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CONFLICTION OF IDENTITY & INTERGENERATIONAL GAP – CHANGING NATURE OF
INDIAN DIASPORIC FICTION

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ABSTRACT

The Indian immigrants feel subjugated, fight hard and look for different escape routes to make space for themselves in the culture of native. The mental anguish suffered by the nine year old Meena in Meera Syal's *Anita and Me* and the psychic repression and beatings faced by Jagjit, a young Sikh boy in Chitra Banerjee-Divakaruni's novel *The Queen of Dreams* by his American schoolmates because of his appearance, clearly shows the struggle of the immigrant children. Identity conflict is at the base of the clash between parents, who wish to preserve cultural ethnicity, and children who want liberty to maintain their individuality. These literary works have also depicted the issue of intergenerational gap of the Indian Diaspora where the first generation parents expect from their children to live by the value system of Indian culture, but the children encountering different cultural surroundings outside, find the latter have fascination, sandwiched between the two cultures and confused, who daily hear and bear the racial comments because of their skin color as they are not able to decide which is their real 'home' India or the country where they have been born and brought up. Present paper investigates the life of neglect at home led by the children of the over busy immigrants and the racial discrimination suffered by them in social surroundings and at schools, by the same time makes an analysis of the dilemmas of the second generation diaspora comprehensively.

Key Words: immigrants, identity conflict, intergenerational gap, Indian Diaspora, children, parents.

This paper investigates many aspects of the life of the expatriates living in England and America, like feeling of neglect at home led by the children of the over busy immigrants and the racial discrimination suffered by them in social surroundings particularly in schools. The painfulness suffered by the nine year old Meena in Meera Syal's *Anita and Me* and Jagjit, a twelve year old Sikh boy in Chitra Banerjee-Divakaruni's novel *The Queen of Dreams* who has gone through the psychic repression and beatings hurled daily on, by the white American schoolmates because of his wearing a turban, reveal how often the Indian immigrants feel exploited, fight hard and look for different escape routes to make space with in the culture of native. Like Jagjit a number of them also get trapped by the group of the American mafia gangs from drug smuggling and other unlawful activities, who gives these neglected and harassed children support, money, motorcycles and assure them guns, the sign of power which they believe to be their permit to real America.

Raising of these grave issues related to the kids of Indian expats who are joining the bunch of hooligans, either out of dissatisfaction, to earn money or to oppose and subjugate their racial detestation and discrimination faced by them constantly in the discourse of power at every step in the country of whites reveals the unfathomable concern of the Indian diaspora writers for them. *Anita and Me*, first published in 1996 is Meera Syal's debut novel. It's a semi- autobiographical novel, based on Syal's childhood in the mining village of Essington, Staffordshire. The story revolves around Meena, a British Punjabi girl (the "me" of the title), and her relationship along with her bestie, English neighbor Anita, as they grow up in the fictional Midlands village of Tollington in the late 1960s.

The story tracks young Meena Kumar, an ordinary girl, and the life she lives along with her parents in a small town near the Birmingham city. One seemingly ordinary day, her life is turned upside down by Anita Rutter. Meena is a bright girl, with wise head on young shoulders, but one who retains a childlike exuberance and naivety. An aspiring writer, Meena pines for some of the breaks that she believes white children have; upon being asked "what do you want to be when you grow up", Meena replies "blonde".

Meera Syal brings to life an unusual, spirited 1960s mining town with great warmth and humor, creates in her protagonist what the *Washington Post* calls a "female Huck Finn." *Anita and Me* follows nine-year-old Meena through a year spiced with pilfered sweets and money, bad words, and compulsive, yet inventive, lies. The novel offers a fresh, jaunty look at a juvenile caught between two cultures. Meena is a flamboyant, colorful character.

Meera Syal brings that period to life with many comic touches and in a very articulate way presents the skinheads, school closures, failed mining villages, comprehensives, the 11+, Enoch Powell, even the unthinking use of the N word to call a dog or describe a color. It all looks very familiar.

The novel does an honest job of displaying that whole experience from a kid's viewpoint that belongs to the minority. There are minority kids at school and natives friends with them, actually the novel highlights that how difficult it is for non-native families to settle in a society where some accepts them straightaway, some quietly treat them as "different", not British, and a few are extremely, even violently, hostile.

Meera draws generously upon her own experiences of growing up as an Indian girl in a Midland industrial environment. The novel is from her astutely observed (and recollected) experiences as a young kid, living between the traditional culture of her family and the urban post war playful and reckless society. Much of her humor, both then (within this novel) and now, has we expect, always been about pointing up the juxtapositions between traditional Indian and traditional British culture. The central character, the 'me' of the title, is ten year-old Meena and therefore the reader ambles alongside her as she navigates life as a second-generation Punjabi immigrant in a 1970s mining village near Birmingham.

At first this gave the impression of an easy fish-out-of-water novel. Meena is that the outsider within the village, looking up to her friend Anita and longing to be a 'Tollington wench'. On the contrary, she finds it difficult to measure up to her parents' expectations of being the nice daughter. Meera has no idea of who she wants to be - she is outwardly 'too mouthy, clumsy and scabby' to be Indian but too Indian to be British. Over the course of the book, Meena chases about after Anita, causes mayhem, experiences heartbreaking betrayal and searches for her own sense of self. Finding a room to 'be' is not easy.

The theme of belongingness runs through the book. Meena explains excitedly to her baffled British neighbors the difference between the 'Aunties' and 'Uncles' who visit the house and her true blood relatives back in India and that we sense Syal herself poking affectionate fun at her own relatives here as she remarks on how they seem to seek out nothing strange in immediately inviting newly arrived immigrants home to stopover and hand them a newspaper of 'Situations Vacant'. Yet still, the horror of the conflict which drove Meena's parents from their homeland comes as a shock to their daughter and is a further way in which her experience as the second-generation immigrant contrasts with theirs. However, the concluding part of the

novel divulges that a secret other expatriate has lurked in their midst for all this time - an interesting commentary on the growing nature of multi-cultural Britain.

Meena feels her parent's confidence and, their determination that she is going to pass her Eleven Plus that makes their sacrifices fruitful. She knows that although she can ignore her family's reprimands, that her foolish actions will tarnish the image of entire Indian community in the eyes of the white Americans. Yet still, Meena is seduced by the fake glamour of Anita - at least until her world overturns and she comes to see the ugly underbelly to her community. The parallels with *To Kill a Mockingbird* are many and even referenced when Meena gives a copy of it to her friend Robert with the complaint that it was a far too heavy read. Syal herself submitted it to the Cultural Exchange, describing it as the book which first made her understand that racial hatred is more about people who exhibit it instead of people who are targeted by it. Meena's shock at hearing racial abuse in Tollington mirrors Scout Finch's devastation on witnessing Maycomb's dark core but this novel never goes anywhere quite as murky as *Mockingbird* did. Meena learns Punjabi from her grandmother connects together with her heritage and at last embraces her roots - but what has truly turned her off from Anita is that the glimpse of her former heroine's true callousness. In many ways, although race is in fact a large element of the novel, this is often more a story about family bonds. Meena is surprised to comprehend that Anita's mother has disappeared, that the mad Cara has been 'taken away', that Robert is gone from her - then she holds tighter to her family and to her own true self. The mark Meena leaves on Sam Lowbridge's memory, the reality that she tells to the police - as the novel closes, we have a glimpse of a lady becoming a missy and leaving childish things behind. It absolutely was an odd thing to read of Meena's decisive forgetting of certain episodes, not due to any wish to spray-paint her own history but rather because some events, some people, don't seem to be worth remembering. We set some things down and that we erase them.

It isn't what we originally think- the story of two naughty girls, but the story of two separate cultures with glimpses into the link of India and England within the fight for Independence, and far about the Asian experience in an exceedingly Midlands town and also the monotonous lives of the proletariat of that town. Meera Sayal was careful to point out that the unrevealed and not so revealed racists were balanced out by others who took the Kumar family to their bosom and tried, in their way, to make them feel at home. The Kumar family didn't altogether fit in though, and this was more to do with their aspirations than their race. As Sam eventually said, they were going to move on, leaving the others behind.

Meena's perspective changed drastically with the passing of time. Sometimes she seemed very innocent as befitted her age as a 9 years old girl. Afterwards when she reached 11, she looked as if it would by then have gained a great deal of knowledge, adult language and actually sophistication. Could she really have attracted Sam a much older teenager, when she must have seemed like a little girl? Would she really think, 'Trust you to end up next to a dishy bloke when you're in your oldest nightie with no lip gloss ...' when she was in the hospital? This doesn't sound like an 11 year old. This is just a minor quibble, though. Actually the author had to balance making her a bit younger than she seemed, in order to account for her immature misdemeanors, while giving the emotions of an older girl, for the story to work.

Her story is about growing up in Britain as about the sole Asian family within the community. She is desirous to be accepted by Anita, the tough gang leader who seems happy enough to let the younger kids follow her. But our heroine soon realizes that Anita is not as cool as she thought and so starts to feel the sting of racism from former friends. It also deals with peer pressure and also the pains of having your friends turn against you, which we will all relate to.

This problem of racial antipathy took a dreadful form in America for the South Asians and particularly for the Sikh diaspora after 9/11 which has been presented by Chitra Banerjee- Divakaruni in her novel *The Queen Of Dreams* where a second generation Sikh young man Jaspal is manhandled by some American youths, though he keeps on crying that he is an American like them. This is often an insecure situation of the diaspora identities, creates a question before the diaspora theorists of diaspora identities as to which nation do the diaspora actually belong. The nation which their parents and grandparents had once left to settle in

the other one or the other one that they had adopted and which never accepted them from the heart. Furthermore, such reactions of the American youth towards Sikh diaspora and also the South Asians also raises few other issues, whether it was done because of their nationalistic feelings and the Sikhs suffered because of the mistaken identities or is it an manifestation of the feeling of resentment and revenge against the diaspora communities who are entering their country in large numbers due to their country's liberal immigration policy and are grabbing their job opportunities in their own country. Immigrant mother's struggle is painful while raising their children. The inhuman insensitive natives torture their children.

The Mistress of Species could be an exceptional account of the lives of the Indian immigrant's children living in America. Jagjit's mother scolds at him rather than rendering emotional support whenever Jaggi used to come home with his shabby appearance, with muddy clothes and with a big tear on shirt after having all the horrible experiences on the playground and in the classroom. Due to fear of dreadful experiences Jaggi refuses to go to school. His mother didn't pay heed as she was uninterested to know the reason. In the same novel we get a glimpse of another family of a poor girl who can only hope for a luxurious house with curtains and windows. She can only desire for a house where they will have the separate rooms, a large bathroom, hot water, nice motorcycle, and a pair of new shoes for her mother and for her Barbie dolls. All these luxuries she can only desire to have and cannot achieve in America. But these are the things she left behind in India. Back home, all these things were available for her. Finally, the girl desires to belong to America though her mother wants her to feel proud to be an Indian.

Literary works like Jhumpa Lahiri's *The Namesake* Meera Syal's *Anita and Me*, Chitra Banerjee-Divakaruni's *The Queen of Dreams* and *The Mistress of Species* have also depicted the difficulty of intergenerational gap of the Indian Diaspora where the first generation parents impose on their children their own Indian culture through various means without taking into consideration the cultural and emotional dilemmas faced by them. Beleaguered children, Gogol in *The Namesake* and Meena in *Anita and Me*, who daily hear and bear the racial comments due to their skin color, are unable to make a decision which is their real 'home' India or the country where they have been born and brought up. Jaywanti Dimiri has analyzed these dilemmas of the second generation diaspora very appropriately as she comments; Divakaruni used the reference of terrible 9/11 incident in three of her novels, namely *Queen of Dreams*, *One Amazing Thing* and the *Oleander Girl* and exhibited the influence of the incident directly and indirectly on the characters. Divakaruni's heroines face the dilemma after 9/11. Rakhi undergoes the agony and questions herself about the identity of being American. The devastation caused by the terrorist on 9/11 shattered all the complacency and Chitra Divakaruni had felt a need to narrate about it. The violence unleashed in the American society on account of the bombing of the World Trade Center takes a great toll on the lives of the immigrants. Rakhi is a second generation immigrant and she feels that she is the natural citizen of America and therefore she doesn't believe in pasting flags of America on her shop in order to prove her loyalty. She angrily says, "Belle, I don't have to put up a flag to prove that I am American. I am American already. Love this country- hell; it is the only country I know. But I'm not going to be pressured into putting up a sign to announce that love to every passerby" (QD 264). She and her shop are attacked by the native people. Branded as terrorist for keeping the shop open, they are thrown into a nightmare where they start to question about their identity. Obscene words are hurled at them. Rakhi feels doubly displaced after 9/11 as she is neither Indian nor American. Rakhi ruminates over the word and says that "But if I wasn't American then what was I?" (QD 271). All the inbuilt feeling of being American shattered at one fell swoop on that fateful day causing great loss to several people. "And people like us seeing ourselves darkly through the eyes of strangers who lost a sense of belonging" (QD 272). Rakhi's dream of American identity finally collapses. The worst situation occurs when the immigrant Indians are being considered as terrorists. Jespal becomes the victim of the fury of American police and without any malafide reason. Rakhi faces identity crisis at this moment. Her parents never told her about India and now she is not considered as an American.

Expatriate experience is problematic for the second generation immigrants of the for specific reasons. Born and brought up on foreign soil expatriation for this neo- class of immigrants hangs the background as an imaginary reality, free from the stigma of nostalgia and the popular symptoms of angst, loneliness existential

rootlessness or homelessness, their predicament is in many ways worse than that of their predecessors. Despite their assimilation and acculturation they cannot escape from being victimized and ostracized. (Dimiri, 2000:28-33) We also find description of the crumbling family units of Indian diaspora because of commercially negotiated marriage, fast growing divorce culture among the Indians, expectations of Indian values by the male Indian immigrants from their green card holder America / Canada born wives, changing power relations in the house and also because of cultural and racial clashes. Thus the second generation immigrant women are in trouble because they always attempt to maintain dual pattern of behavior. Outwardly they consider themselves Americans but if observed carefully they have retained some Indianness within them. They never expect a complete detachment from India and its culture. Hence, second generation immigrant women are suffering a great deal though the issues are different.

Jhumpa Lahiri's debut novel *The Name Sake* explores the themes of expatriate painful experiences and cultural dilemmas of the first and second generation Indian immigrants. Isolation is one amongst the burning problems of the expatriate community living on the foreign soil. In '*The Name Sake*', the Bengali Indian couple Ashoke and Ashima Ganguli experience this issue in plenty on landing in Cambridge or Massachusetts. Ashima undergoes this trauma more than her husband Ashoke. Ashima was not even able to imagine the concept of delivering baby in the hospital among strangers instead of close relatives. Perched on the hospital bed, she wonders, "If she is the only Indian person in the hospital..." (Lahiri, TNS 3). She feels isolated and lonely. Most of the time, she remains engrossed in the memories of Calcutta, her native place, thinking of the events going there by just to get rid of foreign atmosphere. Lahiri portrays the emotions of Ashima and Gogol Ganguly. Gogol is the first born in Ashoke's family. It takes at least two years for Ashima to cope up with the foreign culture. Despite living there for many years Ashoke is totally ignorant about American procedure applied for a newly born child. Unlike in India, a newly born child needs a name to be given in the hospital. This compels Ashoke to name his son, Gogol, which was the name of the famous Russian writer Nikolai Gogol; without knowing the consequences that his son will face in future and eventually leading up to his identity crisis.

Ashima makes her son efficient in Bengali language, literature and exposes him to Bengali culture. Like other immigrant communities Ashima and Ashoke also had a circle of Bengali families, familiar with each other. Ashima wanted to preserve her native culture by the same time raise them in a way to adjust the American way of life. Ashima teaches Gogol, "to memorize four-line children's poem by Tagore and the names of the deities adorning the ten-headed Durga during puja" (Lahiri, TNS 54). Simultaneously she makes Gogol, "watch Sesame Street and The Electric Company, the English programs on TV in order to keep up with the English, he uses at nursery school" (Lahiri, TNS 54).

Lahiri shows the very contrasting cultural practices of the two different countries through the problems faced by Ashoke and Ashima. In the beginning there was no sign of interest from the part of Ashoke to celebrate Christmas and other local festivals, but as Gogol evokes, "it was for him, for Sonia, and that his parents had gone to the trouble of learning these customs" (Lahiri TNS 286). The problems and troubles of the first and second generation Indian immigrants are different because their expectations are different and so are their attitudes.

Gogol, sort of a typical second generation Indian-American deliberately wants to choose another track other than his parents. It is the need of Gogol to merge and assimilate in American society to become its inseparable part. He doesn't want to be referred as an alien like his parents. It is his firm belief that he is an American so must distant himself from everything which is tinged with the Indian culture because since he witnessed the distrust and disdain faced by his parents resulted in humiliation and segregation by the Americans. Gogol wants to avoid such circumstances in his own life and to achieve a sense of belongingness. He is ready to disown what is his own and assimilate into a culture that he wants to make his own.

The Indian immigrants feel oppressed, fight hard and look for different escape routes to make space for themselves in the culture of native. Identity conflict is at the base of the clash between parents, who wish to preserve cultural ethnicity, and children who want liberty to maintain their individuality. '*Anita and Me*'

'Queen of Dreams', 'The Name Sake' and 'The Mistress of Species' have also presented the problem of intergenerational gap of the Indian Diaspora where the first generation parents expect from their children to live by the value system of Indian culture, without taking into consideration the point of view of their children.

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decoding process of communication,

All life comes back to the question of our speech, the medium through which we communicate. Great writers like Henry James think so. Even a direct apprehension or intuition of life, the meaning of life, cannot be communicated except in language of some kind. Such transmission or communication is the part of life-process itself. (18)

Communication is central to language and social living. Any form of art like painting, poetry, literary text is a medium of communication. W. M Urban points out in his work *Language and Reality*,

Linguistic communication is embedded in behavioral communication and pre-supposes it. The language of eyes, of touch and of pantomime, above all of gesture, developed by means of empathy in the broad sense, acts both as vital context in which language gets part of its meaning and also as a means of enhancement of communication through language. (277)

The process of linguistic communication encompasses the artist as the communicator but the artist is not concerned with the dynamics of communication; he is interested in conveying his thoughts and emotions. As Chatterjee interprets Richards' emphasis on communicative activity,

Richards maintains that a normal artist is unconsciously concerned with communication. However, with some, the lure of immortality, of enduring fame, as in the case of Shakespeare and his contemporaries, appear to be very strong. In the artist's constant struggle towards impersonality and in his endeavor to evolve a structure for his work which excludes his private, eccentric, momentary idiosyncrasies, and in his concern for universal appeal... (94)

1.1 I.A RICHARD'S NATURALISTIC THEORY:

Two approaches to linguistic communication are naturalistic or behaviouristic theory, and idealistic or transcendental theory. Richards has described his naturalistic theory of communication in his work Principles of Literary Criticism where he contrasts the two approaches and rejects the transcendental theory of

communication. Naturalistic theory believes that every communication has a reference to a particular context or situation including animal cries and sounds that are bound to Nature.

Chatterjee explains Richards' choice of the two theories of communication,

Though Richards rejects the transcendental theory and upholds a naturalistic, behavioural theory in his later writings he seems to accept the transcendental theory in respect of his description of the activity of reading poetry...Richards seems to be proceeding beyond the limits of the naturalistic theory. (98)

Richards emphasizes that the poet or the artist is gifted with unique communicative abilities. In his work *Principles of Literary Criticism*, Richards modifies the term vigilance in describing the communicative process in relation to the alertness of the nervous system to a particular response in connecting experiences. An ordinary man is bound to suppress his impulses caused by a stimulus as he is unorganized in relating particular experiences whereas an artist is composed to avoid any confusion.

S. T Coleridge also presents his views on communication process in his work *Biographia Literaria*. He states that the poet pens down unique thoughts as they occur and achieves ideal perfection with heightened sense of emotions, order and judgement. Chatterjee points out the significant characteristics of the poet as defined by Richards,

The availability of the past experience is the first characteristic of the poet. The second characteristic Richards describes as the normality of the poet. If the experience of the poet does not tally in essentials with that of the reader, there will be a failure of communication... he explains in what sense the artist is to be regarded as normal. (101)

According to Richards communication is a process that organizes the impulses with adequate knowledge and that certain impulses are common to all irrespective of cultural differences. He asserts that imagination facilitates communication and diminishes the variation in in experiences. Coleridge put forth his idea of primary imagination as the prime agent and living power of poetic conception but Richards proposes a vigilant approach to imagination devoid of theological implications. He devises a scientific approach to imaginative power in the form of active impulses that catalyze the stimulation of other impulses. Impulses created in the absence of any stimuli are called impulse imaginative. In the non-imaginary experience impulses created by the stimuli co-operate with each other.

Coleridge's theory of imagination and fancy parallels Richards' distinctive and repetitive imagination. Although Richards rejects any metaphysical and transcendental considerations in his philosophy of aestheticism in poetry, he appreciates Coleridge's value considerations. As Chatterjee explains, "Imagination is considered as such combination or fusion of mental elements as resulted in certain valuable states of mind and Fancy was regarded as a mere-trivial playing with these elements." (102)

Richards' explains his theory of value as an antithesis to waste considering human attitudes to be wasteful but the human mind to be least wasteful. Human attitudes and human mind are conflicting and hence becomes the norm or standard for similar experiences. In terms of value Richards distinguishes two types of poets, specialist and universal poets. The specialist poet may be consistent or inconsistent with general development as in the works of W B Yeats. He further considers works of Thomas Hardy and T. S Eliot's works as universal and major poetries as compared to Yeats' minor poetry.

Richards considers the recipient's experience in communication based on imaginative development. He correlated the interaction of impulses and stimuli which takes the form of rhythm, meter, etc. in poetry. The uniform and consistent responses of the readers form the skeleton of communication for further impulses thus completing the communication dynamics. Richards' philosophy of linguistic communication is based on the pillars of stimuli, impulses and imagination, in other words the working of the mind. Richards empowers the poets by emphasizing their role in shaping experiences, preferences and tastes of the readers. Although he his philosophy believes that tastes rarely change by experience.

1.3 VALUES CRITICAL TO RICHARDS' NATURALISTIC THEORY OF COMMUNICATION:

Richards points out in his work *Principles of Literary Criticism* that the two pillars of literary criticism are value and communication which the encoder may not be aware of. Richards defines the human mind as an impulse-system. There are contradictory impulses and urges and wills, or appetencies in the human mind as he calls them. These conflicting instincts cause the human mind to be confused, and the human mind needs to attain an order or systematisation of these conflicting instincts and feelings. The human mind has an intrinsic ability to place contradictory impulsive desires in a formal order it seeks. However, any new experience disturbs the whole system repeatedly, and the human mind must re-adjust various desires in a new way to achieve the desired mosaic or poise.

The optimal state is attained when all the impulses are completely satisfied but because this is rarely possible, the next best state is when the maximum number of impulses is fulfilled and the minimum is irritated. The importance of art or poetry that includes all creative literature is that it helps the mind to achieve the poise or method quicker and more thoroughly than it can do. The challenge in determining value is which of these impulses is more important than the others, and how it is possible to differentiate organisations as generating more or less value than each other. Here Richards divides desires into appetencies and aversions, and says that everything that fills an appetite or seeks is important.

Appetency is an approach impulse, whereas aversion is behaving as a preventive reaction. Both impulse types are used to represent the degree of meaning and the individual experience relative to the object. Appetencies are further subdivided into physiological and social. Physiological appetites include primary needs such as feeding, drinking, sleeping and breathing; social urges include communication and co-operation.

The next element is choices; in his treatment of the competing or conflicting nature of impulses and their organisation, the relationship between impulses and choices is discovered. The incompatibilities between the impulses and the choices we make between them are so critical that it is not surprising, therefore, that choice is a critical concept for Richard's understanding of the integration of the two fundamental human value processes.

Impulses in particular those that are felt or considered, understood and organised through a decision-making process. Choices for Richards refers to the selection of contrasting or opposing urges. An individual makes choices to coordinate impulses; choices also include beliefs, the third major component of Richard's theory. Though choices are part of the arrangement of impulses, they also link impulses to values.

Richards sees human experience as a continuous process of choice, becoming and being dependent on the ability to choose from a range of impulses. Communication is a significant social stimulus. Various tendencies and types of tendencies are dedicated to supremacy within a person's life. Individuals use options to order these impulses. Option patterns come together to form values. Choices then represent both impulses and values simultaneously. This brief analysis of Richard's value theory is made more important by being put in the context of his communication theory.

1.4 CONCLUSION

Richards is of the view that communication cannot transfer experiences in the literal sense but is an interplay of shared experiences between the encoder and the decoder. Recalling the relationship between choices and values within Richard's value theory in his naturalistic approach; whenever one makes communicative choices one inevitably communicates and forms one's values. Values are an inextricable part of Richard's conception of the communication process. Values are a natural consequence of making choices, and the choices made by individuals about meaning are necessarily shaped by their values in the fields of comparison. In order to understand the essence of communication in poetry this theory of values is necessary. There are times in a man's life when his instincts react to the stimuli in such an ordered way that the mind has the experience of life.

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