired to break free from this colonized attitude of looking up to the west for inspiration instead adopted the literary forms of rural Punjab by embracing the *quissas* that were popular earlier.

Being brought up in the Malwa region of Punjab, Gurdial Singh recreated an imaginary world like that of Thomas Hardy and R. K. Narayan, that was the replica of the place he spent his entire life in, the 'home' that he empathizes with, where his 'roots' lie. The significance of his works lies in the fact that his works comprised both the elements of tradition and modernity. The hegemonic popular culture that was being portrayed in the earlier works didn't find any space in Singh's novel, he depicted a realistic image of rural Punjab that he was familiar with.

Myriads of his works are set in post-independent India while the trauma of partition was still alive in the minds of people and India was struggling to cope up with the modernizing world around it. A perceptible transitional phase was evident in society when the traditional, agrarian economy was collapsing and modernity crept into the life of people slithering stealthily like a serpent that was reflected in the technological advancements, economical changes, social set-ups and moral values etc. This shift was strikingly evident in the works of Singh, who embodied the very essence of this transitional phase in his works through settings, characters, symbols and images.

Gurdial Singh, in his works, emphasised on the condition of the socio-economically exploited, marginalized people encapsulating the consciousness of the downtrodden or the oppressed people. The question '*Why are the stories always about kings and princes*' has been raised by Tindi in his novel *Parsa*, thus challenging the very base of hegemonic discourses that has always been linear. He was the first writer in Punjabi literature to place a Dalit hero in the centre stage in his novel *Marhi Da Deeva* (The Last Flicker). Singh, through his writings, wanted to exhibit the sufferings and agonising fate of the marginalised communities of different social classes and horrors of untouchability, caste consciousness; gaining the status of 'the messiah of the marginalised' by Rana Nayar (who translated *Anhe Ghore Da Daan* and many other works of Gurdial Singh in English). He has been seen as 'one of the last ones in the Munshi Prem Chand tradition of writing about the downtrodden' by the president of the Punjabi Sahit Akademi who believed that Singh 'brought alive the struggle of the working classes of rural Punjab.' Gurdial Singh utilised the weapon that he was privileged to be able to use, to write about social inequality, casteism, injustices incorporating the lives of the poor, illiterate farm helpers, peasants, marginalized carpenters and rickshaw pullers in his writings. Rana Nayar asserted that for Gurdial Singh "writing was a form of activism, a way of transforming our decadent, putrefying social order".

As stated by Suraj Yengde, a writer and a Dalit scholar, the term 'Dalit' is itself equivalent to anti-oppression as the word itself sprouted up as a protest against the derogatory and oppressive words that were used to refer to the lower castes. To Gangadhar Pantawane, a Dalit Marathi writer, the term Dalit was not just associated with a caste but was a symbol of change and revolution. Gurdial Singh believed that it is the responsibility of the victims of social oppression to face and fight back their oppressors like his characters like Jagseer in *Marhi Da Deeva* and Heera Dei did in *Kuwela*. *Alms in the Name of a Blind Horse* is one such tale set in rural Punjab, revolving around the lives its Dalit characters set in a single day of a lunar eclipse from dawn to dusk.

The Novel

The novel encapsulates the time period when the agrarian economy was facing a downfall in the wake of industrialisation and feudalism was being transformed into capitalism. As a result, the market value of the lands in villages tremendously increased to provide the capitalists considerable amounts of land for setting up industries and factories, threatening the feudal system. Due to this, Dharma and his family were forcefully uprooted from the land they have lived on for over seven years by demolishing their *kothri*. An oral agreement in front of the Panchayat between Dharma and Wadhawa, the owner of the land, confirmed Dharma's status as the owner of a piece of land measuring 'a kanal-and-a-half'. Dharma's *kothas* were built on this land which legally belonged to Wadhawa and his ancestors after he was uprooted from the village and made to settle

here to look after the orchards. Longing for the economic elevation that the disposal of the sixteen acres of land would bring him, Wadhawa sold the land to factory owners, dismissing the family of Dharma forcibly after failing to persuade them. This forced displacement leaves them in a state of 'homelessness', creating a consciousness in the other characters as well by inculcating in them a fear of exodus of the entire community. This feeling of powerlessness causes anguish and agitation in them, considered 'lowly' and 'polluted' they are forced to live as outcasts on their own land. On the other hand, Melu, a migrant rickshaw puller struggles to find means of survival in the city after the preference of auto rickshaw elevates.

Significance of the Title

The title of the novel illustrates the relationship between the oppressor and the oppressed more vividly by drawing the power dynamics between the upper castes and the Dalits who are imposed with inferiority by the former. The title is associated with the ancient Hindu myth of the churning of the ocean or *Samudra Manthan* mentioned in the Mahabharata, Vishnu Purana and Bhagavata Purana. As stated in the myth, the *Asuras* were deceived by the *devas* during the dispensation of the nectar by Vishnu. The *devas* collaborated with the *Asuras* in order to obtain the gift of immortality or *Amrit* from the ocean with the promise of equal share. But when the elixir was revealed both the parties resorting to their rivalry tried to claim it entirely for themselves. Vishnu in the disguise of Mohini enchanted and distracted the *Asuras* while the *devas* gulped down the *Amrit*, however, *Rahuketu*, one of the *Asuras*, managed to consume the nectar in the disguise of a God. Vishnu was infuriated and cut off his head separating his head and body which later came to be known as *Rahu* and *Ketu*. In Gurdial Singh's novel, just like the *Asuras* had to depend on Vishnu for *Amrit*, in the same way, the Dalits, who are supposedly recognised as the descendants of the *Asuras*, have to depend on the mercy and charity of the rich landlords.

The myth persists to remain a significant part in the lives of people as they go around asking for alms on the days of the solar and lunar eclipse in the name of the blind horse that drew the chariot of *Rahu* and *Ketu*. The novel doesn't glorify this myth but criticizes it and ends with a positive symbol of resistance when one such seeker of alms is criticized by a panch who tells him '*It's because you aren't willing to give up such ritualistic practices that you have been dragging on like this since the times of your forefathers.*' The panch believed that nothing will change until the Dalits stop colluding in their own oppression. Gurdial challenges these social customs that are embedded in the mindset of people fueling the caste conflicts like fuel to the fire.

Historical Background:

The novel is not just a story of a single protagonist but a story of a community with several characters thrown together to form several micro-narratives exposing the inner lives of the community of Dalits in a single macro-narratives. Through the life of Melu's family, which acts as the focus of macro-narrative, we see the difficult situation that the people of his *vehra* find themselves in as the focus is laid on the lives of Dalits during the onset of capitalism where they are hopelessly seesawing up and down between the rural and the urban lives dreaming for a better life. Struggling to sustain in the villages, a lot of these marginalised people migrate to the nearby towns with the illusion of finding more opportunities in the urban world. In the changing scenario of Punjab, the experiences of a member of the Dalit community is very different from the dominant castes.

With the advent of the Green Revolution, the interdependence between the landlords and the labourers was reduced due to the expanding technological improvements in farm mechanisms largely helping the landowning agriculturalists. As a result, a large number of unprivileged people were forced to take up meager jobs or migrate to the town to find survival in urban spaces. The exclusion of Dalits has also been multilayered, in the world of commerce they called upon to offer the leftover of the traditional industrial sections, that no other group considered themselves befitting for. Whereas, in the modern world, they suffer an 'unfavourable inclusion' where Dalit capitalism has entered the modern world which is nothing but a facade designed by the dominant castes to safeguard their position in the world terminating any potential risk of revolt by Dalits against capitalism. The idea of Dalit capitalism juxtaposes with the idea of Dalit which is a

symbol of resistance seeking to resist any form of enslavement whereas, capitalism keeps the oppression alive endorsing a kind of 'caste terrorism'.

Caste and Capitalism

The novel illustrates the efforts of the characters to survive against all odds. Melu has migrated to the nearby town with his wife and two sons in search of a livelihood. Trying his luck with different kinds of meager jobs, he finally buys a manual rickshaw and exploits himself day and night to make ends meet. Melu and his friends struggle every day to survive but ever since the arrival of the battery-operated rickshaw their plight has become worse. They find themselves in a liminal position, in a state of trishanku, where they have been displaced from their native land carrying with themselves a feeling of abandonment and placed in the town that never accepts them leaving them with an overwhelming feeling of alienation. When asked about why Melu and his wife doesn't want to return to the village by his wife's brother, she says,

'There in the village, it's not as though we are sitting atop a large heap of freshly threshed grain. Labour is what we do here, and that's what we are condemned to do there....Now, we are nowhere, neither here nor there. He is so weak and fragile that he can no longer work as a siri. So you tell me, where should we go.' (60)

Oblivious of the life led by Melu in the town, Melu's bapu lives with the false notion that relocating to the town has brought prosperity to his son and yearns to move there himself in the future to get away from the tyranny of the Jats. He always appears to be bragging about city life parading the village after Melu's visit saying, '*Now what should I tell you about city life! All I can say is that people really have a good time there*'. Also, Bahoo's brother dreams of settling in the town brimming with the illusion that,

'our jats are more miserly than the Banias. They don't let you take anything for free...In the town, at least, you get money in your pocket on a daily basis. Here they skin you alive for more than six months, and then say, "Wait for another month. Let me marry off my son, and then I'll settle your account"'. (30)

Whereas in the town, Melu is constantly advised to return to the village, Dheera tells him, '*Bhai Melu Singha, you are not fit to live here. It'd have been much better for you to have gone back to the village*' as he has a family to support. Dulla also reminds him that even after staying in the town for seven years, Melu hasn't gained much, he is just wearing himself out by peddling his rickshaw day and night. Melu and his friends curse their existence, complaining of being treated like dogs, they believe that only death can relieve them from this tyranny. Venting their long-suppressed anger, Dulla and Dheeru pick a fight with some auto-rickshaw drivers and get arrested.

Gurdial criticizes the capitalists who with their notion of development and modernity try to grab the land of the indigenous people, uprooting them from their native land to pollute it by setting up industries and factories feeding their 'civilized notion of modernity'. They try to tempt people by offering a large amount of money which is nothing compared to the values attached to the land. However, people like Wadhawa fall victim to these capitalists and give up his land in exchange for some amount of money that will sustain him for a while. In the modern world, capitalists often resort to forceful measures to attain the land of indigenous people when they refuse to comply with them.

Melu's family, in both the worlds of urban and rural, live in extreme economic distress, Melu waste himself away drinking obnoxiously with most of the money he makes in order to relieve himself of his exhaustion, excruciating pain and wobbliness of his legs because of peddling all day and night. He steals the money saved by his wife to feed his addiction. Whereas at home his sister Dyalo rummages the empty boxes of flour and molasses to feed her bapu and Shinda, her younger brother, they find it difficult to feed their cattle as there is no land on which to graze. They don't have enough firewood to light up the *chulha*. Melu's bebe, criticizing her misfortunes, reminisces about the time when people used to give away firewoods freely to the poor whereas, now all they get is abuses and ill-treatment. Even though they don't have enough to feed themselves, they worry about feeding Dharma's children who are crying from hunger.

Even though the characters feel helpless suffering from extreme hardship and exploitation by the Jats but this mutual hate towards the oppressors strengthens their love for themselves as a community and binds them together with a feeling of belongingness. They stand together during good and bad times, as Dharma says, *'They belong to my community. And they must share my joys and sorrows'*. The Dalits unite together to fight back their colonizers when Dharam's house is demolished and he is arrested, the men of his community come together with the hope of overpowering the dominant group but fails. The Dalits assemble in the ruined *kothri* of Dharma to discuss their plan of action to help Dharma escape this atrocity. When Dharma is arrested, they walk together towards the Sarpanch's house for the release of Dharma and to resolve the conflict, their frustration is evident as they run hither and thither trying to resolve the conflict. This collective effort to support Dharma also sprouts from their own fear of displacement, the fear of meeting the same fate as Dharma. Dheeru says, *'We'll have to rise to the challenge...Today, "they" have been ruined tomorrow it could be "us".'* The Dalits felt like 'a band of aliens' in their own village as their hopes began to crush and they started accepting their fate.

Multilayered Oppression & Exclusion:

Suppression runs on different levels, the men of the Dalit community are oppressed but the women are twice oppressed as they are. This can be very well seen through the character of Dyalo who is a submissive daughter, locked up within the four walls of her house, performing the gender roles that have been assigned by society. Dyalo represents all the women who are the silent sufferers of tyranny and have never experienced freedom. She observes everything around her but hardly speaks, like the spectator, like us readers. Most of Gurdial Singh's characters hardly speak, making the readers uncomfortable, they just observe the situations unfolding around them, helplessly and devastated. It appears like they are condemning the readers for being silent on what they had been suffering. Their silence is louder than words and condemns us to reflect on their plight.

Gurdial has been more than just in his representation of the chaotic rural and urban lives, he aptly represents the industrial advancement that was taking place around that time. He doesn't shy away to reveal the ugly side of these advancements, the pollution it adds to the environment, the effect of these advancements on people like Melu who, as a result, are deprived of their daily bread. Even though the community of the rickshaw pullers unite to fight the system with a union strike but are violently thrashed by the police. Far off Dharma's demolished house, near the city, 'sky-high, demon-sized chimneys of the thermal plant' is visible. Contrary to the size of the chimneys, people like Melu are forced to settle in small tenements made out of whatever they could find, old bricks, tin sheets etc. He lives in a marginalized neighbourhood, in a segregated filthy ghetto that remains neglected.

Power Dynamics

The abuse of power by the dominant people has been criticized by the characters in the novel. With the support of the Police, a plot was set up to arrest Dharma's sons before his eviction to avoid brawl and protest. The Panch states, *'If you are powerful, then the law is on your side; and if someone else becomes more powerful than you, the law becomes their chattel'*. The relationship between the hierarchy of power and law is made explicit with the statement, *'With the powerful, even 'seven scores' equal a hundred'*, we are taken to the dystopian Orwellian world where two plus two equals five delineating that the powerful have the authority to control and manipulate your perception. Gazing at two male sparrows squabbling, he imagines them to be fighting over a piece of land; with the intervention of another sparrow the duo abandons their fight. Melu finds it difficult to fathom that *'why another sparrow had to intervene to settle their dispute or why she couldn't let those idiots just kill each other'*.

Existentialism

Melu and his friends, like a band of vagabonds, try to seek solace in a world they have created for themselves with the motive of getting away from the harsh realities of their daily lives. They waste themselves drinking away cheap liquor to get rid of worries concerning their families who depend solely on their income.

Melu emerges more like an existentialist who is constantly running away from his family, avoiding them and his responsibilities, idly peddling his rickshaw around the city. He runs towards the road leading to the power plant after his sons called out to him feeling *'as though he had come towards this side, only to escape the tyranny of that sound'*. His mind is eaten away by the worries about how long he will be able to work when his body seems to be giving up. To cope up with the painful thumping of his legs, he also began taking drugs. Dulla, his friend, curses the power plants that have wrecked any possibility of happiness imaginable for them and abuses the cruelty of the modern world. However, there are also people like Dheesiya who were able to climb up the social ladder after leaving the past behind and don't wish to deal with the humiliation faced back in the village, he says, *'Why would we go to the village now? Do we have to lick the leftovers of the jats there? Here, everyone comes and touches my feet. There, no one ever spoke to me without hurling an abuse first.'*

Exploitation of the Marginalized:

The evolving world represented by Gurdial appears to be a grim and ugly world to live in. The industrialization taking place has been represented by filthy and dark imagery. Melu constantly view his surroundings with fear and anxiety, the beginning of the novel when Melu laying on his *manji* hears the knock on his door, then witness the *'frightening spectre flickering on the opposite wall'*, the things around him in the darkness of night begins to take ugly shapes reflecting the state of his disturbed mind. He is even haunted in his dreams, having nightmares of huge buildings and minarets crashing down lying in ruins clearly showing his bitter feelings towards the ongoing development. As he goes wandering around the city on the *'serpentine course'* of a road circling the *'monstrous chimneys of the thermal plant'* he reflects on the destiny of the factory workers who he stops to gaze at. He sees the workers strapped to the iron ropes, standing on swinging logs around the chimney cleaning its outer surface, he wonders, *'What if someone were to fall from that height...?'* reflecting on the value of the workers that was just reduced to as a working hand whose life no one cares about. They were not even considered people, their identity was reduced to their occupation, and their enslavement brought them nothing but destruction and bondage.

The exploitation and oppression of the Dalits persists throughout the novel; Melu's bebe is ill-treated by her employer for cutting some mustard stalks for cattle to eat. Singh tries to portray a chaotic world loaded with oppression and degradation where Shinda is beaten because his cattle mistakenly enter the fields of a village overlord who also hurt the ankle of his calf with a spade. This abuse reaches its climax when a boy is killed in cold blood for allegedly stealing cotton from the field of a landlord. These incidents that Singh writes about aren't foreign to us, we come across such incidents in the news and mass media regularly, things still haven't changed much, Dalits are still being exploited and killed. The term Dalit was coined by Jyotiba Phule which translates to 'broken, crushed or scattered', used in the context of the unrelieved agonies and suffering faced by the Dalits. The novel has not been divided into chapters or sections and runs smoothly without any interruptions like an extended 'narrative about oppression' portraying the Dalits as 'crushed or broken' leaving the readers to deconstruct the multiple layers of oppression faced by the Dalits. The Dalits have always been denied basic human rights, equal opportunities in work and education and suffer discrimination and violence. The experiences of Dalit has either been altogether excluded or were projected in an unfavourable light by their colonisers.

The novel reaches a symbolic end illustrating the 'in-betweenness' of the dilemma of Dalits where both the world has abandoned them, Melu and his father, run back and forth between the rural and urban worlds desperate to lead a comforting life but none promises them a future. Melu's babu starts for the town during the night hoping that he could stay with his son who he assumes to be leading a happy life. Melu is deeply aggravated with his life in the town and wishes to return back to the village and start over again. With the hope of a better future in the village, he too starts for the village while his father is coming to the town. Melu finally declares, *'It's much better to be home and be hungry than live in this hellhole.'* They appear to be running in circles hopelessly going back and forth unable to find peace. The pastoral world of Melu's babu is the opposite of the chaotic city life led by his son; however, their experiences of oppression are similar.

Film Adaptation

The audio visual adaptation of the novel by the renowned filmmaker, Gurdial Singh has won several awards on national and international levels for its direction and cinematography including the 59th National Awards of India for the best feature film in Punjabi. The film carries a dark tone and minimal dialogues featuring the pastoral fields, men parading in turban and shawls, taking us inside Punjab showing the realities of the feudal system and the power enjoyed by the rich landlords whereas the cities are polluted, large chimneys appear in the backdrop, smoke rising from the power plants and we see how this factory life is slowly evading the village life.

Conclusion

Through this novel, Gurdial Singh challenges the myth that a capitalistic society elevates the chances of Dalits towards prosperity freeing themselves from the clutches of caste discrimination, poverty and the evils of feudalism, however, on the contrary, it transfers them from one state of oppression, i.e. feudalism, towards another. As stated by Suraj Yengde in his book 'Caste Matters': *'The inherent form of capitalism reproduced with it the age-old structure of oppression. The conditions of working in a field as a landless tiller or working in a factory in modern industrial society were premised on the extraction of labour and exploitation of its productive value. The misuse of power remains at the core of the execution of capitalism.'* The contract labourers that were enslaved by the rich landlords were now being enslaved by the factory owners, their status was changed from contract labourers to daily wage labourers. Gurdial made use of the voice of the marginalized to explain these changes that were taking place around them, the characters appear in a state of panic as the new order evades the villages establishing itself. His works played a crucial role in mobilizing the people from the marginalized community and shaping the mindset of people.

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